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PRIMARY CLASSROOM TEACHERS' INTEGRATION OF DRAMA

by

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A thesis submitted in partial fulfillment of the requirements for the
degree of Doctor of Philosophy in Drama and Theatre Education

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ABSTRACT

Educators' concerns about drama as pedagogy have been expressed widely in the literature, yet research has been modest. This thesis recognises this gap. A qualitative case study was employed to carry out an in-depth inquiry into classroom teachers' employment of drama. In a belief that primary teachers have their particular needs, this study was orientated to the attempt to identify their challenges and understand their conflicts resulting from treating drama as methodology across the curriculum.

Two contextual analyses suggest that teachers who are used to practising in authoritarian and teacher-centred schooling in which drama is regarded as insignificant can be pedagogically and artistically challenged while using drama as an educational tool in view of its child-centred, dialogic, and knowledge-constructed orientation.

In agreement with the theoretical framework generated from the review concerning teachers' qualifications and challenges related to drama integration, empirical evidence suggests that the occurrences of teachers' challenges are associated with their perception, practice, and identity. Results also show that teachers modified their prior concepts of drama and pedagogy towards those required in drama integration. The teachers' development, which emerged from their dealing with challenges, indicates that there was a pedagogic shift in practice.

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ABBREVIATIONS

I) Abbreviations of Originations, Institutions and Phrases

410ERL: 410 Education Reform Leagues

AH: Arts and Humanities

CCA: Council for Cultural Affairs

CER: Committee on Education Reform

AHC: Arts and Humanities Curriculum

DaP: Drama as Pedagogy

DfES: Department of Education and Science

DiE: Drama in Education

EY: Executive Yuan

GCG: Grade 1-9 Curriculum Guidelines

KMT: Kuomingdang

MoE: Ministry of Education (Taiwan)

NACF: National Arts and Culture Foundation

NCS: National Curriculum Standard

NTAEI: National Taiwan Arts Education Institute

OECD: Organisation for Economic Co-operation and Development

Ofsted: Office of Her Majesty's Chief Inspector of Schools: OHMCIS

PAC: Performing Arts Curriculum

TiE: Theatre in Education

YHCEF: Yi Hua Cultural and Educational Foundation

II) Abbreviations with regard to Empirical Data

- ps: preliminary study
- pti: post teaching interview
- preri: pre-research interview
- midri: mid-research interview
- postri: post-research interview
- pwgm: post-workshop group meeting
- ptgm: post-teaching group meeting
- sgi: student group interview
- ai: administrators’ interview
- pwd: post workshop dairy
- ptd: post teaching diary
- rfn: Researcher’s fieldnote

- F: Fern
- L: Linda
- K: Kate
- FS: Fern’s students
- LS: Linda’s students
- C: Cindy
- R: Researcher

Chapter 1 Before The Journey Starts - The Introduction

1.0 Introduction

The aim of this chapter is to provide readers with basic information on the whole thesis, i.e., motivations, objectives, and structure. Firstly, the motivations of this research project are revealed. Secondly, the intended research objectives are covered. Thirdly, the research questions both for preliminary studies and the fieldwork are listed. The fourth and fifth sections offer the readers some structural information, providing a picture of the entire thesis. The fourth presents a conceptual framework and the fifth records the pathway of the inquiry. The sixth section offers the rationale for choosing Taiwan as the case study. The seventh section introduces outlines of each chapter. The final section gives some guidance as to the organisation of the thesis.

1.1 Motivations and Rationales of the Study

The entire project was driven by two motivations. Initially, it was driven by my personal and academic interest. An early exposure to drama motivated me to pursue it as an artistic interest. During my postgraduate training and teaching experiences, I became more and more curious about using drama/theatre to assist children's learning. This interest was reinforced by the results of my earlier small-scale studies which showed that young children could benefit from the 'as if' style of instruction in speaking. In one of my unpublished research projects, primary school children were found to be attracted to theatrical productions and actively engaged in exploring issues such as sexual harassment (Chou, 2001). It was while observing and working with children through the medium of drama/theatre that I discovered that it could be useful if teachers are able to recognise this quality and bring it to fruition. These experiences made me optimistic about using drama as a tool for stimulating children's learning. As a result of the convergences mentioned, I shifted from the artistic to the pedagogical use of drama and this above all, became the initial drive for this research.

At the turn of the twenty-first century, drama was included in the Taiwanese new national curriculum. Even though it is claimed that using

drama both as an art form and pedagogy (Fleming, 1994; Heathcote, 1984; McCaslin, 1990; Neelands, 1984; O'Neill & Lambert, 1982) already exists in primary schools (Cheng, Zhu, Huang & Liao, 1999), at present, the drama curriculum has not been broadly implemented. The reason for this is simply down to the fact that there is a lack of teachers who have suitable experience and skills (appendix 4). This motivates me to carry out an in-service teacher training project pertaining to the use of drama across the national curriculum (§1.6).

Reviewing the literature, in which the underlying concepts of using drama as pedagogy¹ (DaP) appear analogous to those of the Taiwanese new schooling merely strengthens my resolve (§2.3.2). This comparability implies that DaP can strengthen and harness teachers' classroom practices. For these reasons, it is pertinent to promote drama pedagogy in Taiwan's educational context.

1.2 Objectives of the Study

There are three objectives in carrying out this study. The first research objective is to explore how teachers integrate new knowledge and build upon their existing practice while using Dap. During my research, I was convinced that classroom teachers had different needs when drama was used as part of their pedagogical methods. Their time constraints may demand a different way of using drama. Moreover, their teaching objectives are strongly connected with the teaching materials integrated with drama. In contrast, drama specialists appear to have more freedom in the timetable. Hence, this study was then primarily geared towards deeply understanding primary classroom teachers' limitations, within which drama was applied.

Through researching primary classroom teachers' use of drama, the second objective attempts to identify their difficulties and needs in order to support them better. What was discovered in this research is expected to support primary teachers in acknowledging drama as a methodology, rather than merely a motivating factor in advancing children's learning. Equally, it

¹ The terms 'drama as pedagogy' and 'drama integration' are used interchangeably throughout this thesis to refer to the same concept, i.e. using drama as a teaching tool across the curriculum.

can assist teacher educators in understanding all the aspects of the challenges facing trainees while using DaP. For this reason, suggestions on teacher training will be made (§8.5) in the belief that qualitative studies can influence research subjects (Bloor, 1997). Furthermore, it is a researcher's responsibility to provide implications for desirable change or policy making (Robson, 2002; Macpherson et al., 2000). It is hoped that my audience, teachers and teacher educators, will evaluate their work in response to the discovered research results with a positive eye. In this perspective, this case study has a commitment to "inform education judgments and decisions in order to improve educational action" (Bassey, 1999, p. 39), though the successes of qualitative researchers in convincing policy makers of the relevance of their findings may be somewhat limited (Bloor, 1997; Silverman, 1993).

The third objective seeks to fill the need in the literature for a thick description of classroom teachers' integration of drama over time, as discussed in depth later (§4.1.3). This in-depth case study aspires to gain understanding and provide references within and possibly beyond its research setting. The anticipation is that, the generated framework and analyses can act as a starting point to encourage further inquiries around classroom teachers' use of drama. This is particularly important in Taiwan since the English drama in education (DiE) has been an emergent model (§3.3.2.1) with little research been carried out (§3.3.1.1).

1.3 Research Questions

This section presents the research questions of the early preliminary studies as well as the fieldwork. It should be noted that the entire study is thematically directed to the scrutiny of the problems when drama is integrated.

Three preliminary studies were conducted to locate the direction for the fieldwork and understanding of the research context, as Figure (Fig.) 1.2 shows. The first study conducted in England was aimed to gain an understanding of English primary teachers' attitudes and expectations towards integrating drama. The particular focus was to identify teachers' concerns and needs. The adapted questionnaire was then used in the second study involving some of the primary school teachers in Taiwan. The third study was intended to gain an overview of Taiwan's present drama education

for children². This was facilitated by interviewing experienced children's theatre practitioners and drama educators. The last two studies helped me familiarise with the research context while exploring potential issues that might arise during fieldwork. At the same time, they provided an insight into the researchable problems since I was not familiar with the primary education setting. These results formed my basis for developing research questions in the ensuing fieldwork.

Being aware that research questions, whether fixed or flexible, drive the design of a study (Robson, 2002), four questions were proposed as leading to the fieldwork. The driving goal was to understand the dynamics when drama, i.e. the conventions model (Fleming, 2001; Neelands & Goode, 1990), is included as part of a classroom teacher's pedagogy. The research questions were:

1. What are the problems for teachers when they are expected to integrate drama into their teaching of other subjects?
2. What are the pedagogical challenges facing teachers in employing DaP?
3. What are the challenges facing teachers in employing DaP?
4. Are there transformations which occur in teachers during the integration of drama into the curriculum?

1.4 Conceptual Framework

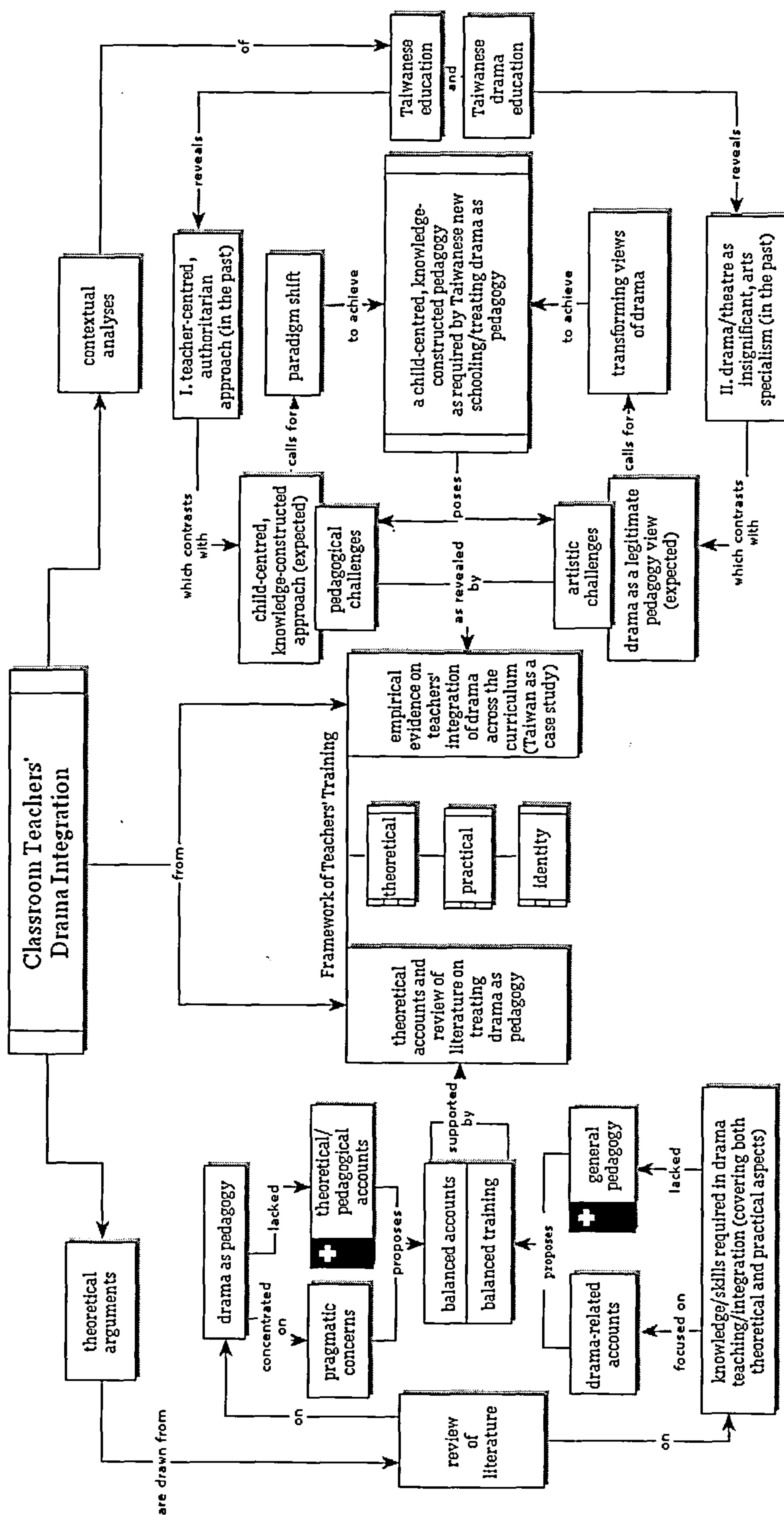
This section provides the structural information of the entire research.

According to Miles and Huberman, a conceptual framework elucidates the things primarily studied and presents the central factors and concepts and the relation between them "either graphically or in narrative form" (1994, p. 18).

Figure 1-1 explains the conceptual formation of the thesis in order to make the theoretical statements of this research more explicit (Miles & Huberman, 1994). In this thesis, there are two sets of arguments concerning teachers' use of drama in classroom practice.

² Hereafter, 'drama education' used in this thesis primarily refers to classroom drama for children.

Figure 1-1 Conceptual Framework for Researching Drama as Pedagogy



The first set of arguments is drawn from the review of literature. It comprises two parts with particular reference to using DaP. The first argument suggests that the current literature focuses on the practical aspect. In contending so, the theoretical underpinning of DaP is largely ignored. Trying to amend this gap, I carried out a review analysis, paying specific attention to the educational orientations that underpin this aforesaid practice.

This argument was based on David Hornbrook's (1998) theory which highlights that the development of DiE is tied to the wider field of education (§4.2.2). This path argues that the current literature lacks theoretical and pedagogical accounts regarding drama teaching. For this reason, I argue that a balanced literature is required to support both drama specialists and classroom teachers in using drama.

The second argument is drawn from a review regarding the drama knowledge and skills required by a teacher. It appears to cover both theoretical and practical accounts, as the framework proposes (Fig. 4-1). However, it emphasises drama-related pedagogy, rather than the ability of teachers' in general pedagogy. I, therefore, suggest that it is necessary to offer a balanced account in teacher training, particularly, for those who are interested in employing drama as an educational tool.

In order to support classroom teachers' use of drama, an analysis of teachers' challenges in the literature was carried out. A framework was generated, which includes three aspects of challenges: theoretical, practical, and identity related. Comparing this framework to the teachers' qualifications, an inclusive structure was decided upon. After that, a case study, providing empirical data, was used to verify the formation of teachers' challenges. The data collected from the case-study fieldwork would be used to modify the final scheme, if necessary.

The second set of arguments is closely associated with the general and specific context of the fieldwork. The first contextual analysis studies the changing roles of education in Taiwanese society together with the conditions contributing to the current educational change. It argues that teachers will be pedagogically challenged in carrying out the new schooling just as while attempting to treat drama as pedagogy. For this to occur, it calls for a

paradigm shift from an authoritarian, teacher-centred to a child-centred³ and dialogic pedagogy.

The second analysis studies Taiwanese drama education. It argues that it would be artistically challenging for teachers to apply DaP. The reason for that is because drama has traditionally been regarded as an art form and, as such, educationally insignificant.

These two analyses converge to accentuate the need for teachers' pedagogical and artistic transformations while employing DaP. This equally indicates that developing a child-centred and dialogic pedagogy would be the route for teacher development.

1.5 Line of Inquiry

This section demonstrates the pathway of this research inquiry (see Fig. 1-2). At the outset, I was attracted to survey the current practice of DiE which related to classroom teachers. While reviewing the literature, I discovered that little attention has been paid to these teachers.

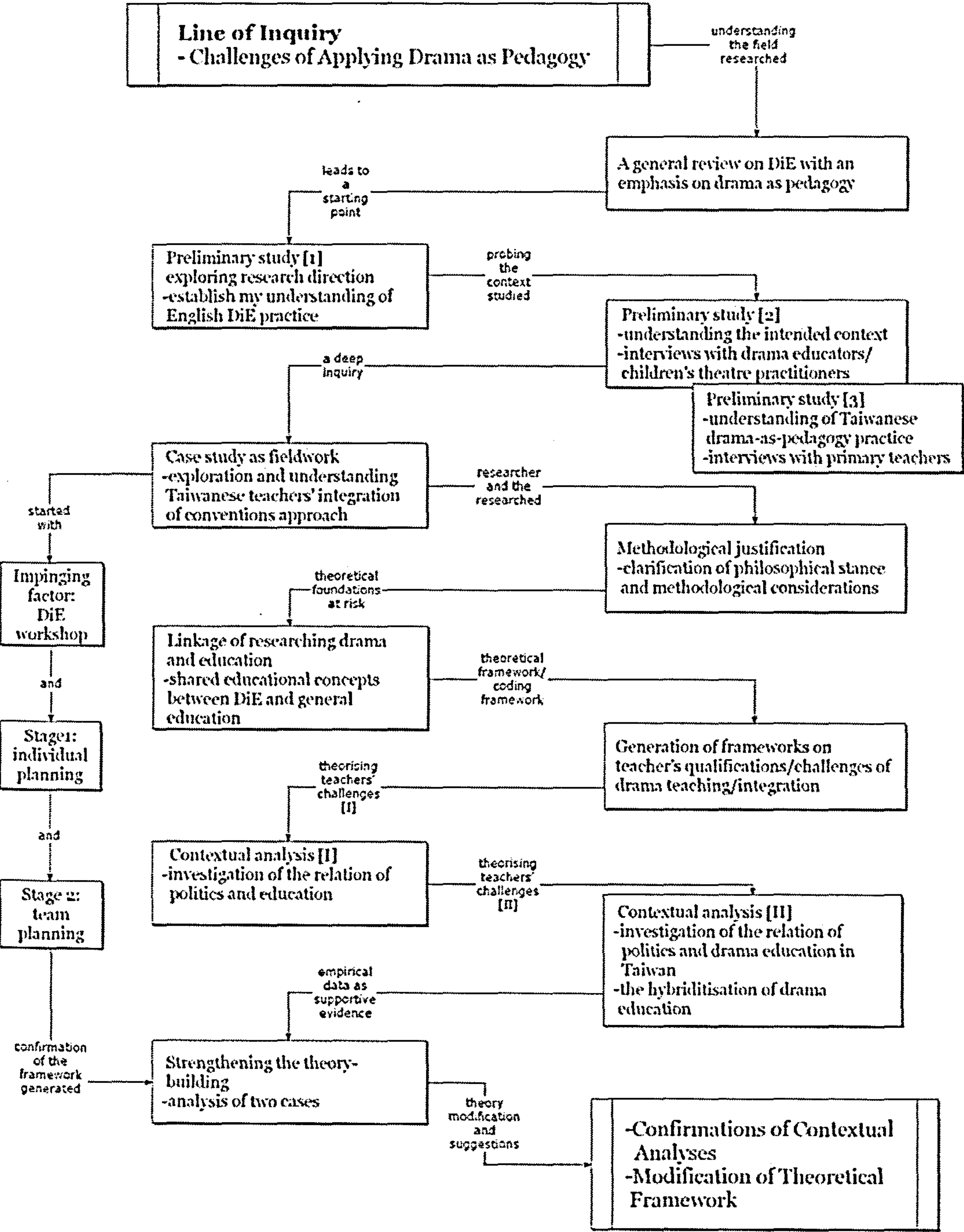
A study was initiated to understand DiE practice in English primary schools in order to probe the direction of the inquiry. After that, two preliminary studies were carried out to look into the context intended. As a result, the research direction on teachers' drama integration was affirmed. Consequently, a five-month fieldwork was carried out to gain a deeper understanding of primary teachers' application of drama in classroom practice. The fieldwork started with an 18-hour workshop and was divided into two stages. In the first stage, the teachers were to design their own curriculum. In the second stage, they worked as a team in planning the curriculum.

My philosophical and methodological stances were examined in order to develop my awareness between the researcher and the researched. The initial analysis of data suggested a need for constructing a theoretical framework with regard to the challenges faced by teachers in applying drama. After that, contextual studies were carried out to theorise the occurrence of the challenges faced by teachers in Taiwan. These investigations contributed

³ 'Child-centred', 'learner-centred' and 'student-centred' refer to the same concept and are used in this thesis interchangeably.

to my understanding of the general and specific contexts, i.e. the field of Taiwanese education and that of drama education with particular reference to the field of politics, respectively.

Figure 1-2 Line of Inquiry: Applying Drama as Pedagogy



In the end, as a part of the evidence, the data from two Taiwanese classroom teachers were analysed to verify and confirm the proposed arguments and the contextual analyses. It was expected that these case analyses could lead to the modification of the generated scheme. Later, suggestions are made for further research.

1.6 Taiwan as the Focus of the Inquiry

Along with the education reform aiming at transforming towards a “liberal, democratic, and multiple” education (MoE, 1999, p. 36), performing arts⁴ [drama] is part of the apparatus expected to contribute to the ‘big picture’ of Taiwanese education. Though in the new curriculum, drama has been introduced as general education, there is a significant shortage of teachers who can teach or use drama (Kang, 2002; Xu & Zhang, 2002). This reveals that researching into the teachers’ use of drama is both pressing and meaningful. Because of this, Taiwan had been chosen as the focus of the inquiry (§1.1).

Congruent with the results of the research commissioned by the National Taiwan Arts Education Institute (Cheng, et al., 1999), findings of the second and third preliminary studies indicated that drama is both art and a tool needed in the primary school setting. The established concept of drama in Chinese/Taiwanese culture has always associated it primarily with artistic learning (§3.1.2.2) and rarely with education or pedagogy (§3.1.2.1). As drama is presently regarded as general education without particular reference to arts specialism, it is likely that teachers will be challenged by this concept. This research was initiated to explore classroom teachers’ integration of drama with a particular focus on emergent challenges. This was an attempt to support those who are interested in employing DaP.

In focusing on the ways teachers develop as they are being influenced by integrating drama, this research does not aim to provide the reader with grand solutions about the best way to overcome the challenges. Instead, my intention is to raise questions about drama integration in general and to

⁴ The performing arts curriculum in Taiwan includes mainly learning of drama and movement. It is common that drama is used as an equivalent term for performing arts in Taiwan. Equally in this thesis, drama is used exchangeably with performing arts.

theorise the contradictory realities that disturb those who work in the field. This information can then be of assistance in supporting teachers.

1.7 Outline of Chapters

After mapping out the whole thesis in this chapter, the remainder of the thesis is divided into as follows. Chapter 2 provides background information on the studied context and theorises one of the contextual analyses. Chapter 3 continues on another contextual analysis in relation to Taiwan's drama education. Chapter 4 consists of two arguments drawn from the review of literature. Chapter 5 examines the philosophical and methodological considerations of this research. Chapters 6, 7, 8, 9 present and discuss the research findings. These chapters elaborate the challenges of integrating drama by answering the research questions in order. Chapter 10 concludes with the limitations, suggestions, and implications of this thesis.

1.8 Guidance for Readers

This section explains some guidelines for comprehending the whole thesis. Those used in data analysis are described later (see §6.0.2). Throughout this work, signposting begins with a section symbol, §, followed with the section number to denote the related information. These signposts require attention to enable an inclusive view of the matters discussed. Moreover, taking into account the consistency of reference, the translation of Taiwanese authors' names uses the Pin-Yin spelling system when names in English are unavailable in documents or literature. However, the English translation of organisations and associations contained in documents are retained for clarity.

Chapter 2 Education in Taiwan - Foreseeing Teachers' Pedagogical Challenges

2.0 Introduction

This chapter introduces and investigates the general context of this research project, i.e. Taiwanese education, in which drama has recently been included as a part of students' learning. Considering that "government at all levels in all countries significantly influences cultural attitudes to education" (Barber, 1998, p. 761), this analysis examines the changing role of education from the political perspective. This is inspired by Michael Fullan who indicates, "we should attempt to understand the role of governments at least partly from their perspective" (1982, p. 215). Through understanding the political agenda behind the new schooling, we gain insight into the inclusion of drama in the new curriculum.

To render the account comprehensive, this chapter first examines the factors that have shaped the current Taiwanese schooling. This offers a succinct review of the historical role of education in relation to Taiwanese politics, economy, and culture. The second section analyses the conditions, national and international, contributing to Taiwan's educational reform. It shows that the emergence of the drama curriculum was a result of globalisation. The third section introduces the current curriculum guidelines and identifies the intended changes. This indicates that the new schooling is pedagogically challenging since it calls for a paradigmatic shift in teachers' classroom practice, which primarily align to notions such as child-centredness and knowledge construction. It foresees that, for Taiwanese teachers, using drama as an educational tool is also pedagogically challenging because it has analogous educational orientations to Taiwan's new schooling.

2.1 Schooling in the Past

The purpose of this section is to demonstrate what has been previously written on the state Taiwan's education, which is the precondition which heralded change. An educational system is commonly believed to be a response to complex political, economic, and cultural concerns. Apple (1993) shares this view that the curriculum is socially constructed, historically constrained, and

politically led. Equally, Le Me'tais indicates that "the passing of time brings about political, economic, and social changes which may affect the continuing relevance of education aims" (1999, p. 95). It is therefore necessary to understand the relation of Taiwan's education to its politics, economy, and culture. The argument is that education has always been treated as a tool to establish prioritised national agendas.

The image of the "Taiwan Experience" (Hsueh, Hsu, & Perkins, 2001) is frequently associated with economic success and democratic achievement (Berger & Lester, 2005). These achievements were fulfilled at the expense of education exploited as an instrument for political and economic advancement (Huang, 1997; Wang & Lin, 1996; Zhang & Wu, 1996). The former Minister of Education Lin Qing-Jiang once said that the characteristics of Taiwanese education in the second half century appeared to be "entirely devoted to the developments of politics, economy, and social culture" (1999, p. 446).

Initially, the advancement of education in Taiwan was secondary to the developments in politics and economy. This position in education also seems to apply to other newly independent counties such as South Korea, Singapore and Indonesia in their early stages of national building (Morris, 1995). According to Morris and Sweeting, education "was certainly used to reinforce the significance of national identity and, at least in prospect, to prepare for economic well-being" and social cohesion (1995, p. 244). From this point of view, Taiwanese education was never independent of its politics, economy or culture.

2.1.1 Taiwanese Politics and Education

This section attempts to illustrate that Taiwan's education is tied to its politics. It is commonly believed that education without political influence is a myth (Le Me'tais, 1999). Taiwan's education perfectly demonstrates this relationship. In the early decades, education was a tool to propagate and enhance national strength. This connection is confirmed by Liang and McClain who specify that "the contemporary status of education in Taiwan has been shaped, to a large extent, by the nation's politics and military history" (1991, p. 277). Even now, traces can be easily observed. For example, military

tutors who instruct in military matters or advise on students' extracurricular activities still serve in the tertiary system (Wade, 1990).

This exploitation began after the Nationalist government retreated to Taiwan in 1949. In the National Conference on Post-War Education, educational policies were aimed at uprooting Japanese influences and developing the Grand China ideology. In the following year, the promulgation of the Emergency Decree in 1950 explicitly treated nationalism as an educational priority. This marked the beginning of a politicised education. In 1968, President Chiang Kai-Shek clearly indicated that the execution of the nine-year national education had a political objective (Zhou, 2000). Not surprisingly, education at this era was principally concerned with political ideals.

Prior to the 1980s, Taiwanese schooling underlined the importance of developing students' spiritual strength in order to combat military invasion and ideological subversion by Communist China. The political ideology "nation as priority" was clearly rooted in the National Curriculum Standards (NCS) (Liang & McClain, 1991; MoE, 1975, 1985). This shaping can be observed in the homogenised textbooks. Martin's (1975, 1981) analysis concluded that there were three major behavioural patterns embedded in Taiwan's textbooks: filial piety, patriotism, and diligent study. These findings were analogous to Zhuang's (1995) research which indicated that traditional values, such as nationalism, authority and obedience, and the class divisions promoted by authoritarianism can be easily detected in textbooks. As shown above, patriotism, above all, is obvious in textbooks (Ou, 1988; Z.-S. Yang, 2001). Wang and Lin (1996) concluded beyond doubt that textbooks were full of political ideology.

This shaping was most prominent in social science textbooks. The NCS in 1975 stated that one of the objectives in social science was to cultivate students' disposition to "love the nation" (MoE, 1975). Ou Yong-Sheng's (1988) study revealed that there were six main ideologies embedded in social science textbooks: tradition-oriented, leader worship, Chinese centric, male-value, political propaganda (such as anti-communism as a priority), and national sentiment. In that sense, children were taught to be loyal to the nation and its

leaders, i.e. Sun Yet-Sen and Chiang Kai-Shek (Appleton, 1976, 1981; Wilson, 1970). It appears that Taiwan's education was geared to meeting political goals and was a propaganda tool. At this stage, Taiwan's educational development satisfied the Green's intervention theory which states that "[g]overnments frequently call on education to promote national values and culture as a source of social cohesion and national solidarity" (1997, p. 183). Consequently, Taiwan's economy and politics impressed other countries, although it made little progress in education.

Education was mixed up with economic and political motives, with the latter predominant before 1990. Lew argues that the Taiwanese government failed to meet the demands for more colleges and universities due to "a perception that the expansion of formal education is not always to be equated with national development" (1981, p. 83). For that reason, Taiwan's education was generally treated as a tool to sustain social order, increase economic growth, and promote democracy (Executive Yuan, 1995). As a result, educational deregulation was proposed to uproot such political and economic domination (Executive Yuan, 1996). The new schooling was therefore expected to empower teachers, schools, and local governments by disposing of central government's control (ibid.), or, precisely, political control.

2.1.2 Taiwan's Economy and Education

This section aims to argue that Taiwan's education has mainly been used to serve its economic goals. Theorists have constantly shown the inevitable relationship between economy and education. In his justification for preventing child labour, Marx proposes that "an early combination of productive labour with education is one of the most potent for the transformation of present-day society" (1972, p. 172). This suggests that in a changing technological world the relationship between work ability and education is, as G. Venn says, "necessary and possible" (1972, p. 98).

Taiwan is described as an "Economic Miracle" (Tsao, 2003; Lucas, 1982) and is labelled as one of the Asian "Tigers" or "Dragons" (Hsueh et al., 2001; Morris, 1995; Wade, 1990). This mainly refers to Taiwan's economic accomplishments over the past few decades. To achieve this aim, education

has been efficiently geared to economic development (Lew, 1978), whilst educational policies have been streamlined to economic plans (Tein, 1996).

Since the mid-1960s, according to Wade (1990), Taiwan's education was used to develop economic power. Li Guo-Ding (1991), an influential character in Taiwanese manpower policies, maintained that "economic structure is changing, manpower structure is changing, and education has to conform" (cited in Zhang & Wu, 1996, pp. 8-9). In light of this, education has been used as an integral part in paving the way for Taiwan's economic success, or precisely, the main force in steering this development (Tein, 1996). Most obviously, policies related to vocational education were led by economic goals. Studies showed that during the 1960s and 1970s, there was an increase in vocational high schools and colleges as well as an increasing number of students trained on the vocational track (Lew, 1981; Tein, 1996).

Andy Green posits that a developmental state "consistently intervenes to direct and regulate" and "exercises strategic influence through its policy levers" (1997, p. 46) in attaining national goals, such as social cohesion and economic development. This is true in Taiwan where education plans to survive "as a state and as a society" (Castells, 1992, p. 57) by achieving its economic ambitions. To this end, substantial support was invested in educational development. By doing so, Taiwan's education became an instrument. However, it would be unfair not to mention that the economic development equally enhances Taiwanese education. As Mao and Bourgeault revealed, "[a]ccelerated national economic and social advances gave rise to subsequent enactments and their respective regulations" in education (1991, p. 73). These included the Public Education Law in 1979, the Compulsory Education Law in 1982, and the Special Education Law in 1984.

Although economic growth is no longer the leading concern of Taiwanese education, it is evident that the development of economic power still plays a role in the new schooling. For example, English language became mandatory at the elementary level. Initially, it was from year 5, then from year 3. Together with the policy of life-long learning, these were attempts to improve the quality of labour. Taiwan's educational development echoes OECD's (1999) claim that a country's "attitudes and practices of economy"

influence education systems in meeting the three changing demands: lifelong learning, globalisation, and “just-in-time” training.

2.1.3 Culture of Schooling in Taiwan

This section seeks the linkage of Taiwanese culture and education by drawing attention to the cultural and educational heritage related to schooling, stressing that there is a strong and direct connection between culture and education. Paul Jones (1971) states that education is embedded in culture. Eduard Spranger (1920) evaluates that education would be limited without a cultural ideology (cited in S.-K. Yang, 2001). Van Der Zee agrees with this relationship and underlines that “[e]ducation is anchored in culture as a primary condition of existence” (1996, p. 165). In a similar vein, Sheng-Keng Yang (2001) affirms, “the history of education must also be the history of culture”. This, in Bruner’s words, means education is “a major embodiment of a culture’s way of life” (1996, p. 13). Therefore, education is the concrete embodiment of cultural ideology; and educational practice reflects cultural perceptions and values. These ideas suggest that Taiwanese educational culture is shaped not only by Taiwanese politics and economic developments, as discussed, but also by its culture.

With the cultural identity of Taiwan inherited from China, the early decades’ schooling was obviously analogous to the educational values embedded in the Chinese culture. This notion can be clearly demonstrated in a Chinese proverb: *wan ban jie xia pin, wei you du shu gao*. It means that nothing is noble as that of studying. This proverb suggests that “embedded in Chinese culture is the tradition of holding education in high regard” (Young, 1995, p. 109). This inherent cultural belief can also be observed in the structure of traditional Chinese society which is composed of four classes of people “shi, nong, gong, shang”, i.e. “scholars, peasants, artisans, merchants”, in which scholars are at the top of the hierarchy. In a report on Taiwan’s vocational education, the English Ofsted (1996) acknowledged this characteristic and confirmed that education in Taiwan has a high status.

Shaped by this strong cultural legacy, teachers and academic pursuits are considered very important (Smith, 1991). In a comparative study, Fwu and Wang (2002b) discovered that the Taiwanese teachers’ social status was

higher than that of their international counterparts. This can be explained by the high respect for this academic profession. Nowadays, it is not unusual to see parents send their children to cram schools, a name for private learning centres, to take extra lessons on school subjects or learn other things, such as music, English or mathematics. This kind of learning can even begin before children's formal schooling. In reality, many students have to receive additional private tuition to keep up with others due to parents' high expectation of students (Ofsted, 1996). The increasing support for education from the parents implies more pressure on students to keep up the standard. As a result, an elitist orientation is established in Taiwanese schooling (Huang, 2003; Wang & Lin, 1996).

This emphasis, however, was distorted by the Chinese examination tradition begun in the seventh century during the Han dynasty (Smith, 1991; Weber, 1972). The academic results of the examination represented the possibility of ascent to an official position in ancient China (Weber, 1972). Taiwanese education is 'naturally' characterised by this tradition (Smith, 1991) which would mean "a magical 'trial'" (Weber, 1972, p. 240), a "social magic" (Bourdieu, 1993, p. 161), or a pass to receive higher education and access to better employment. Smith argues that the examination "has been (and remains) at the heart of all Chinese education" (1991, p. 28). Taiwan was no exception to this. Reinforced by this tradition, "frequent written tests and examinations provide a powerful incentive for learning" (Ofsted, 1996, p. 3) and academic achievement is regarded as the only worthy pursuit. Thus, a rather competitive education was formed. Also, as a side effect, non-examination subjects like arts were undervalued.

It is relevant to mention that Taiwanese parents equally contributed to the outcome. Stevenson and Stigler (1992) specify that parents' attitudes were shaped by the culture and became a factor that characterised pupil's learning. The authors discovered that Taiwanese parents were not satisfied with their children's academic performance. Moreover, Taiwanese parents had a higher expectation of their children compared to those in Japan and the United States (Stevenson & Stigler, 1992). An English report had a similar finding that the high status of education was reflected "in the generally high levels of

the students motivation and hard work, and in the very obvious support provided by parents” (Ofsted, 1996, p. 2). As a result of the examination-led tradition with parental encouragement, Lew (1981) argued that the most serious and obvious problem was that pupils were less creative.

2.1.4 Educational Practice before the Advent of the Educational Reform

This section presents the state of education before the education reform. As previously stated, the development of education in Taiwan is restricted to the objectives of politics and economy as well as its cultural bearing. The Taiwanese government has complete control over all major educational policies, including educational content, process, ideology, and institutions. In other words, education is highly centralised and regulated (Smith, 1991; Wang & Lin, 1996; Young, 1995; Zhen, 2001) as a result of which considerable control is exercised over the administration, management, and implementation (Mao & Bourgeault, 1991; Young, 1995).

The Government completely controlled and monitored teaching and learning, which means “a prescribed curriculum, similar assignments for all students, lecturing as almost the mode of instruction, standard tests that externally evaluate all students” (Roger & Freiberg, 1994, p. 37). Schools and teachers were not autonomous in planning and teaching under this mode of practice. The only guidance for teachers and schools came from the NCS. It consisted of the Curriculum Standard Guidelines, stating the educational objectives, teaching subjects and hours, principles of implementation, and the Subject Curriculum Standards. Teachers practised as they were required in the standards and they taught by the textbooks published by the Ministry of Education (MoE). By the government employing this top-down management in the teaching profession, it meant that the “curriculum has been pre-packaged to make it teacher-proof” (Roger & Freiberg, 1994, p. 296).

According to Stevenson and Stigler, the underlying principle of education in Taiwan, akin to that in Japan, was aimed at “the reduction of individual differences among children” (1992, p. 134). Hence, it expected each pupil to be equipped with equal competence. This was unlike the American system, which emphasised the importance of individuality (Stevenson & Stigler, 1992). As a result, the features of the Taiwanese schooling system

promoted competitiveness and elitist orientation without accepting individual differences.

The Chinese 'cultural heritage', namely the examination system, contributed to the lesser concern for the individuality in each child. Under this legacy, fact-learning and cognitive learning fetched high value. Primary and secondary education emphasised drill and homework, as well as academic achievement with "overreliance on memorization in teaching and testing" (Lew, 1981, p. 84). In accord with this view, Ou Yong-Sheng underlined that "the emphasis on facts, and demanding students to memorise and recite" (2002, p. 10) were the biggest weakness of the traditional curriculum. Furthermore, a rigid instruction was required so teachers could take absolute control in the classroom (Lew, 1981). They had the "power over" the students, as opposed to the modern educational view in which "the decision-making power is in the hands of the individual or individuals who will be affected by the decision" (Roger & Freiberg, 1994, p. 214). As a result, meaningful learning was "at an absolute minimum" (ibid. p. 37).

Within this schooling, teachers, school principals, parents, and national leaders held an authoritative position (Wilson (1963) cited in Appleton (1970); Martin, 1975, 1981). The structure of schooling is hierarchic (Wilson, 1970). It was ritualised that students bowed to their teacher showing their respect before a lesson started. Students were not interactive with their teachers but submissive; therefore, they must act in accordance with what they were told. This one-way 'interaction' might be associated with the Chinese cultural emphasis upon conformity to "discourage creative and critical thinking in the learning process" (Lew, 1981, p. 84). In this schooling, silence was equated to behaving well (Wilson, 1970). Thus, the Taiwanese student was characterised as "more hardworking, submissive, and reserved and less creative and flexible than his Western counterpart" (Lew, 1981, p. 85)

2.2 Conditions which Contributed to the Education Reform in Taiwan

This section examines the climate which generated the educational change together with the rationales that drove it forward. It suggests that the dynamics that drove Taiwan's educational change have been shaped by various trends or conditions, both internal and external. Firstly, it points out

that Taiwan's educational reform was primarily a response to worldwide phenomena, namely, post/neo-colonialism and globalisation. Secondly, it seemed to be the outcome of Taiwan's political development together with economic advancement and social changes.

2.2.1 International Phenomena Contributing to Taiwan's Educational Reform – Post/Neo-Colonialism

Among the external factors resulting in the educational changes in Taiwan, one obvious international factor is the post/neo-colonialism. As a society which had been previously colonised by a number of countries; namely Holland, Spain, Japan, and Mainland China (Y.-S. Lin, 2004; Xu, 1993), Taiwan's education has been primarily shaped by both the Japanese and Chinese values of schooling. In the late 1950s, US aid began and brought in military and financial assistance (Jacoby, 1966; Wei, 1973). It also brought in the American style of schooling. Altbach supported this influence and indicated that the Nationalistic Government "kept the basic pattern established by the Japanese, expanded education and imported American innovations" (1991, p. xx). This quotation demonstrates education in Taiwan was greatly influenced and inspired by other cultures. However, this influence continues, as Altbach stated, "[t]he world pattern of schooling is based on the rise of the West as the dominant economic and political force" (Altbach, 1991, p. xx). As a post/neo-colonised state, to carry out the reform, Taiwan 'adopted' Western-style educational ideas and patterns, particularly from the United States, Britain, Australia, and Germany.

For more than two decades, educational changes have been endeavoured to free the Taiwanese from the shackles of an imposed authority and identity. The Taiwanese educational reform was aimed to remove the post/neo-colonial constraints, such as the examination system mentioned earlier (§2.1.3). This attempts to create the emergence of a new and independent democratic and cultural identity. This identity should be reflected in a reformed educational system, whilst also resisting the neo-colonial influence of America in particular. Nowadays, Taiwan enthusiastically wishes to shape its own distinctive beliefs and opinions about education, culture, and democracy by removing the restraints created by the colonisers.

At the present time, it is important for Taiwan to be aware of the dangers of submitting blindly to what it considers 'superior' American and European ideas. In addition, it should also avoid overlooking the authenticity of its context and needs as well as what has already been developed on the island.

2.2.2 Globalisation

Another worldwide phenomenon that is bringing about many of Taiwan's educational changes is globalisation. Globalisation is described as one of the "fundamental consequences of modernity" (Giddens, 1990, p. 175). It is frequently connected with economics, technology, media, political science, and cultural studies (Green, 1997). Roland Robertson emphasises the inter-connections between countries and considers "[g]lobalisation as a concept refers both the compression of the world and the intensification of consciousness of the world as a whole" (1992, p. 8). For Giddens, it is a stretching process in which "the modes of connection between different social contexts or regions become networked across the earth's surface as a whole" (1990, p. 64). This definition highlights the inter-connectedness between the global and the local.

The theorising of linking globalisation with education became noticeable in recent decades. Shen (2000) indicates that the international education reform is a reaction driven by economic competition, the innovations of information technology, and the global trend. An example of this can be found in the work of Edwards and Usher (1994, 2000) and Green (1997). According to Green, globalisation of education began in the 1990s. In Asia Pacific, as Philip Hallinger (2000) underlines, the range and pace of educational changes has been accelerating radically. As shown, Taiwan's education has been undergoing far-reaching changes since the 1990s (see §2.2.3). For this effect, Green affirms that the Asian 'tigers' are "at the centre of a process of global transformation" (1997, p. 151). Based on this, Taiwan's educational reform has been part of this international trend. In other words, Taiwan's local response concurs with the impact of the globalisation as "the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events many miles away and vice versa" (Giddens, 1990, p. 64).

It is Taiwan's aspiration to initiate education reform in developing a national capacity to compete with its counterparts. Marked as an advanced economic country, the Taiwanese government, in the preface to the Guidelines, declares that the educational improvement anticipates in keeping pace with global developments (MoE, 2004). According to Green, the local, i.e. Taiwan, can be "more present and more visible to other cultures, thus enhancing the opportunities for common discourse" (1997, p. 185). This operation is meaningful while Taiwan struggles for its political identity.

One obvious example is to develop pupils' ability to utilise information technology (MoE, 2000, 2003) which is considered as a mark of children's essential competence. To fulfil this goal, Science and Technology is one of the learning areas and information technology education is included as one of the six major issues. These emphases show that the Taiwanese government considers the learning of technology as significant to develop as a "knowledge intensive economy" (Wu, 2001). It can be argued that this impetus is associated with Taiwan's excellent reputation in the international electronics industry, established since the 1980s (San, 1990). Moreover, the understanding of globalisation is considered as one of the children's intended key competences. This learning suggests that the future schooling expects to develop pupils' global perspective, such as cooperation and interdependence. Globalisation has an obvious impact on Taiwan's new schooling.

2.2.2.1 Taiwan's Drama Education as a Local Response to a Global Trend

Globalisation not only plays a significant role in Taiwan's education reform, but also it equally contributes to including drama in the new curriculum. Therefore, it appears relevant to sketch the position of arts/drama education globally.

In various educational systems, drama education has not been acknowledged as much as other art forms, such as music and art teaching. A study of global trends in school curriculum shows that languages, mathematics, science, and social studies are core subjects in 70 countries (Meyer, Kamens, & Benavot, 1992). This reveals that arts education is still not seen as being as important as the subjects mentioned above. This is despite the fact that 95% of the above countries have arts and music education. Meyer

et al. (1992) indicate that aesthetic education does not appear in every country. Surprisingly, drama education was not even mentioned in this report. This neglect implies that it is likely that drama was not included as part of the curricula examined.

There has been little review published concerning drama education globally. Ken Robinson's (1997) survey of arts education in Europe in 1997 was a precursor with equal reference to theatre/drama, music, dance, and visual art. He reported that Greece's Melina Project proposed theatre to raise the cultural quality of education and to revive everyday school activities for 6-13-year-old children. Drama was one of the compulsory subjects, as was music, visual arts, crafts, and dance for Netherlands' 4-12 year old students. Similarly, drama was offered in 5-11-year-old children's learning in Scotland. Drama has been included in English teaching within the English and Welsh primary school curricula since 1987. France and Hungary too have similar curricula. This report, therefore, alludes to the fact that drama is gradually being recognised as a part of children's learning in Europe.

In North America, President Bush authorised the biggest overhaul of education law on January 8, 2002. It is entitled "No Child Left Behind", in which arts are now included as one of the core academic subjects. This greatly encouraged American society to promote arts education. Another North American example is Canada where drama is highly valued. In Ontario, Canada's most populated province, drama is included in children's compulsory education.

In Australia, in 1999, arts education was addressed by the 10th Ministerial Council on Education, Employment, Training and Youth Affairs in Adelaide. It was elevated to be one of the eight key learning areas of compulsory schooling. Drama is one the five arts subjects recommended by all of the national and regional authorities and it is included as part of the Australian National Arts Curriculum. In its neighbouring country, New Zealand, drama was introduced into the curriculum as one of four arts disciplines in 2000 and was made a compulsory component in 2001. Given that, the inclusion of drama in the national curriculum of many countries has been gradually taking place in western societies over the last ten years. My

claim is supported by Benavot and Amadio's (2004) survey which reported that arts education has developed as an integral part of the curriculum globally.

The same phenomenon appears in Asian counterparts. In Hong Kong, drama learning is not currently mandatory in the curriculum, but a variety of arts/drama exposure was recommended in the latest arts education revision (Curriculum Development Council, 2002). In 2001, Taiwan was the first country that included drama education in its primary and secondary curricula among the eastern societies. This local inclusion seems to concur with the global trend, in which arts/drama learning is recognised as significant in children's learning. This is because Taiwan's education concurring with an English version now believes "Every pupil deserves to experience the stimulus and challenge offered to the mind and the imagination by studying the arts and the humanities to a satisfying level" (Bell, 2004, p. 2) (see §2.3.2.1 & §2.3.2.4).

2.2.3 The National Socio-Political Climate for Educational Change⁵

This section describes the dynamic context, which supports the emergence of educational changes. This change also leads to the emergent Performing Arts Curriculum (PAC). As Moon and Murphy indicate,

[c]urriculum is inextricably linked to social context. Broad historical, cultural, economic and political forces inter-related to form and shape teaching and learning. This process is ongoing and accounts for the contested nature of curriculum change (1999, p.1).

This suggests that Taiwan's educational reform is clearly not independent of social climate and the political transformation in pursuit of a democratic modern society since the 1980s. Young states, Taiwan has gradually transformed into an autonomous civil society.

As a result of the loosening of the government's central control, different pressure groups have emerged which played a more active role in the discussions and formulation of public policies. Once an area where the government had exclusive control, education, among other public services, and now become an area of public concern as well (1995, p. 108).

⁵ Complementary information to the emergence of the new curriculum is presented in appendix 1.

The following discusses the national climate, political, economic, and social, in which educational reform occurred to the minds of society. It suggests that the Grade 1-9 Curriculum Guidelines (GCG) are the product with which the Taiwanese government has responded to pressures for socio-political change since the 1980s. This, at the same time, points out that Taiwan's educational reform is initiated by influential civil associations, rather than by the government, which is also discussed shortly (§2.2.1).

1. Politics: Under the martial law of the Nationalistic Party, Kuomintang's (KMT) authoritarian governance severely repressed voices emerging from society. One well-known example was the 'Formosan Independent Incident', also known as the 'February 28 Incident' (Wei, 1973). It began with the pro-democracy demonstrations to commemorate Human Rights Day on December 10th, 1979, in Kaohsiung. The KMT responded to this march by exercising its authoritarian iron rule by arresting over 100 opposition leaders (Engbarth, 2004; Taipei Times, 2004). This event was recognised as an important indicator and turning point in the island's recent transition to democracy. Accordingly, the anticipation of democratic governance in society began to emerge while state-led economic policies developed a prosperous society. As a result, the convergence of the political-economical phenomena prepared the coming of a modern society with educational modernisation as one of the main social concerns.

As discussed earlier, the educational system under the KMT's regime focused on collective values and in particular aimed to fulfil the national ideal of conquering the Communist government of China (§2.1.1). Political oppression was not unusual during this regime. Basically, education was not regarded as the centre of the national task, but simply served the politics of national formation and for developing "high-level manpower resources needed for national development" (Liu, 1994, p. 191). The KMT recognised the importance of education for the nation and placed it under the control of the central government in the Constitution (Smith, 1991). However, the process of schooling was "highly competitive, resulting in a nation of achievers - meritocracy" (Liang & McClain, 1991, p. 294). The educational system was

marked by “lack of flexibility”, as Liu reported, in which changes were essential to meet the needs of a “pluralistic society” (1994, p. 92).

The most influential event was the lifting of Martial Law in 1987, which was a turning point in Taiwanese political history. This decree responded directly to the demands of freeing the Taiwanese people from political oppression and liberated the public from the oppression against their free speech, thereby empowering people to congregate and express their opinions freely. This was formally attributed through the enactment of the Civil Congregation and Parade Law in 1988.

With this legislative guarantee, socio-political and vocational associations were formed to initiate dialogue with the authorities. Their goal was to raise issues and aspects which necessitated change, so as to provoke governmental action. These associations ignited a series of social movements attempting to bring about social changes, such as labour warfare, consumers’ rights, environmental protection, housing, and woman’s rights. At the same time, associations related to educational changes grew rapidly. The Association of Teachers’ Rights, the Housewives League, the Humanistic Education Foundation, and the 410 Education Reform League (410 ERL) are few such examples.

2. Society: In society, due to teachers’ and parents’ overemphasis on academic achievement, students were over burdened with frequent tests and daily homework. Hence they lacked sufficient time for recreational activities. It is commonly believed that this anti-unity, anti-humanistic and examination-oriented centralised education caused various problems in society (410 ERL, 1996; Yang et al., 1994; Z.-S. Yang, 2001), such as deterioration of students’ health, increase of school violence, and drug-taking, to name a few (Wang & Lin, 1996). Educational change was accordingly suggested to the Taiwanese people for a better education.

Taiwan’s education has witnessed growing concern in the last two decades. The public are concerned with “the possible adverse effects which the heavy pressure of the examination regime puts on some students” (Ofsted, 1996, p. 3). As, Lai and Chen (1986) indicated, the values of the traditional society rapidly gave way to new ones created by rapid industrialisation in the

1980s. Most apparently, parents' educational viewpoints started to shift. They worried that the educational system did not adequately equip the children with the skills and knowledge essential to interact successfully in the future's complex society. Accordingly, the call for change has centred on the deregulation of centralised control in all aspects of educational matters (Executive Yuan, 1996). As a result, a new schooling has been envisaged to maximise children's potential by providing students with more opportunities to engage in activities in critical thinking and the ability to apply what has been learnt in real-life settings. It aimed "to develop abilities related to independent thinking and problem solving" (MoE, 2004).

In view of this, Taiwan's educational change was an outcome of the socio-political liberation in creating a free and democratic society. As Fwu and Wang concluded,

the political transformation from authoritarianism to democracy and the cultural evolution from traditional conformity to modern pluralism have created an ethos of education reform characterised by decentralisation, deregulation and diversification (2002b, p. 222).

3. Economy: Apart from socio-political emancipation, Taiwan's economic strength was also a supporting factor in bringing about educational change. Taiwan was described as part of the 'Dynamic Asian Economics' in the 1990s, along with other counterparts like Hong Kong, South Korea, Thailand, Singapore, and Malaysia (Hughes, 1994) which have shown remarkable social and economic achievements (Tanaka, 1994). In the past, education was geared to support economic growth (Altbach, 1991) and the subsequent economic power provided the capital for educational change. The convergence of economic development and political freedom contributed to the generation of educational reform. Concurring with Beauchamp (1995), Paul Morris indicated, "[j]ust as education affects aspects of development, so it is itself a reflection of and is influenced by the social, economic and political context in which it operates" (1995, p.1).

Taiwanese society has been shaped by the desire of the people for a more democratic system of governance. This commenced in the 1960-70s, proliferated in 1980s and succeeded in 2000. This desire has led to substantial educational reforms which reflect democratic values and practices as well as

active citizens for tomorrow. In his well known claim, the sociologist Basil Bernstein reminded us that “[h]ow a society selects, classifies, distributes, transmits and evaluates the educational knowledge it considers to be public, reflects both the distribution of power and the principles of social control” (1975, p. 85). The move from authoritarian principles of social control in Taiwan to more democratic principles changed the way educational knowledge was classified and evaluated.

Taiwan’s education used to be instrumental in nation building and it existed for the purposes of “national leadership, academic growth, and industrial development and in the preparation of skilled labor for technical jobs in its industry” (Liang & McClain, 1991, p. 277). Now it is central to the building of society that characterises and represents the Taiwanese political, economic, cultural and social identity in a world increasingly driven by knowledge, technology and globalised economy. For this reason, education reform looks forward to

constructing a modernised educational system, anticipating multiple systems, a humanistic environment... a daily-life curriculum, professional teachers, to enhance educational quality... to form a life-long learning society (MoE, 1998, p. 2).

Given that, it was the growth of civil economic power, political, and social awareness that resulted in a demand for social and educational change. While Stevenson and Stigler argued that “the most intractable obstacle to improving public education is American society itself” (1992, p. 206), Taiwan’s situation was different since the educational reform was generated from within the society itself. Taiwan’s civil power took a facilitating role, if not in all movements, at least in educational reform. For this reason, Ou Yong-Sheng used the “Taiwanese phenomenon” to describe Taiwan’s educational development which “resulted from the huge pressure of civil organisations and legislative representatives” and it was the product of “the collective negotiation between schools and society” (2002, p. 5).

2.3 The Vision of the New Schooling

This analysis presents the vision of Taiwan’s new schooling. It is primarily drawn from the English version of the GCG published in 2004. The first section tends to be descriptive, including information on the construction,

rationales, and objectives of Taiwan's new schooling. Based on the information, the second section discusses the characteristics of the new curriculum.

Considering that the Taiwanese society was characterised by democratic politics, a liberal and international economy, an open and multiple society, and a refined culture (Young, 1995), educational reform was initiated to face the educational challenges encountered by a centralised and regulated schooling (Zhen, 2001). It was authoritarian, paternalistic (Appleton, 1976, 1981), examination-led, and placed “insufficient stress on synthesis and creativity” (Lew, 1981, p. 84). In this respect, the educational orientation declared in the reform is different from what was attributable to the national development in politics and economy in the past, aiming at developing learners' qualities for future society.

The rationale, or “social vision” in Apple's words (1996, p. 97), is in pursuit of a modernised, liberal, democratic, multiple, appropriate, formal, industrialised, excellent, internationalised, and professionalised education (Young, 1995). Analogous to Herbert Spenser's ideas that the purpose of education is preparation for future life, Taiwan's new curriculum expects to “involve all aspects of daily life that correspond to the students' mental and physical development ... in order to meet the demands of modern life” (MoE, 2004). Equally, the emergence of drama education was born out of this context and expected to contribute to this vision (see §2.2.2.1).

2.3.1 The Grade 1-9 Curriculum Guidelines

Children's physical and mental development received priority while revising the NCS (MoE, 1968, 1975, 1993). This ideal was not completely carried out due to the constraints of examination-led schooling and the fact that education had always been regarded as a device to support political and economic developments (§2.1.1 & §2.1.2). These reasons equally caused delay in attaining an alignment of primary and junior high school curricula which was first stated in the Nine-year Civil Education Implementation Guidelines in 1968. The construction of the GCG is expected to realise these incomplete tasks which the learners are treated as the centre of the curriculum.

The new curriculum was created under five principles: (1) the integrity and alignment of the curriculum, (2) basic abilities as the core structure, (3) the principles of learning areas and integrated teaching, (4) the implementation of English teaching, (5) the reduction of school hours and the school-based curriculum. These principles evolved from three perspectives: human and self, human and society, and human and nature (MoE, 1998, 2000, 2003). The content is divided into seven learning areas: (1) language arts, (2) health and physical education, (3) social studies, (4) arts and humanities, (5) mathematics, (6) science and technology, and (7) integrative activities. Moreover, six major issues are taught: (1) gender education, (2) environmental education, (3) information technology education, (4) human rights education, (5) home economics education, and (6) career development education (MoE, 2000, p. 10).

The educational concepts emphasised “developing humanitarian attitudes, enhancing integration ability, cultivating democratic literacy, fostering both nativist awareness and a global perspective, and building up the capacity for lifelong learning” (MoE, 2000, p. 3). Under these rationales, learning was expected

to involve all aspects of daily life that correspond to the students' mental and physical development; to encourage the development of individuality and the exploration of one's potentials; to foster democratic literacy and respect for different cultures; to develop scientific understanding and competences, in order to meet the demands of modern life (MoE, 2004)⁶.

It expected to develop students' ten core competences: (1) self-understanding and exploration of potentials; (2) appreciation, representation, and creativity; (3) career planning and lifelong learning; (4) expression, communication, and sharing; (5) respect, care and team work; (6) cultural learning and international understanding; (7) planning, organizing and putting plans into practice; (8) utilization of technology and information; (9) active exploration and study; (10) independent thinking and problem solving (MoE, 2000, pp. 7-8).

⁶ Page number is not provided since it is an e-resource.

2.3.2 Educational Requirements – Call for Changes in Teachers

This analysis seeks to identify the features of Taiwan's new schooling. The new curriculum not only altered the structure and content of the previous standards set in 1968, but also changed its theoretical orientation. This discussion suggests that the new curriculum is orientated to four principles. These features are the areas which call for teachers' changes in classroom practice.

Ou Yong-Sheng highlights the importance of grasping the theoretical foundation that supports practice. He observes that Taiwanese teachers are simply concerned about "only practical [perspective of the] reform" (2002, pp. 13-14). This reveals that the intended changes are actually both theoretical and practical considering the necessary link between educational theory and practice.

It should be noted that my endeavour does not attempt to provide an overall examination of the education reform, nor is it to consider it from a political perspective. Primarily, in accordance with my research focus, this analysis lays emphasis on teachers' problems in classroom practice. In this regard, the claims stated in the GCG (§2.3.1) are analysed to identify the essential changes in teachers. In order to demonstrate this, it is necessary to repeat some educational objectives emanating from the sources in the previous section. It is suggested that the Guidelines are based on the ideals of humanistic education. Under this orientation, educational concepts emphasise the following concepts, such as learner-centredness, integrated approach, and knowledge construction pedagogy.

2.3.2.1 The Humanistic Approach

Differing from the Euro-American concept of humanism that stresses reason (Gier, 2002), the humanism in Taiwan originated from Confucianism. According to Gier, it values "social stability and traditional values" (2002, p. 175). It represents "a balanced view of heart-mind" as the centre to establish human relationships "with the goal of peace, harmony, and justice" (Gier, 2002, p. 177). The humanistic values and attitudes are clearly shown in the new curriculum. The humanistic pursuit was stressed in the final report the Committee on Education Reform (CER) advised (Executive Yuan, 1995). To

attain these qualities, students' learning activities are expected to "foster students' sound mind and character" (MoE, 2000). They entail "interactions between oneself and others, individuals and the community, as well as humans and nature" (MoE, 2002a). In the new schooling, students are expected to be

tolerant of different opinions, and equitable to individuals and groups of different identities; having respect for life and caring for the community, the environment, and nature; obeying the rules of the law and the norms of the community; and holding an attitude which is beneficial to team work and cooperation (MoE, 2004).

The humanistic orientation is discernable. Firstly, students are the centre of the schooling aiming to develop their "democratic values, the Rule of Law, and humanitarian ideals, strong and healthy physiques, critical and creative abilities" (MoE, 2000, p. 3). Secondly, the human is used as the structural axis to engage a learner in three dimensions "including individual development, community and culture, and the natural environment" (MoE, 2004). This underlines that, as Rogers & Freiberg (1994) believe, a humanistic education places a person at the heart of learning. Thirdly, one of the curriculum goals is to "encourage [students'] attitude of active learning and studying" (MoE, 2004). This is parallel to Roger's et al. (1994) humanistic approach which stresses a self-directed and self-disciplined learning. Fourthly, while "a sharing of the responsibility for the learning process" is necessary in humanistic learning environment (Rogers et al., 1994, p. 212), the new curriculum also expects students to "learn to respect others, care for the community and facilitate team work" (MoE, 2004). In the light of the above, as Lu Yan-Qing (1998, 2001) points out, the humanistic spirit is essentially the core of the educational reform.

Most obviously, a new learning, the Arts and Humanities Curriculum (AHC), was primarily created to attain the humanistic pursuit. It refers to "arts learning and humanistic quality; it is artistic learning which centres on humanistic quality" (MoE, 2000, p. 195). This curriculum is generated under the rationales of "arts cultivation, life arts, and humanistic quality" (Lu, 2001, p. 263) to realise a humanistic spirit and the cultivation of humanism (Lu, 1998). As an integral part of the arts and humanities learning area, the

performing arts [drama] curriculum was born out of this rationale and expected to contribute to the same objective. Therefore, the creation of the GCG was oriented to develop learners' humanistic qualities.

2.3.2.2 Child/Learner-Centred Approach

Under a humanistic philosophy, the children, namely students or learners, are at the centre of education, rather than other national pursuits as the old schooling might have inferred. The new curriculum is oriented towards “students as the focus, [their] life experience as the centre” (Executive Yuan, 1996, p. 38; MoE, 2000, p. 7). Under this type of schooling, the purpose of schooling is to allow learners to have opportunities to “tell their own very diverse stories” (Rogers et al., 1994, p. 38), rather than simply allow them to listen to those of teachers or of others.

The new schooling expects education to be “a learning process” to help students “explore their potential as well as develop their capacity of adapting and making necessary efforts to improve their living environment” (MoE, 2004). It aims to teach every student well (MoE, 1998, 2000). This orientation, as Eisner (1985, pp. 74-79) states, highlights social adaptation and social reconstruction. Learning activities aim for the development of students' “humanity, practicality, individuality, comprehensiveness, and modernity” (MoE, 2004) while taking into account their differences in developing their competencies for life preparation.

2.3.2.3 An Integrated Approach

The educational reform is expected to replace a subject-based orientation with an integrated curriculum. It is necessary to explain briefly Bernstein's (1975) theory of pedagogical practice here, which is discussed in more detail later (§2.3.3.1). On the question of the strength of boundaries between contents, Bernstein invented two types of pedagogical codes. In contrast to an integrated type of curriculum with an open relation between contents, the collection code, in which the contents of learning are well insulated in closed relations to each other. The integrated code finds the minimal “*subordination* of previously insulated subjects *or* courses to some *relational* idea, which blurs the boundaries between the subjects” (Bernstein, 1975, p. 93).

In this line of thinking, an integrated study is encouraged. According to Humphreys, Post and Ellis (1981), “children broadly explore knowledge in various subjects related to certain aspects of their environment” (cited in Lake, 1994). An integrated curriculum, as Shoemaker (1989) defines it, refers to

education that is organized in such a way that it cuts across subject-matter lines, bringing together various aspects of the curriculum into meaningful association to focus upon broad areas of study. It views learning and teaching in a holistic way and reflects the real world, which is interactive (cited in Lake, 1994).

The new schooling in Taiwan anticipates such practice, in which “integration and team teaching are the guiding principles” (MoE, 2000, p. 9). Ou Yong-Sheng describes the integrative approach as the main characteristic of curriculum reform (2002, p. 5). Equally, Yo Shi-Ze indicates that integration and flexibility are the principles in curriculum organisation (2001, p. 255). In this sense, Taiwan’s primary curriculum was constructed to be “united and largely undifferentiated” (Blenkin & Kelly, 1983, p. 12) as the learning areas are a means of uniting learning content.

Under an integrative principle, teaching and learning needs to be planned with reference to the developing experience of the pupils. Eisner describes this as having “personal relevance” (1985, p. 69). During the separate subject teaching, students “learn fragmented facts” and “are expected to be passive” (Rogers et al., 1994, p. 24). Moreover, learning is not merely gaining knowledge, but also acquisition of “ways of knowing” which can transcend subject boundaries (Blenkin & Kelly, 1983). This is different from the old schooling’s separate subject approach which knowledge is taught in forty-minute blocks that “are void of interrelationships” (Rogers et al., 1994, p. 34). Hence, the underpinning principle of the integrated approach is to produce children who know how to learn (Bruner, 1983). For the ability of “learning how to learn” is “always of value, now, and in the future” (Rogers et al., p. 34).

2.3.2.4 A Constructive Teaching Approach

In contrast to the transmission-of-knowledge model of teaching in the past, the new schooling requires a knowledge construction approach. It underlines that children learn through multiple experiences and social interactions,

rather than by solitary drill and rote memorisation (Dewey, 1956; Vygotsky, 1978). A knowledge construction process is initiated when a teacher views learners as “essentially competent human beings... to understand them as they felt and perceived themselves from inside” (Rogers et al., 1994, p. 43). Teachers’ task is to develop students to be “intellectually curious and reflective” (MoE, 2004) in constructing knowledge, rather than as passive recipients of information transferred by teachers. In the new schooling, children are expected to be actively cooperative in learning activities (§2.3.1). That is, they are believed to be active learners (Glaserfeld, 1995b).

According to Lu Yan-Qing (2001), pedagogical practice in Taiwan’s new schooling requires dialogue between teachers and students in order to develop students’ imagination, sensitivity, creativity and critical thinking. This interactive practice empowers students in the process of learning, in which teacher and students are co-learners. She also points out that lessons are expected to be taught in an “equitable, fair, respectful, multiple questioning, democratic and responsible” environment (Lu, 2001, p. 265). In this regard, learners are considered as able learners.

This approach is in contrast to the old schooling model, teachers used to practise (§2.1.4). As stated in the new curriculum, the essential aim of education is to develop “the abilities that students can bring with them” (MoE, 2000). Teachers need to provide knowledge applicable and useful in learners’ real life encounters, rather than factual knowledge. Therefore, the schooling demands a radical change in the teachers’ role, both conceptually and practically, fostering a knowledge construction approach.

2.3.3 Changes in Teachers’ Pedagogical Practice are Expected

This section argues that translating the above concepts (§2.3.2) into action calls for a paradigm shift in teachers’ pedagogical practice. Initially, it elaborates the underlying rationale on which this argument is based, Basil Bernstein’s pedagogical theory. Secondly, it is suggested that Taiwan’s new schooling requires conceptual and practical changes in teachers’ roles’, just as drama pedagogy does.

2.3.3.1 Basil Bernstein's Code Theory

Bernstein's concept of pedagogical practice describes curriculum, pedagogy and assessment as the structure and process of school knowledge. They are inter-connected. He explains,

[c]urriculum defines what counts as valid knowledge, pedagogy defines what counts as valid transmission of knowledge, and evaluation defines what counts as a valid realization of the knowledge on the part of the taught (Bernstein, 1975, p. 85).

The concept of code (§2.3.2.3), is at the heart of Bernstein's theory. It investigates the power relating to pedagogic practice from the socio-linguistic perspective. Bernstein (1990) demonstrates that the selection, legitimisation, transmission, and evaluation of knowledge are dependent on principles of social control and the distribution of power. The field of power plays an important role in pedagogic practice. As he indicates "[t]he power and control are transformed into rules of legitimate communication and interpretation, through the acquisition of classification and framing values" (1990, p. 100). In this sense, no matter what mode of teaching is practised, the production and reproduction of institutional knowledge is strongly attached to the structurally decisive power.

The notions of both classification and framing can vary independently to generate modalities of pedagogical practice. They form the centre of Bernstein's pedagogic theory. He notes that "if classification regulates the 'voice' of a category, then framing regulates the form of its legitimate message" (1990, p. 100). The former decides what knowledge is taught. It refers to "*the degree of boundary maintenance between contents*" (Bernstein, 1975, p. 88) and the means by which power relations are transformed into specialised discourses (Bernstein, 1996). The latter decides how knowledge is transmitted. It refers to "*the degree of control teacher and pupil possess over the selection, organisation, pacing and timing of the knowledge transmitted and received in the pedagogical relationship*" (Bernstein, 1975, p. 89).

Bernstein defines a code as the relation between meaning, realisation, and contexts. It is "*a regulative principle, tacitly required, which selects and integrates relevant meanings, forms of realizations, and evoking contexts*" (Bernstein, 1990, p. 101). Along these lines, curriculum is classified into two

codes of practice - the collection code and the integrated code, in the light of the connection between communication and pedagogic practice. Each code is performed with consistency through its message systems: curriculum, pedagogy and assessment. The collection code is characterised by strong classification and strong framing. The integrated code is characterised by weak classification and weak framing. Where classification is strong, there is a high level of insulation between categories, discourses and agents. Where framing is strong, there is observable pedagogic practice. Under the collection code, there are explicit instructional rules and regulative discourses, and the transmitter has obvious control over selection, communication, sequencing, pacing, criteria, and the social base (Bernstein, 1975). The practice of an integrated code has a contrasting operation.

Based on Bernstein's code theory, my argument is that teachers in Taiwan are challenged by the inconsistent relationship between the expected curriculum and the existing pedagogy. Challenges appear when teachers transfer from one code to another. A collection-code schooling has been carried out for nearly half of a century. But now teachers are required to adopt the integrated code. In other words, a paradigmatic shift in teachers' practice is expected.

2.3.3.2 The Shift of Paradigms

For "years of survival rather than development" (Day, 1997, p. 44), teachers were used as national ideological apparatus under an authoritarian government. Now teachers in Taiwan are beginning to be more valued and must live up to an anticipation of their "contributions to the socio-economic health of education" (ibid. p. 45). Therefore, Taiwan's government now acknowledges that teachers are the key to the success of educational reform (MoE, 1999).

As the required changes has been presented (§2.3.2), it is commonly believed that these requirements necessitate radical changes in teachers' roles (Rao, 1999; Lin S.-C. 1999, 2004a). As Wideen et al. (2002) indicate, curriculum change entails alterations in teacher's roles and responsibilities. For Taiwan, the new curriculum expects to discard the educational objectives of deposit-making (Freire, 1998), taking on an integrated-code practice.

However, the required practice of integrated teaching and knowledge construction are new to the teachers. In fact, teachers are required to shift their pedagogical practice between “two poles of a continuum” (Rogers et al., 1994, p. 209). This underlines the need for a teacher-student cooperative and dialogic practice that is expected to replace the current approach that is teacher-dominated and fact transmitted. Therefore, along with the role change of education, the reform vision calls for essential changes in teachers’ beliefs and practice about pedagogy and students (Lin, D.-S. 2004; McLaughlin, 1997; McLaughlin & Oberman, 1996).

The ex-minister of education, Ovid J. L. Tzeng describes the paradigmatic shift as “a teaching revolution”. Similarly, Lin Sheng-Chuan considers it is “fundamental rebuilding engineering” (1999, p. 23) in expectation of a whole-dimensional change in teacher practice (D.-S. Lin, 2002; S.-C. Lin, 1999). In essence, the expected changes in teachers are radical and cultural. In this sense, a ‘changing culture’ in pedagogy is the key to implementing Taiwan’s new schooling. However, this cultural change, according to Kotter (1996) is the most challenging aspect of transformation.

It is often argued that, in practice and theory, a change of educational paradigm is a prerequisite if teachers are to implement what the new schooling envisages (Leuo & Lee, 1999). Ou Yong-Sheng indicates that the curriculum implementation depends on whether Taiwan’s teachers can “transform a curriculum paradigm and [develop] ability in integrated curriculum planning” (2002, p. 5). This paradigm change is an unprecedented demand on teachers and is imposed by the educational reform greatly affecting teaching professionals.

However, the current teacher training system is not attuned to the requirements of implementing the new curriculum. It does not produce teachers with qualifications in life education, ethical education, and integrated education (Tsao, 2003). Without full preparation for this shift, teachers’ pedagogical challenges arose (S.-C. Lin, 1999). This is because implementing the new schooling disagrees with teachers’ current practice not only conceptually, but also practically. Trained under the collection code for decades, teachers find it difficult to adopt their current approach to an

integrated practice. For example, the feeling is that the weak framing is likely to put teacher's authority at risk.

Moreover, to meet the need of implementing an integrated code, the shift in the paradigm calls for a diversity of practical qualifications on the part of teachers. For example, what is now needed is the ability to organise group work effectively, to use questioning skills, and to find a broader range of assessment (MoE, 2000, p. 15). It is suggested that the new schooling expects more group work, learning through discovery, and teaching through discussion. It emphasises pupils' self-expression and the lessening of the all-powerful role of the teacher in deciding what is to be learnt and how. In short, teachers are required to alter their core teaching beliefs and classroom practice, which is based on the orthodox methods of the old regime (see §2.1.4).

This paradigmatic shift leads to my hypothesis that the demands of carrying out the new curriculum are in line with the challenges of applying drama as an educational tool. Parallel to the new curriculum, DaP is shaped by the western educational heritage, such as the child-centred and knowledge-constructed notions, which shall be discussed later (§4.2.3.2, §4.2.3.4 & §4.2.3.6). Therefore, DaP and Taiwan's new schooling call for a closely matched pedagogical practice (Fig.1-1). With comparable educational orientations, teachers who are challenged by the new schooling are similarly confronted by the task of applying drama.

2.4 Conclusion

Education in Taiwanese society today has radically changed compared to the subsidiary role of primarily supporting economic and political developments in the past. It concurs with a Western view which aims to produce "intellectual accomplishments that are worthwhile, significant and meaningful" (Newman, 1996). In essence, Taiwan's new curriculum represents a paradigmatic shift in education away from instruction, didacticism, and 'natural' authority of the teacher coupled with an obsession with narrow test results and an emphasis on traditional subject boundaries.

Chapter 3 Drama Education in Taiwan - Foreseeing Teachers' Artistic Challenges

3.0 Introduction

This chapter is a consecutive examination of the context of the research attempting to study specifically Taiwan's drama education. It concentrates, particularly, from the cultural and political perspectives, on the shaping dynamics of the development of Taiwan's drama education. Resulting from these influences, the current concept of drama tends to see it as art form learning and associate it with creative drama (§3.3.3). Therefore, this analysis foresees that, for Taiwanese teachers, using DaP is artistically challenging since the new thinking, which considers drama as general learning is not culturally familiar.

This analysis uses the development of drama education as the structure. Firstly, Williams' (1965, 1977) cultural theory is wielded to indicate that Taiwan's drama education has been shaped by different cultures. Especially, it was influenced by the Chinese cultural sense of drama embedded in society. Secondly, a historical analysis is employed to analyse the relation of Taiwan's politics to drama education. To reveal this linkage, Bourdieu's (1993) field theory is applied to describe the emergence of drama education. In order to reinforce my analysis, it is supported by evidence from a small-scale study. Thirdly, as the second part of cultural shaping, it demonstrates the foreign cultural influences on Taiwan's drama education. Fourthly, the notion of hybridity is used to portray the conceptual changes of drama in Taiwan's society. This section also reveals my thoughts about introducing the conventions model.

3.1 Cultural Shaping – (I) the Embedded

Taiwan's drama education has been shaped by various cultures. To develop this argument, Raymond Williams' cultural theory is used to support the line of the inquiry. The focus of discussion concerning the changing views of drama, a traditional view of drama refers to specialised education which stresses art from learning. A modern view defines drama as general education which underlines its pedagogical use.

This present section initially discusses the embedded influences from the Chinese culture, while other foreign cultural shaping is treated in a later section (3.3). It indicates that Chinese culture has a bearing on the Taiwanese perception of drama/theatre. Explicitly, the Chinese cultural legacy inhibits the development of drama as valued learning. This delays and impedes the emergence of drama as general learning, i.e. a new structure of feeling. Based on this, I argue that teachers would be challenged artistically since they are expected to transform the implanted view of drama as insignificant and an art form to treating it as an educational tool.

3.1.1 Raymond Williams' Cultural Theory

This section describes two concepts applied in analysing the cultural shaping of Taiwan's drama education. The first is the structure of feeling. The cultural historian Raymond Williams defines culture as a "whole way of life" (1977, p. 13) or a "structure of feeling" (1965, p. 64). The structure of feeling is described as

the emotional bonding generated by values and practices shared by a specific group, class, or culture. The concept includes ideology, in the sense of an articulated structure of beliefs, but also ranges beyond it to encompass collective desires and concerns below the conscious level (McConachie, 2001, p. 35).

In view of the Taiwanese and Chinese cultural resemblance, the concept of a structure of feeling is used to suggest that the Taiwanese view of drama/theatre is something which is shared with and carried over from the Chinese culture. It is likely that Taiwanese society is not really aware of such a structure of feeling, yet it shapes their awareness of everything related to drama/theatre. An understanding of the residual culture of drama appears to be significant since a new structure of feeling is being put forward.

The Chinese cultural sense of drama/theatre is a myth that points to "a specific orientation of practice" (Bourdieu, 1993, p. 17). This social practice, according to Bourdieu, is a product of habitus (1977b) that is "not based on conscious calculation but rather from unconscious dispositions towards practice" (1993, pp. 17-18). This points out that we receive beliefs without being aware of taking them. Hence drama/theatre learning is persistently

undervalued can be traced to the “unconscious dispositions” towards drama/theatre that are deeply implanted in society. The disapproving perception can prevent drama/theatre from being recognised and valued in children’s learning. Congruent with this argument, Lin Yu-Sien (2004) emphasises that the cultural context influences and increases Taiwanese teachers’ difficulty in integrating drama into primary education.

The second concept is residual, dominant and emergent cultures drawn from Raymond Williams’ (1977) analysis of social and cultural life. These are used to describe the cultures that have contributed to the dynamics of Taiwan’s drama education. For Williams, the residual culture is an alternative to the dominant culture. In his words,

[t]he residual, by definition, has been effectively formed in the past, but it is still active in the cultural process, not only and often not at all as an element of the past, but as an effective element of the present...It is crucial to distinguish this aspect of the residual, which may have an alternative or even oppositional relation to the dominant culture, from that active manifestation of the residual (this being its distinction from the archaic) which has been wholly or largely incorporated into the dominant culture (Williams, 1977, p.122).

The emergent culture has new values and practices that are constantly being introduced. By ‘emergent’, he means that “new meanings and values, new practices, new relationships and kinds of relationship are continually being created” (ibid.p.123). The dominant culture incorporates meaning and values which existed previously, as well as awareness of the emergent culture in an attempt to incorporate and to appropriate them.

While invoking the above concepts, it becomes evident that the dominant culture perceived drama as insignificant and as an arts specialism (§3.1.2) and the American creative drama was introduced into Taiwanese society as the emergent culture since the 1960s (§3.3.1). The emergent culture which promoted the value of drama in children’s learning through enacting the stories was closely matched to the dominant Chinese cultural sense of drama. Creative drama developed as the dominant culture after a few decades’ promotion, (§3.3.1.1), English DiE was brought in as the emergent culture (§3.3.2.1) while the Chinese sense of drama became residual. Nowadays, the

practice of the dominant drama-education culture combines both the residual and emergent approaches (see §3.3.3).

3.1.2 Residual Views of Drama

This section seeks to identify the residual views about drama/theatre embedded in the Taiwanese society. In Chinese culture, practice of drama is despised and, therefore, it is rarely associated with education. Additionally, the Chinese cultural legacy regards drama purely as an art form for entertainment. These traditional views are different from the recently emerging “structure of feeling” which considers drama as general learning, formally authorised by the Arts Education Law (MoE, 1997). This leads to the argument that the modern view is artistically challenging for those who expect to teach or apply drama in Taiwan. In other words, this contrast calls for changes in teachers’ concepts of drama.

3.1.2.1 Drama is Undervalued

(I) **Negative Images of Drama/Theatre:** Embedded in Chinese cultural legacy, there is a sense of negation and inferiority about drama and people who undertake drama/theatre. Drama is regarded “as entertainment but not as art” (Xu & Zhang, 2002, p. 34) so actors are to “make fun,” and “entertain people not to worship Gods” (Wang, 1994 [1964], pp. 3-4, 7). In ancient China, distorted views related actors to dwarfs (Wang, 1994[1964]; Xue Yi, 1977) or associated ‘you ling’, drama practitioners, with ‘chang ji’, whores (Ma, 1985).

Drama/theatre professionals have a low social status (Chung, 1999). Qui Ku-Liang (1997) indicates that “xi zi”, equivalent to drama professionals nowadays, are considered as beggars. The low social status of drama professionals is obvious in the Chinese language. ‘Yue shi’ refers to those who play instruments, which literally means a music teacher or a music master. In contrast, people who make a living by engaging in theatre are called ‘xi zi’, which literally means ‘drama person’. Such devaluation also happens to traditional arts practitioners. For instance, Qiu points out that Taiwanese opera actors were described as “inferior and not well-educated people who can harm customs and damage conventions” (1997, p. 227). By tradition, drama is a less respected profession compared to music and art.

As a result of this legacy, members of society show contempt towards drama study (Ma, 1985). Intellectuals regard drama study as unimportant and dishonourable (Qui, 1997). Sometimes it is even described as mentally lazy. Hence, drama has never been regarded as similarly important as other knowledge. Considering this image of drama engrained in this cultural heritage, it is explicable that Taiwanese people do not praise the learning and study of drama/theatre.

(II) Drama/Theatre as Educationally Insignificant: Drama is considered educationally irrelevant in Chinese tradition. The idioms ‘qin you gong, xi wu yi’ and ‘ye jing yu jin huang yu xi’ suggest that games, playing, and drama are of no use in learning (Li, 1990). As a result of this attitude, Taiwanese people do not favour drama learning. This cultural shaping seems common in other societies which were equally shaped by Chinese culture. Zhang Bing-Quan (2004) points to the efforts of Hong Kong to throw off the shackle of the cultural sense of drama, while searching for its own model. As a defence, he underlines that Confucius’ pedagogy is dialectic and values playing, as opposed to the culturally developed idea that drama, theatre, and playing have no advantage in learning. Taiwan and Hong Kong encountered a similar issue in transforming the implanted cultural influences.

These cultural beliefs, which consider drama learning as inadequate, were formed and accepted subconsciously as “choices” of the habitus. For Williams, these are “*tacit consent and accepted standards*” (1971, p. 13), an unconscious system of values that contains elements which cannot be expressed verbally, but can possibly be carried from one generation to another. These views not only discourage drama learning, but also frequently dissociate drama from pedagogy. These views that consider drama as neither significant nor educationally meaningful are delaying the emergence of drama education. As the Taiwanese drama theorist Ma Sen (1985) stresses, the traditional images of drama or actors are obstacles to promoting drama. Yang (1999) supports his view and indicates that these prejudices are the reason why the Taiwanese educational theatre is under-developed.

i) An Outcome of the Examination-Led Tradition

It is relevant to point out that the examination-led tradition equally contributes to disregarding the value of drama in society. The pioneering education reformer, Huang (1997), considers this tradition as the main pitfall in Taiwanese education. In this tradition, arts/drama are not considered as being important as other examination subjects (Xu & Zhang, 2002). The failure to appreciate arts/drama learning in Taiwan, as Bourdieu & Passeron indicate, is “the clearest expression of academic values and of the educational system’s implicit choices” (1977, p. 142). In other words, the examination tradition reinforces the undervaluing of drama and refuses to acknowledge drama as a valuable medium of learning.

Drama learning is considered the most insignificant of arts subjects. There were six revisions of the primary arts curriculum standards between 1942 and 1993. Arts subjects, such as music, art and singing, have been included as children’s general education and constantly revised. Drama was never recognised as children’s compulsory learning in modern Taiwanese education until 2001. Hence, under “the unexplained legacy of a national tradition” (Bourdieu & Passeron, 1977, p. 141), drama existed merely as an extra-curricular activity like the demonstration of children’s school learning results or celebration (Lin, 1994).

ii) An Overlooked Discipline

Resulting from the above cultural traditions, the study of drama/theatre education was sadly overlooked. There have been no related programmes in teacher institutions since the first drama department was established in 1951. Moreover, children’s theatre has never been a compulsory subject in the mainstream theatre training. Before the 1990s, the non-appearance of educational theatre, children’s theatre, or drama education modules can be construed as the outcome of being oblivious to the value of drama/theatre in children’s learning. Yao Yi-Wei (1997) indicates that theatre department training in Taiwan was adopted from the Western societies, especially, from the United States. It is not difficult to find drama education departments or programmes in departments of theatre/drama or education in Western tertiary education. Taiwanese tertiary theatre training apparently ignored the

educational value of drama/theatre while learning from their western counterparts.

Drama as a learning tool was not particularly accepted in the fields of theatre arts and teacher education. This oversight can be described as the result of cultural reproductions. Bourdieu and Passeron state,

the material and symbolic interests of groups or classes differently situated within the power relations, these PAs [pedagogical actions] always tend to reproduce the structure of the distribution of cultural capital among these groups or classes, thereby contributing to the reproduction of the social structure (1977, p.11).

Agents or agencies in these two fields were not interested so there was no pedagogical action to contribute towards the emergence of drama education. For this, Australian drama educator John O'Toole offers his matching observation when explaining the delayed establishment of drama/theatre departments in tertiary education. He argues that the "fragility and invisibility [of drama learning] is perhaps exacerbated by history" (2002, p. 116). For this reason, Taiwan's drama educators (Zhang, 4/02⁷; Jung 4/02) pointed out the importance of recognising the value of drama education by teachers and artistic training academics and therefore significantly speeding up its popularisation. After all, most primary teachers and theatre practitioners are educated in these fields.

As a result of this neglect, there was a lack of drama-education information in educational settings, such as primary education, tertiary education, and the field of theatre. In my third preliminary study (Fig. 1-1), most of the drama educators stated that they did not know methods, such as DiE and TiE until recently. Most of the practitioners though familiar with the term creative drama, confessed that they had no knowledge of DiE or TiE. If teacher trainers are not familiar with drama education, it is not surprising that Taiwanese teachers still hold on to the traditional view of drama.

iii) Two Examples

This section presents two examples to support the argument that overlooked disciplines are the products of cultural reproduction. One example is the

⁷Hereafter, this indicates the time (month/year) of the interviews.

government's academic coding system. There are academic codes for general music education professionals (020600) and art education (9010103). There are no academic codes allotted for specialists studying drama/theatre education, or children's theatre specialists by the classification of the Council of Academic Reviewal & Evaluation (n. d.). An academic identity issue is thereby envisaged. Therefore, postgraduates specialising in the above areas, like myself, tend to find it difficult to identify their academic qualification officially.

Another example is the publication: *Taiwanese Theatre and Cultural Transformation* (Qiu, 1997). Firstly, there is no mention of children's theatre in this 482-page book. Secondly, studies relating to child drama and children's theatre are excluded from the collection of thirty-four postgraduate studies, which researched Taiwanese theatre from 1982-1996. This omission of child drama from Taiwanese Theatre study presumably was the author's unintentional action. Though it might be so, this lack of awareness of child drama research perfectly reflects the cultural view of drama/theatre among mainstream theatre educators.

In contrast, results of surveying the database of the Taiwan National Masters' and PhD Dissertations from 1982 to 1996, there are four studies, in which the terms children's theatre and child drama appear. One of them is a comparative study of Chinese and German child drama (Ma, 1985). Another research concentrated on public children's theatre companies (Cai, 1995). The other two were case studies: one looked into a civil foundation and the other studied a children's theatre company promoting drama education (Lin, 1996; Wang, 1996). This confirms that drama education has not been included as a part of the training in education or theatre because members of academic society consider it as insignificant. Otherwise, it would have been included in the training.

3.1.2.2 Drama as an Art Specialism

Traditionally, learning drama/theatre is associated with acquiring specialised knowledge, such as acting or producing plays. As Lin (1990) and Xu (1990) underlined, drama is mainly treated as art-form learning and character education, but has little association with pedagogy in Taiwan. In other words,

Taiwan's drama education is primarily oriented towards specialised education (Gu, 1992; Huang, 2001). Like Taiwan, teachers in Hong Kong similarly connected drama with performance (Peng, 2001). The underlying implication is that drama is not generally related to pedagogy but art specialism in the Chinese culture.

For example, in the drama book, *Children's Literature* (Lin et al. 1996), the authors described the content of child drama as children's theatre and scriptwriting, overlooking the pedagogical utility. Moreover, Lin's (2002) survey of 353 first-grade teachers showed that 35% of the teachers considered that searching for a good script was the main task of a performing arts (drama) teacher, while 22% of the teachers regarded the result of the performance as more important than pupils' participation in the process. Additionally, my teaching experience in a university of education in 2005 confirmed that some teachers were in favour of learning acting skills and theatre games, rather than applying DaP. At the end of the module, they were surprised how drama could be used as methodology.

In a recent report, Xu & Zhang indicated that primary and secondary students "lack the knowledge of scriptwriting, theatre or other drama genres" (2002, p. 252). In the same survey, pupils pointed out that what they learn most in the performing arts curriculum are skills and creation when other choices included appreciation and criticism, culture and comprehension, life and application. This revealed that pupils' drama learning is oriented to theatre skills. Another interesting result in this report was that primary arts teachers considered skills and creation as least important in their teaching (Xu & Zhang, 2002). The report revealed the contrasting views concerning drama learning between teachers and pupils without offering any explanation.

My interpretation is the possibility of a gap between teachers' conceptions and virtual practice. Teachers theoretically consider that learning for life and application is the most significant (Xu & Zhang, 2002). However, being immersed in an art form oriented training or culture, their teaching is still focused on theatre skills and production of plays. This contradiction highlights the fixed cultural perception of drama in the minds of teachers and this can prevent them from treating drama as general education.

For years, drama educators have constantly endeavoured to remove the art-form orientation. More than a decade ago, Mei-Jun Lin (1994) translated *Theatre Arts in the Elementary Classroom* in favour of creative drama for young children, so as to broaden teachers' conception of drama education. The same effort is seen in the first government-published handbooks for kindergarten and primary teachers, which clarify that the main purpose of child drama "does not lie in acting but encourages creative thinking and creation, and benefits expression" (Cheng, Zhu, Huang & Liao, 1998, p. 19; 1999). Again, in their survey, Xu and Zhang (2002) reaffirmed that the aims of performing arts [drama] are neither skill training nor producing theatre professionals. These efforts are to be orchestrated for creating the wished-for structure of feeling treating drama as general education. However, this modern view of drama does not agree with the developed structure of feeling. In this view, using DaP artistically challenges the Taiwanese teachers' embedded concept of drama. To resolve this artistic challenge, it is necessary that both teachers and teacher educators are conscious of the embedded cultural shaping of their practice.

3.1.3 Foreseeing Teachers' Challenges

This section outlines the challenges faced by Taiwanese primary teachers while using DaP, drawn from the analyses in sections 2.3.3.2 & 3.1.2. DaP would challenge Taiwanese primary teachers due to their embedded concepts of education and drama being in contrast to the use of DaP. This is because, the intended application, as opposed to the authoritarian method, is not culturally well-known, which poses pedagogical challenges for teachers. Equally, teachers' culturally embedded preconceptions of drama as entertainment challenge the modern view of using DaP. Teachers' challenges arise from the gap between their enacted practice and the intended application. In this sense, teachers who are expected to use drama would be pedagogically and artistically challenged since the notions which underpin drama-as-pedagogy are new to Taiwanese teachers.

3.2 The Relation of Taiwan's Politics and Drama Education

Apart from the Chinese cultural heritage, the developed cultural sense of drama has been equally reinforced by or even oriented to the political interests

of the State. To demonstrate this relation, a historical study is carried out to indicate that drama/theatre was valued when it was in the service of the state.

My attempt is inspired by the idea that “culture is a product of history rather than of nature” (Bruner, 1990, p. 12). I am also reminded that the interpretation of cultures “has to be confronted within the particularities of a specific historical condition” (Bharucha, 1984, p. 255). In theatre, the Taiwanese after-war drama historian Jiao Ton’s (1990) advice supports my undertaking. He considers that it is necessary to understand drama development through the dynamics of Taiwan’s politics, economy, and society. Parallel to this view, the English drama educator Michael Fleming warns that unless the development in drama education “are seen in their proper intellectual and historical context, there is a danger of failing to acknowledge the considerable advances made in developing drama during that time” (1994, p. 33). This is because, as Martin-Smith underlines, “[o]ur perception of drama teaching is dependent on the social and economic context of the time” (1996, p. 57).

For this reason, this study firstly seeks to tie the development of Taiwan’s drama education to the context where it has been put forward. It does not attempt to offer an exhaustive history of Taiwanese drama education, but rather to discuss the relationship between Taiwan’s politics and drama education. It expects to understand the process of changes, including the current changes since an understanding of both is important for changes to occur (Fullan & Stiegelbauer, 1991).

Secondly, this analysis attempts to raise teachers’ awareness of the (pre)conceptions about drama/theatre. It also aims to raise teacher educators’ awareness of the (mis)conceptions about drama engrained in teachers, apart from the embedded Chinese cultural shaping, so as to transform or modify them. For these reasons, this historical analysis is significant in preparing for cultural and educational transformation, which is anticipated by the introduction of the drama curriculum.

Thirdly, scholars indicate that the quality nor the quantity of the research concerning Taiwanese theatre and child drama is not satisfactory e.g., Chung (1996), Lin (1990). Although some work has been done to date

concerning the history of child drama and children's theatre (Cai, 1995; Chuang, 2001), little information is available in the literature, particularly, on the relation to politics and drama education for children. This analysis attempts to make a contribution to this area of study.

3.2.1 The Emergent Field of Drama Education and Two Legislations

It is important and necessary to highlight two legislative occurrences significant for Taiwan's history of drama education: the suspension of the Emergency Law in 1987 and the Arts Education Law in 1997. These two decrees caused changes in the field of power, which resulted in legislative actions and then influenced and determined new directions in the fields of education and drama education. In fact, they signified the turning points in the development of drama education.

This analysis suggests that the development of drama education was tied to structure of the field of power. A field is described as "a structured space of positions in which the positions and their interrelations are determined by the distribution of different kinds of resources or 'capital'" (Thompson, 1991, p. 14). In a "space of possibles" (Bourdieu, 1993, p. 30), the factors, such as politics and economy, constrain and facilitate the position-taking of agents and agencies. Under the authoritarian regime, drama education was an invisible sub-field since the political field was monitoring all kinds of resources and activities. In the 1980s, a new field structure started to form, which emerged along with the political loosening in 1987, the economic advancement, and the cultural and educational changes, as discussed earlier (§2.2.3). This socio-political context was the locale for both agents and agencies in society to emerge as newcomers who take positions to restructure and create new fields.

The lifting of Emergency Law provided the potential space for the emergence of the field of drama education, recognised as formal arts education (Xu & Zhang, 2002). Among the social activities, the public intervention in educational sector became evident. It has been noted that educational reform started taking shape with this growing civil power (§2.2.3 & appendix 1) and this provided the context, in which arts learning became one of the debates. Consequently, in 1994, arts learning was proposed and

accordingly drama was regarded as a tool for learning other subjects in the revised primary curriculum (Cheng, 7/2002; Cheng et al., 1999).

It was only through the enactment of the Arts Education Law in 1997 that performing arts [drama] were declared as part of children's general education. Drama was, then, officially recognised as an art which contributed to pupils' learning. This legislation announced the emergence of the field of drama education, which accordingly led to the inclusion of the drama curriculum in the new schooling.

As presented, the educational changes increasingly pushed forward the new structure of feeling that considers drama as an educational tool, particularly, in developing pupils' creativity and humanistic qualities. As one part of the reform, drama was included in the new curriculum owing to parents' expectations (Cheng, 7/2002). In this vein of thinking, the emergence of the field of drama education being bound up with educational reform underlines the fact that the socio-political liberation has equally contributed to the development of drama education.

(II) The Divisions of History: This analysis follows two preceding examples in using 1945, the end of Japanese colonisation, as the beginning of the history of Taiwan's drama education. The year of 1945 is used in Hong Wen-Qiong's (1991) record of the main events occurring in children's literature. Later, it is used in Chuang Hui-Ya's (2001) research on the history of child drama. While deciding the length of Taiwan's history of drama education, another option is 1948 when the Taiwanese Educational Committee held a children play ensemble. This date is recognised as the emergence of child drama in modern Taiwan (Lin, 1990, p. 98; Wang 1993; CCA, 1998; Li, 2003). However, it is discarded considering that there had been child drama activities from 1945 to 1948, even though they may not have been significant.

As has been noted, the aforementioned decrees are important in the history of Taiwan's drama education. These dates are used to divide the history from 1945 to the present into three stages: 1945-1986, 1987-1997, and 1998-the present. To demonstrate the relation of Taiwan's politics and drama education, in the first part of each stage, there is a general introduction of the

socio-political context. The second parts of these three stages concentrate on governmental policies, funding and legislation.

3.2.2 The First Stage: 1945-1986

Drama education in this period provided a perfect example of how politics affected its advance. In other words, Taiwan's arts/drama was never free from political influence (Jiao, 1990; Chung, 1996). Since the nationalistic government prioritised political stability as the national task, drama/theatre was valued at this stage simply when it served political values. Qui (1997) maintained that drama was mainly treated as a tool to educate society to comply with political demands in the name of nation building. Concurring to this view, Chung Min-Der, who dedicated himself to the Little Theatre Movement begun in the 1980s, affirmed, "Taiwanese spoken drama activities were virtually under the control of the government from the 1960s to the 1970s" (1999, p. 15). In fact, the above political agendas led to the development of the Taiwanese theatre and drama education which began in the late 1940 extending to the 1980s, as shown in the following two sections.

The political shaping prevailed especially during the 1950s-60s. Allen Chun (1994) indicated that the cultural construction was then rooted in "the politics of national survival", in which institutions, such as schooling, the media and the military, took on the role of disseminating related national beliefs and demands. This is the so-called "anti-communist against Russia" period (Jiao, 1990; CCA, 1998; Li, 2003), in which drama was used as "the tool to serve political propaganda" (CCA, 1998, p. 31). Ma Sen (1985) stated that, under such political shaping, theatre going was not popular since there was a shortage of theatrical professionals and lack of good quality productions during this period.

3.2.2.1 Governmental Policies: 1950s-60s

At this stage, Taiwan's politics firmly controlled the development of drama education. As Jiao (1990) indicated, the nationalistic government regarded drama as simply an educational tool to propagate and execute the national policy. To retain the political control, the mainlander-led government operated its power over dramatic and theatrical work through strict censorship. Taiwanese, the mother tongue of the Taiwanese people, was

prohibited in performances while Chinese was considered as legitimate (Ma, 1985; CCA, 1998). One factor which contributed to this political shaping was that most active theatre troupes at the time belonged to military departments or were in the possession of mainlanders (CCA, 1998; Li, 2003), who immigrated to Taiwan in 1949. Moreover, the government gave substantial awards to encourage playwriting to conform to the political ideology in the 1950s (Li, 2003; Qui, 1997; Chung, 1999).

Under such authoritarian governance, child drama did not appear until Li Man-Kui's promotions began in the late 1960s (Li, 2003). Li's promotions were influential in shaping the development of child drama and theatre from the 1960s to the mid-80s. She formed two organisations relative to child drama under her political presidency in the Legislative Yuan in 1969: The Child Drama Promotion Committee and the Children's Educational Theatre Company (Chuang, 2001). Accordingly, a series of programmes were held from the late 1960s to the early 1970s to train teachers to direct and write plays together with children's acting workshops (CCA, 1998; Lin, 1990). Hence, teachers instructed children to perform on the stage, conforming to the political propaganda. The production-led approach matching the culturally meaning of drama/theatre (§3.1.2.2) was then reinforced by the political field.

Li Man-Kui's political position certainly was an advantage in advancing theatre movements and child drama, which also brought in political shaping. Chung approved the theatre movements Li Man Kui led in the 1960s were largely "a social educational tool entirely at the service of the Kuomingdang government as well as the political authority" (1999, p. 206). Children's drama activities initiated by the committees Li supervised, not surprisingly, had strong political implications. Furthermore, Li Man-Kui believed that the lack of children's playwriting was the reason which stopped the expansion of child drama. She promoted children's plays widely, which of course clung to the political ideology. On one hand, without her significant position in politics (Li, 2003; Si-Tu, 4/2002), it would have been difficult to introduce drama/theatre into the schooling system. On the other hand, the development of drama education in the 1950-60s was not free from political imposition.

Most importantly, Li Man-Kui introduced the United States' creative drama into Taiwanese society as part of the theatre movement she led (Cheng et al., 1999; Chuang, 2001; Li, 2003). This was the first introduction of a foreign dramatic culture into Taiwan's modern drama education. This promotion attempted to transform people's view of drama. Yet, the introduction was not fully developed due to the lack of drama specialists and followers, as well as the unsupportive educational environment at that time (Wang, 1993; Li, 2003; Chuang, 2001). For this, Li Man-Kui explained that since the society did not recognise the importance of drama, the introduction was in vain. She explained, "the general impression of our people is to despise drama; and child drama as a creative dramatic activity had nowhere to start" (Li, 2003, p. 126). In theatre, Li Huang Liang (2003) concurred with this reason and believed that the Taiwanese people's disfavour with dramatic activities, similarly led to the cessation of the theatre movement in the early 1970s. These explanations suggest that the culturally formed conception of drama was a hindrance in developing theatre and drama education.

3.2.2.2 Governmental Policies: 1970-80s

The art-form learning convention established in the 1960s subsequently contributed to the mode of drama education in the 1970s-80s. Teachers trained during Li Man-Kui's period became the source of promoting the school-play competition (Zhou, 1986). Primary and secondary schools took turns to stage a play, which was performed by students for half a month, sometimes even longer (Yin, 1985; Chuang, 2001; Li, 2003). This style of drama education was formed due to a mandatory order, the 'Implementation Points of School Play Staging in Elementary and Junior High School' in 1974. This was the first imperative on children's drama education issued by the Taiwanese Ministry of Education, which was obviously an initiative from the government in drama education.

The objectives in this order were "to strengthen the nationalistic spiritual education and daily life education and to enhance pupils' language and literature application and expressions ... to motivate a cooperative spirit ..." (MoE, 1974). The underlying principle in choosing a play was to evaluate if the content enabled to "develop children's concept of loving the

nation and to cultivate [their Chinese] ideology” (MoE, 1974). The political attempts concerning national cohesion were clearly evident. This document ordered each city and county to organise a children’s play competition (Zhou, 1986), and encouraged schools to consider child drama as one of the educational goals (CCA, 1998; Liao, 1999; Li, 2003; Chuang, 2001). Moreover, the government sponsored schools’ productions in order to popularise child drama activities (MoE, 1974). Therefore, apparently drama was considered as an ‘educational’ means with visible propagandist purposes. As a result of complying with this directive, the school plays reflected an unmistakable political propaganda.

Accordingly, a fashion of children’s play competitions was formed at the command of the government during the 1970-80s (Lin, 1990; Wang, 1993). It started in Taipei, spreading to the rest of the country. Though this activity was not as popular as the government had expected, this convention lasted for twelve years from 1977 to 1989 in Taipei City (CCA, 1998). This certainly had influences on children’s school life. Drama activities at this stage though acclaimed to be linked with education only served as extra curricular activities. The competition convention in the 1970-80s expedited the acceptance of drama/theatre as part of school activities. Conversely, child drama was reinforced as performance-based learning and was mainly associated with children’s acting.

The school-play competitions gradually faded out since parents had movie star expectations and teachers considered competitiveness as the goal among schools (Yin, 1985; Li, 2003) and productions attempted to model professional theatre (Wang, 1987). As in the 1960s, an inclination to propel propaganda (Wang, 1987) and the shortage of teaching professionals (Wang, 1987; Yin, 1985; Li, 2003) occurred at this stage. Consequently, the adult-led tradition of school-play competition came to an end in 1989 (Li, 2003; CCA, 1998) due to the distorted vision, in which pupils were expected as ‘adult’ actors (Wang, 1987; Yin, 1985).

It is relevant to note that, the above stated order has nevertheless been the legislative foundation for later administrative orders in promoting drama at school, such as Taipei City Children and Teenager School Play Staging

Implementation Points issued by Taipei City Bureau of Education in 1987. This official document is almost identical to the original order in 1974, except that one aim is to instruct pupils to be loyal to the nation and to be filial to parents. In this order, again, an analogous propagandist intention is clearly shown. Another difference that had not appeared in the order of 1974 was that the use of modified scripts required the approval of the educational bureau. A political control of drama education is equally revealed.

3.2.3 The Second Period: 1987 to 1996

At this stage, with political stability and a strong economy as the priorities of the nation since the dominance of the Kuomingdang government in 1949, the position held by this regime had also been undergoing transformation with the passage of time. The political and economic progress in turn created a social condition that favoured and demanded various changes. The meaning of drama was then re-valued and rated more highly than in the previous stages.

With the increasing economic capital and the right of free speech, members of and organisations in society were able to influence different aspects of state development. At this stage, the middle class who used to be dominated now seized economic wealth under the favourable political environment. The shaping force of the field was progressively replaced by these civil powers. The field of power was accordingly restructured. Agents, such as the DPP members and interest groups, emerged to call for grassroots changes in society. Bourdieu perfectly demonstrates this structural relation. According to him,

the cultural producers [civil powers in this case] are able to use the power conferred on them, especially in periods of crisis, by their capacity to put forward a critical definition of the social world, to mobilize the potential strength of the dominated classes and subvert the order prevailing in the field of power (1993, p. 44).

The outcomes, which followed the discarding of political control, might not be what the old power would have expected when the liberating action was initiated. This structural change in turn entailed comparable educational and cultural changes, which occurred at this stage and the following stage.

This suggests that the Taiwanese socio-political developments were significant in progressing theatre movements and drama education. Ma Sen

(1985 & 1991) accredited the development of the theatre movement in the 1980s to political openness, the rapid growth in the economy and a desirable quality of education. Chung (1996) also indicated that the theatre development was connected with social changes. In agreeing with this relation, Qiu (1997) underlined that drama/theatre is connected with politics, society and culture.

After the political liberation, the Taiwanese government began to increasingly promote cultural development (Ma, 1989). Moreover, there were agents and agencies who directly and indirectly contributed to this development of drama education (He, 1990; Xu, 1990; Wang, 1990). To cite a couple, civil foundations and enterprises also engaged in cultural and arts activities (YHCEF, 1994). Simultaneously, children's theatre companies emerged widely, becoming a rising civil power, slowly and gradually introducing drama into society.

Before the political oppression in 1987, the government was in charge of all aspects of state affairs. Yet, the Little Theatre Movement initiated in the early 1980s, reached its heyday plumbing the advantage of political liberation, and extended to the next stage. Chung Ming-Der (1996) parallels Taiwan's theatre development in the 1980s to that of the Euro-American theatre development in the 1960s. This indicated the loosening of the political constraints, which was crucial to the theatre movement (CCA, 1998).

In education, the political openness equally contributed to the development of nativist arts, i.e. folk arts and rituals embedded and formed in Taiwan (Chen, 2002). The Nativist Arts Curriculum (NAC) was introduced into the NCS. It was mandatory for primary and secondary school children to learn nativist culture, literature, arts and drama (MoE, 1993; 1994). This was in contrast to the 1950s where local and ritual dramatic activities were considered as inappropriate conventions (Qui, 1997). Thus, the structural change in the field of power gradually led to the change of the structure of feeling about learning arts/drama and the nativist arts.

The emergence of the NAC can be read as an outcome of struggle between pro-democratic and traditional/republican forces, namely, the DPP and the KMT. As Bourdieu advises, "the struggles within the field of power are

never entirely independent of the struggle between the dominated class and the dominant class” (1993, p. 44). In response to the emergent agents and agencies, the reformation of the dominant power began to modify its governance. The democratic force subsequently emerged in the dominant position within the field of power while the old traditional power retained the political position. This power shifting parallels Williams’ (1977) notion of paradigmatic changes, in which the emergent replaces the dominant whilst the dominant loses its position. The generation of the NAC in fact suggests a new structure in the field of power. This power switch was completed when the DPP came to power in 2000 while the old traditional position lost the dominance.

The perception of drama in society, as evidenced by treating drama education within the ambit of cultural production, is the result of the struggles between positions in the field. This suggests that the change of governance was significant in transforming the view of drama/theatre in society. The field of power under the authoritarian governance concentrated on developing professionals in economics and science rather than arts (Xu & Zhang, 2002), with the result of disregarding the learning of arts/drama. With the appearance of the new dominant power in favour of promoting arts/drama learning, a new structure of feeling is taking place (see §3.2.4).

3.2.3.1 Government Funding: 1987-1996

In contrast to the funding policies with a political objective in the first stage, overall, the government took on an encouraging role at this stage with less political exploitation. It subsidised drama/theatre activities to improve the cultural and artistic environment after political and economic stability. The government started subsidising in the first stage (Lin, 1987), but it seemed to be the more prominent at this stage. Here three main funding bodies, which have contributed and will contribute to the development of drama education, are discussed.

First, the main funding body was the Council of Cultural Affairs (CCA) founded in 1981 (Wu & Jia, 1985) to promote music, dance and drama and to subsidise cultural and artistic activities across the island. At the same time, it has encouraged international exchange since the 1990s, though children’s

theatre companies were given less attention. For this input, Chung (1996) indicated that it supported the theatre movement and contributed to the development of children's theatre. Moreover, the CCA established Cyberstage in 1996 to enhance the artistic environment and to circulate and disseminate information and resources.

It is relevant to note the establishment of the City/County Culture Centres, formerly the regional bureaux of culture, listed as one of the major national cultural policies in the 1980s. There were 19 centres, which were responsible for subsidising local performance arts activities, offering teacher training programmes, and providing performance venues (Chung, 1996). For example, the Taichung County Cultural Centre carried out drama training and child drama camps from 1995-1999, which aimed primarily to promote drama in schools (Xiao, 1999).

At this stage, public children's theatre companies were formed with the major support of the CCA for the cultural centres. Two good examples are the Taichung Municipal Children's Theatre Troupe founded by Taichung City Culture Centre in 1986 and the Little Sweet Potato Children's Theatre Troupe established by Kaohsiung County Culture Centre in 1990. In 1987 the National Theatre and National Concert Hall promoted arts activities for the first time (Qui, 1997). All these initiatives nod towards the government's enthusiasm to build up a society which considered drama as necessary. In this respect, Qui Ku-Liang (1997) specified that the active theatrical environment in the early 1990s was especially associated with the support of the CCA and culture centres, along with the active promotion of civil associations.

Among the CCA's subsidies, the most important were the nationwide yearly projects, such as the Season of Culture and Arts and Civil Theatre, which began in 1982 and international festivals that started in 1992 (CCA, 1998; Lin, 1987). Some examples which particularly favoured child drama are the Child Drama Project for Parents and Children, which commenced in 1991 (YHCEF, 1994) and Drama for the Youth Promotion Project, which commenced in 1996 (Ren, 4/2002). In order to remedy the uneven distribution in drama/theatre resources between cities and the country, the CCA has been commissioning theatre companies to run drama workshops for

students, parents and teachers nationally. In fact, the English DiE was introduced in 2001's Child Drama Project for Parents and Children in the third stage. Unless otherwise mentioned, most arts/drama activities were more or less sponsored by the CCA. Thus, the Taiwanese government actively promoted arts/drama activities.

The other two funding bodies are the National Arts and Culture Foundation (NACF) established in 1996 and the National Arts Institute formed in 1956, later reorganised as the National Taiwan Arts Education Institute (NTAEI) in 1985. The NACF aims to propagate artistic and cultural development, create the right environment, and to promote standards in arts and culture. The NTAEI initiates or appoints research, promotes and advises general and special arts education in school and social arts education. These establishments contribute towards the funding in all aspects of arts activities.

With these funding institutions, the government not only sponsored artistic work, but also encouraged educational practice and academic research at this stage. In particular, the Journal of Aesthetic Education was initiated in 1989 to promote academic work and brought out publications on school, social and specialised arts education. This government initiative via academic research and publications is also discussed at the next stage.

3.2.4 The Third Stage: 1997-the Present

With the socio-political environment created in the previous stage, in which the educational reform was initiated, the educational field continued to undergo a radical change. Reformers alleged that the revised primary and secondary curriculum standards in 1993 and in 1994 were unable to meet with the societal expectations. Thus the civil forces organised to assert the fundamental change in education. During the preparatory period for implementing the revised standards, an ad hoc, half-governmental council was formed from 1994-1997 to supervise educational reform matters responding to the claims in 410 Education Reform Proclamation. As stated in the educational paper (MoE, 1995), educational reform was prioritised as a key national objective to keep up with international educational trends in a multicultural society to modernise education and to release the pressure of entrance examinations. Among the reforms, promoting arts education and

enhancing arts quality was listed as one priority in primary education (MoE, 1995).

In relation to arts/drama education, two legislative enactments crucial to the emergence of the drama curriculum were the Arts Education Law passed in 1997, followed by the Arts Education Implementation Particulars in 1998. In the former, item 2 enumerates five categories of arts education: “performance arts education; visual arts education; music education; art administration education and other arts-related education”. These are the foundation for the appearance of drama education, as analysed shortly (§3.2.4.1). For this reason, the AH learning area includes music education, instruction in the visual and performing arts (MoE, 2004). The drama curriculum was first included in the Temporary Curriculum Guidelines in 1998 and later in the revised version of the GCG in 2000. These directives marked the actual emergence of drama as general education in Taiwan. As analysed, the socio-political climate and the regulations prepared the emergence of the field of drama education.

To conclude, under the former authoritarian regime, learning of arts and humanities was disregarded due to the focus on political and economic developments. In contrast, in pursuit of a modernised and democratic society, the new regime considers it as an important quality for pupils. Therefore, the value of arts/drama changed due to the changes of educational orientation resulting from socio-political transformation. This pattern of development parallels English DiE, which interrelates to the learning shift in education (Fleming, 1997; Hornbrook, 1998).

3.2.4.1 Governmental Legislation and Publications: 1997- Present

The obvious political shaping in advancing the development of drama education stemmed from two enactments, i.e. the Arts Education Law and the Arts Education Implementation Particulars. The passing of these two laws underlined government’s recognition toward drama as an integral part of students’ general learning (Jung, 2000; Zhang, 2000a, 2004). The present section primarily analyses the Arts Education Law. It points out that the educational objectives suggested for general education actually treat drama as specialised knowledge.

Firstly, in the law, traces of the traditional meaning of drama, which primarily regards arts/drama education as specialised knowledge, can be easily observed. An obvious statement is item 1 in chapter 1 which states “the objectives of arts education are to cultivate artists, to supplement the spiritual life of citizens, and to enhance the standard of culture”. Not surprisingly, the Arts Education Implementation Particulars are guided by this orientation. The entire regulation is associated with the establishment of specialised drama programmes in high schools, colleges and universities. As shown, the objectives particularly consider drama education as specialised knowledge, rather than relegating it as general education.

In the same chapter, item 3 states that “the implantation of arts education covers three areas: specialised arts education in school, arts education in society and general arts education in school”. The modern view of arts/drama as general education is clearly shown. On one hand, in the law, the use of drama at school is considered as general learning, which suggests that drama is an educational tool across the curriculum. By stating this, the definition of arts/drama education is broadened to a comprehensive meaning, not limited to the traditional views. On the other hand, there is no guidance provided in the implementation particulars to support this practice. This inconsistency can be read as a shortcoming in policy making, in failing to treat drama as general education since such a concept is not culturally familiar, as stated earlier (§3.1.2).

Secondly, there is an unbalanced guidance within arts/drama education. The items in specialised arts education and arts education in society are 9 and 7, whereas there are 4 items, which guide general arts/drama education. The lack of information recognising arts/drama as general learning again brings to light the fact that policy makers are not familiar with arts/drama as general education. The findings presented so far concur with my argument that culturally drama is associated with art form learning, instead of being seen as an educational tool (§3.1).

Thirdly, a discrepancy is found in the items from 15 to 18, associated with general arts/drama education in school. Item 15 states that the objectives are to “cultivate knowledge and ability in arts, enhance the ability of

appreciation of arts, improve the quality of living and develop the potential of arts". In item 16, schools are required to carry out the arts/drama teaching, appreciation classes and improve teaching methods. Arts/Drama appreciation experience is specifically highlighted as compulsory. Item 18 states that local educational authorities should provide funding for arts/drama education activities at schools. These items suggest that general arts education is associated with performance, learning of art form knowledge and skills, and artistic appreciation, however with no reference or relation to pedagogy. This again reveals that the policy makers define drama education with the traditional meaning. That is, they are reluctant to acknowledge arts/drama as general learning (YHCEF, 1994).

Fourthly, a contradiction appears in item 17, in which schools are recommended to encourage arts/drama as extracurricular activities. In this sense, schools are recommended to exclude arts/drama from formal schooling, while they are part of the new curriculum. Moreover, this item obviously conflicts with the claim in item 3 that drama is a part of general learning for *all* children. This item does not interpret arts/drama as compulsory general education, but regards it as supplementary learning. These views are exactly analogous to the culturally shaped conception of drama/theatre.

A terminology related issue, which causes problem, is the use of 'performing arts'. The Arts Education Law legitimises performing arts curriculum in the national guidelines (Chen & Guo, 2001). However, scholars argue that 'drama education' is the preferred term since it is "more appropriate, clear and accurate" for academic purposes and ease of discussion (Xu & Zhang, 2002, p. 49). This again suggests that policy makers had little understanding of drama education.

It is relevant, at this point, to mention a conversation I had with Professor Lin Mei-Jun, the director of the Graduate Institute of Theatre in the summer of 2004. She explained to me about the change of the Institute's title. Originally the name was the Graduate Institute of Drama Education. Because the policy makers were new to drama education, it was subsequently changed to Graduate Institute of Theatre considering it would be easily approved for

official registration. The change of titles appeared to confirm that drama as general learning is new to the policy makers and Taiwanese society.

On one hand, the inclusion of the drama in the curriculum was a reinforcement to transform the structure of feeling from perceiving drama learning as insignificant to educationally useful. As all interviewees in the third preliminary study (Fig.1-1) observed, the emergence of drama curriculum depended crucially on teachers' acceptance and employment of drama. On the other hand, the contradictions analysed can certainly cause confusion for teachers and teacher educators. As the analysis indicated, learning of arts/drama in the Arts Education Law is described as a specialism and is associated with production, rather than general education that stresses the process of learning.

At this stage, apart from the legislative initiatives discussed, the Taiwanese government actively engaged in producing information relating to arts/drama education. In recent years, the NTAEI has been promoting child drama projects, teacher training programmes, and lesson-plan competitions. It has also extensively sponsored research and publications. The first drama-education guidebook was published in 1998 for nursery teachers, followed by a primary education version one year later (Cheng, et al., 1998 & 1999). Moreover, there were publications that collected the proceedings of national and international arts/drama education conferences, research on planning and teaching, and an introduction to foreign arts education⁸. Most importantly, a two-year national survey was carried out to investigate the current practice of general arts education in primary and secondary schools (Xu & Zhang, 2002). This revealed that Taiwan's government is becoming more active than at any previous stage in promoting publications and research, whereas it tended to publish play collections in the first two stages.

⁸ To list a few: the Proceedings of the International Conference on The Formation of The Teachers in the Arts and Humanities Field of the Junior and Elementary School (2002), A Reference Book of Arts Education Integrated Curriculum in the Elementary and Secondary Schools of the Important Nations (2003) and The International Journal of Arts Education (2003)

3.2.5 Some Empirical Evidence

This section presents some empirical evidence drawing from the third preliminary study (Fig.1-1) to strengthen the analysis of the role of politics in shaping Taiwan's drama education. As noted, the focus of this analysis was to understand Taiwanese drama education, so my selection of interviewees included experienced teachers and practitioners. All of them have been committed to promoting drama education for more than a decade. There were 14 drama educators and children's theatre practitioners in total, as shown in appendix 2. A semi-structured interview was used so that interviewees could freely articulate opinions about the development of drama education. There were five questions in total with regard to the shaping forces, the foreign cultural influence and the changes in Taiwan's drama education, as shown in the same appendix.

The findings showed that all of the interviewees agreed that the government's endeavour was unsatisfactory. More than half of the drama educators (Si-Tu, 4/2002; Cheng, 7/2002; Zhang, 4/2002; Lin, 4/2002) indicated that the government was more passive when compared with the civil forces, such as civil foundations and children's theatre companies. Practitioners I interviewed agreed with this view. They maintained that children's theatre companies were the main force in advancing drama education. However, this does not mean that the government had no impact on the development of drama education. As I have analysed so far, it had exerted the greatest influence.

There was a contrasting view regarding the governmental input among the practitioners. In the north Ren Jian-Cheng (4/2002), the leader of one of the best-developed children's theatre companies said, "the [Taiwanese] government has done a lot". At the opposite extreme, Li-Ming Zhang (4/2002), a pioneering practitioner in the centre of Taiwan, stated that the Taiwanese government had done nothing. These differences of opinions were possibly related to the accessibility of government funding. In the north, companies united as a committee making it easier to successfully access funding. This is a 'strategy', in Bourdieu's term, used by the Northern companies to gain additional capital. Therefore, they influenced the field of children's theatre

more than their central and southern counterparts. In fact, these companies are the most popular children's theatre groups in Taiwan.

Interviewees particularly pointed out that some established policies discouraged the development of drama education. Some interviewees (Jung, 4/2002; L.-M. Zhang, 4/2002) indicated that the custom of paying for performances was not fully established at schools. This was because of the funding policies by which schools were generally offered free performances. This increased the difficulty while promoting drama at school because practitioners were not allowed to charge the audience once they received government funding (Zhu, 4/2002). For this reason, schools were not used to paying for theatre productions (Zhu, 4/2002) as a side effect of early decades' free promotions. Possibly, the embedded cultural belief that drama is less important than other subjects could be also a contributing factor to this outcome.

Moreover, primary teachers were discouraged from disseminating information about children's theatre companies. In doing so, their action could be interpreted as getting benefits from the children's theatre companies (Zhu, April/2002). In addition, children's theatre companies needed approval from educational bureaux, even though they wanted to offer free performances in primary and secondary schools (YHCEF, 1994). Therefore, there was a high control of drama activities at schools. This discouraged teachers' and children's involvement in drama. As Zhu Shu-Ming (4/2002) concluded, "the obstacle [to promoting child drama] is the operation of government policies". In other words, the government policies are, to a certain degree, inimical to the promotion of drama education.

After the government recognised drama, more official interventions were welcomed (R.-F. Chen, 4/2002; X.-H. Zhang, 4/2002; Jung, 4/2002; Si-Tu, 4/2002; Xu, 4/2002; Y.-A. Chen, 4/2002). Some interviewees (Lin, 4/2002; Si-Tu, 4/2002; Jung, 4/2002) raised their concern about the shortage of professionals in implementing drama teaching⁹. In response to this need, the majority of the interviewees expected the government to take a

⁹ An auxiliary analysis in appendix 4 outlines the current issues with relation to the implementation of the drama curriculum in Taiwan.

leading role in integrating resources and regulating teaching training programmes (Jung, 4/2002; R.-F. Chen, 4/2002; Xu, 4/2002; Lang, 4/2002; Si-Tu, 4/2002).

Taiwan's government appears more supportive in drama education. All interviewees observed that institutions and organisations, such as schools, children's theatre companies, tertiary institutions and social associations find it easier than before to access funding. As part of the new curriculum, the budget of educational reform was certainly an advantage. In relation to the involvement of the government, Cheng Tai-Chiung (7/2002), one of the drama curriculum designers, indicated that in recent years, "the [Taiwanese] government now plays a leading role".

As presented in this study, through the historical analysis and the analysis of the political field, the government has significantly shaped the development of Taiwan's drama education, just as it has shaped education. To review, the Nationalistic government switched from a high political control to a supporting role, which prepared for the changing view of drama. As a result, nowadays, a broader perception of the role of drama has begun to form.

3.3 Cultural Shaping – (II) The Foreign

This section continues to look into the dynamic cultural shaping of Taiwan's drama education. After demonstrating that it is influenced by its own cultural tradition together with the political shaping, it highlights that it has also been influenced by foreign dramatic cultures, primarily, the United States and England. By doing so, it is expected to attain an inclusive articulation of all positions and therefore a fuller understanding of the conceptual richness of Taiwan's drama education. Nevertheless, it must be stressed that though the targeted dramatic cultures significantly characterise Taiwan's drama education, they are not the only ones.

It has been acknowledged that both neo-colonialism and globalisation contributed to the emergence of education reform in Taiwan (§2.2.1& §2.2.2). This analysis suggests that Taiwan's contemporary drama education is also a product of these two trends. Moreover, it does not intend to highlight the differences of the educational ideologies behind the American and English models. While creative drama clings to art form learning (MacCaslin, 2002),

DiE stresses a methodological purpose (Heathcote, 1984). Considering that learning about and through drama co-exists in drama learning, Fleming (1994) advises that the artistic-methodological debate is neither beneficial nor valid. Moreover, it is claimed that both artistic and pedagogical orientations appears in Taiwan's current practice (Cheng, et al, 1999). This confirms that both creative drama and DiE are needed, especially when Taiwan is creating its own model. Just as its British counterpart aims, Taiwan needs an inclusive model of drama within education that "seeks to accommodate a range of genres which are all grounded in performance" (Bowell & Heap, 2000, p. 1) considering the multiple cultural shaping.

For the following discussion, the first two sections discuss the introductions and reasons contributing to the dominance of the American culture of drama education. The last two sections talk about the introductions and the factors leading to the emergence of English dramatic culture.

3.3.1 The Introductions of Creative Drama

This section suggests that the introduction of American creative drama was a product of neo-colonialism. To begin with, neo-colonialism is defined as "the impact of advanced nations on developing area" (Altbach, 1995, p. 452) and its influence particularly applies to educational developments. In contrast to traditional colonialism which involves political domination, Taiwan actively and voluntarily brought in foreign drama-education cultures, rather than submissively receiving them by force.

I find it necessary to recall the earliest introduction of western dramatic culture, which began in the 1920s along with the Wu Si Movement. It was a cultural movement, which attempted to learn from western literature and culture by condemning the rigidity of Chinese literature (Wu & Jia, 1985). With their schooling and experiences abroad, foreign trained scholars despised Chinese traditional drama and became one of the main forces in promoting western dramatic cultures (Ma, 1991; Wu & Jia, 1985). Hu Shi, the leader of the Wu Si Movement, praised European drama, particularly, the work of Ibsen (Wu & Jia, 1985). "Spoken drama" was invented to underline dialogues and action while staging drama (Wu & Jia, 1985). As a result, realism was the paradigm of the 1930-40s (Ma, 1989). For this reason, Ma Sen

(1989, 1991), the drama theorist, describes this period's drama movement as the first westernisation of Chinese modern drama. This westernisation can be interpreted as a neo-colonial impact.

Hence, a common view held among drama/theatre theorists is that Taiwanese dramatic culture is constantly influenced by western cultures (Ma, 1989; Qui, 1997). For this, Ma Sen (1991) declares that the most prominent western cultural influences on Chinese/Taiwanese education are literature, music, and drama. Another pioneering drama theorist Yao Yi-Wei (1997) sustains this declaration and affirms that modern Taiwanese theatre is adopted from the United States.

Likewise, Taiwan's drama education appears to be historically tied to American drama education, i.e. creative drama, as described earlier (§3.2.2.1). Similarly to the 1920s, overseas trained academics and practitioners were the agents who carried out the first westernisation. By the same token, with their schooling and experiences abroad, American trained educators played a significant role in bringing in creative drama, such as Li Man-Kui. This was during the American economic aid which appeared to support its cultural influence on Taiwan (§3.2.2.1). As stated earlier, Taiwan's child drama was not valued until Li Man-Kui engaged in promoting creative drama in the 1960s (YHCEF, 1994; Lin, 1987; CCA, 1998). Li's overseas education in the United States and her overseas visits to America and Europe in the 1960s may have been a decisive factor, apart from her political position.

In the same way, people who had received education and experience abroad constantly introduced the American culture of drama/theatre. The next diffusion began in the 1980s (Ma, 1989; Chung 1999), a period of transformation in all aspects in Taiwan, when the Little Theatre Movement re-appeared. The founders and activists of the movement went abroad for theatre training (Ma, 1989). With a supportive socio-political climate, many scholars and theatre practitioners who studied abroad have engaged in theatre since the 1980s. Chung (1999) described the influences from the avant-garde theatre in Europe, America, and Japan as a key factor that led to this development. Ma Sen defined this development as the second westernisation

of Chinese Modern drama (Ma, 1985, 1991; Chung, 1999). To be precise, it was the westernisation of Taiwanese modern theatre.

The development of children's theatre and creative drama was strongly associated with the theatre movement in the 1980s (Chung, 1996). The history of children's theatre is frequently included as part of the Little Theatre Movement in publications (Chung, 1996). The introduction of foreign dramatic cultures was crucial in advancing the development of mainstream theatre, which simultaneously fostered the growth of the sub-fields like children's theatre, or precisely, drama education. Furthermore, the changing educational climate appeared to welcome the re-introduction of creative drama. At this stage, the key leaders were Hu Jin-Ji, Hu Bao-Lin, Li Yong-Feng, and Deng Zhi-Hau. As analysed, American dramatic culture had impacts on professional children theatre and child drama (CCA, 1998), as it influenced Taiwan's mainstream theatre.

After that, the promotion of creative drama has continued expanding since the 1990s. The majority of educators who have been actively and continuously promoting this model were trained in the United States, such as Zhang Xiao-Hua, Lin Mei-Jun, Cheng Tai-Chiung, Huang Mei-Man, and Chen Ren-Fu. As a result, these consecutive introductions gradually transformed the embedded negative view in recognising the educational value of drama.

3.3.1.1 The Dominant Creative Drama

This section suggests that creative drama is the dominant model in Taiwan's drama-education practice. Concurring with this view, Xiao-Hua Zhang (4/2002) claimed that creative drama was accepted as part of children's learning and was gradually applied and studied in Taiwanese society after years of promotion. The discussion to follow firstly elaborates the reasons, which contributed to its dominance. Secondly, examples are presented to give evidence for the leading position.

In addition to the recurring introductions shown above, one of the main reasons contributing to the dominance of creative drama possibly is because the definition and objectives of creative drama attune to the cultural sense of drama. MacCaslin defines creative drama as "an improvisation or the enactment of scenes without script" (2002, p. 212), which "stresses the

recreation of story” (Liu, 1994, p. 36). This meaning is congruent with the conventional images of drama learning that are oriented to performance. This conception is confirmed in Chen’s (1999) study. He discovered that 73% of nursery teachers considered that their responsibility in using creative drama was to teach students how to perform.

Another reason that leads to its dominance is associated with the phrase itself, which denotes learning to be creative. It is believed that this model is beneficial for pupils’ development with particular reference to creative thinking (Xu & Zhang, 2002; Du, 1985). Above all, this pursuit is considered as a counter balance to pupils’ lack of creativity, which resulted from Taiwan’s examination-oriented schooling.

The other factor may be the result of the influence of American trained educators’ and practitioners’ in tertiary education. Except for those educated in Taiwan, most educators and practitioners who are trained abroad studied in the United States. The interviewees’ training background in my third preliminary confirms this phenomenon. All of the drama educators were trained in the United States. It is only therefore ‘natural’ that these scholars encourage American creative drama. As a result of the stated supporting factors, it is not surprising that creative drama is frequently recommended to carry out the drama curriculum (e.g. X.-H. Zhang, 4/2002; R.-F. Chen, 2002; Lin, 2002).

To demonstrate the dominance of creative drama, the following provides a few examples. Firstly, the dominance can be observed in the various texts, such as governmental documents or civil publications. The official guidebook for primary teachers, entitled *Teachers’ Handbook of Arts Education - Drama for Primary Children* (Cheng et al., 1999) is one example. In this book, drama appreciation, production of plays and creative drama are recommended as the three types of drama teaching. Surprisingly, the creative drama resource book published in the United States in 1987 is used as the primary source to cross-reference the educational concepts and goals. The objectives listed are expression and application of body and voice, creative drama, and abilities ranging from drama appreciation to aesthetic quality (ibid, pp. 19-20). As the objectives show, this guidebook does not pay due

weight on the pedagogic use of drama. It is claimed at the beginning of this book, “the drama curriculum itself is art curriculum, a teaching method, and also a social learning activity” (ibid. 30). One possible explanation of this imbalance is that the authors were too concentrated on creative drama and children’s theatre, overlooking the methodological utility of drama. In fact, the authors suggested that children’s theatre practitioners, rather than primary teachers, should engage in drama teaching (Cheng et al., 1999, p. 151). Hence, the theoretical concepts are not balanced but presented partially. As analysed, it is not unfair to point out that this books is oriented to American model.

Secondly, I analysed Chuang’s selection of publications related to child drama from 1945-2000. The findings revealed that creative drama was the most frequently recommended model after the mid-1980s, such as in the works of Hu (1986), Cheng et al. (1998, 1999) and Zhang (1999). Moreover, the inclusion of creative drama as part of training a qualified drama teacher (MoE, 2002b) clearly shows the dominance of the American model. As discussed, the American model has significantly influenced Taiwan’s drama education and consequently has become the model familiar to Taiwanese society.

Although creative drama appears to be the leading practice, drama educators argue that it is not a method that teachers commonly use (R.-F. Chen, 2002; Lin, 4/2002). As Si-Tu Zhi-Ping pointed out, “creative drama does not have much influence” (4/2002). Jung Shu-Hwa agreed and indicated, “the influence of creative drama exists in early childhood education” (4/2002). These observations concurred with the statements of my interviewees, the practitioners, who were unfamiliar in using creative drama in the third preliminary study (§3.2.5).

The lack of popularity of creative drama may be due to the following reasons. Firstly, the Taiwanese government did not officially recognise the value of drama, even though educators and practitioners have cooperated to promote its significance for decades. Secondly, this is possibly associated with the cultural undervaluing of drama. This means that ‘the structure of feeling’ in Taiwanese society did not support using creative drama or any models at school, though it was initiated very early. Yet, it is the approach with which

Taiwanese people and teachers are familiar since it is more frequently promoted than other models.

3.3.2 The Introductions of Theatre/Drama in Education

The recent introductions of English experience are likely result of globalisation (also see §2.2.2.1). Malcolm Waters describes the guiding principle of globalisation as: “material changes localize; political exchanges internationalize; symbolic [i.e. cultural] exchanges globalize” (2001, p. 20). Taiwan desired cultural borrowings since drama as general learning is new to teachers and there was the lack of a related tradition. In fact, it welcomed various drama practices, so as to implement the drama curriculum. For that reason, English TiE and DiE were brought into Taiwan during the emergence of the drama curriculum. These are obvious examples of inter-cultural borrowings since “symbolic or cultural exchanges are those which lend themselves most readily to the globalizing trend” (Green, 1997, p. 215). English drama-education culture was unfamiliar to Taiwanese society until the intercultural contact began in the late 1990s.

Demands for English artistic and educational experiences are shown in British reports. It reveals that Taiwan has “a huge increase in recent performing arts activities” (British Council, 2002). Besides, “the UK has the fastest growth rate among overseas recruitment” of Taiwanese students year on year which stood at over 15% in 2000, increased to 23.3% of the market in 2001 and was expected to reach 27% in 2002 (ibid.). It is reported Taiwan’s largest demand from Britain was for training and education (British Council, 2002). This alludes to the increase of postgraduates who receive British drama education.

As the American trained educators and practitioners introduced creative drama, in a similar vein, British trained postgraduates and practitioners became the main forces in promoting British drama/theatre in education. The first introduction, called the Green Tide event, was in 1998, for which Greenwich and Lewisham Young People’s Theatre Company was brought in Taiwan to promote theatre in education (TiE) with the British Trade and Cultural Office’s cooperation (Cai & Xu, 2001). This event marked

the beginning of receiving English dramatic culture. This introduction accordingly raised the Taiwanese people's interest in British dramatic culture.

As a result, Taiwan's first TiE Company, Tainan Jen Theatre Company, was established in the south of Taiwan to work with teenagers and adults. Other theatre companies, such as The Assignment Theatre Companies apply TiE in community work. Though, at present, none of the companies particularly produces TiE programmes for children, the Song Song Song Children's Theatre Company once produced a TiE project in 1999. In education, occasional work may occur in universities, which even started before the introduction of British TiE (Cheng, 2001; 7/2002). Therefore, this reveals that the British culture of drama/theatre has been influencing Taiwanese theatre and drama education.

The introduction of British experience intensified especially when the new curriculum commenced. Theatre companies and drama departments carried out promotions with governmental funding. The Assignment Theatre Company, part of the Cross Border Cultural and Educational Foundation, organised international and national conferences and practical workshops with the Taiwanese MoE's subsidy in 2001, 2002 and 2004. Moreover, the National Taiwan University of Arts also arranged a similar conference in 2002. In particular, the DiE model was the theme of the teacher training programmes in nationwide child drama projects in 2001 and 2003. In addition, the Song Song Song Children's Theatre Company brought in British drama educators to promote DiE in 2005. Added to this, in the same year, drama educators from Britain and Australia were brought in to promote drama education.

The aforementioned introductions reveal that agents and agencies have vigorously introduced British drama education. This phenomenon echoes the statement of the British reports referred to earlier, declaring that not only the British artistic experience, but also its education, or precisely drama education, have become desirable in Taiwan. These promotions at the same time increase the cultural influence of British drama education.

3.3.2.1 The Emergent English Drama in Education

This section discusses the reasons contributing to emergent English DiE.

There is a combination of factors favourable to the swift spread of the British culture of drama education. Firstly, as stated, the emergence of the drama curriculum is the driving force. The import of English experience was born out of the demand to implement this learning. Without this advantage, the TiE, initially introduced by American educators in 1992 (Huang, 1993 & 2001; Cheng, 2001) did not bring about productive results, except for occasional productions. Moreover, Cheng (2001) indicates that the low benefits and lack of professionals are also reasons leading to a less encouraging development of TiE at that time.

Secondly, the current structure of feeling appears to be supportive of the introductions since teachers and parents recognise the value of arts/drama learning more than before, as will be discussed in the next section. This can be verified by a recently carried out national survey (Xu & Zhang, 2002). It found out that parents considered drama as being as important as other subjects in pupils' education. Furthermore, one finding revealed that nearly 90% of the parents in this survey were willingly to participate in children's arts/drama exhibitions and performances (*ibid.*).

Thirdly, educators or practitioners find it easier to access funding than before due to the budgets invested in education reform. This is advantageous for the introduction of British experience. Governmental funding supported all the introductions stated in the previous section. As a result, teachers and educators in Taiwan started to be acquainted with British theatre/drama in education.

Fourthly, drama is gradually recognised as an integrative tool in Taiwan's society. This integrative quality matches the central claim of the new schooling (see §2.3.2.3). Recent empirically data, obtained from studies of implementing the AH learning area, discovered that performing arts/drama can easily integrate learning (Kang, 2002). Furthermore, drama educators equally acknowledge the role of drama in integrating arts education (e.g. Chen (1999) and Zhang (2000b, 2004). The possible reason for Chen (4/2002) is that "creative drama is a practice that can reach only a shallow level", but

drama in education can explore issues more deeply and wholly. Lin Mei-Jun (2001) agrees with this view and indicates that the learning of creative drama is linear, whereas DiE is holistic. This application concurs with McCaslin's definition of DiE as "the use of dramatic techniques as a way of strengthening teaching" (2002, p. 213). Hence, educators in Taiwan, like their English counterparts, agree that drama is an integrative and holistic tool, as presented later (§4.1.1 & §4.1.2).

Fifthly, similarly to the United States' trained educators promoting creative drama, the potential source of promoting the British model is the educators and postgraduates trained in Britain. Currently, to my knowledge, there are around 10 doctoral candidates studying either drama education or applied drama/theatre in England; some of whom are currently working in tertiary education. This number is significant in comparison to the current approximately 10 drama educators working in tertiary education in Taiwan. These British postgraduates enthusiastically import British experience through organising conferences, writing, teaching and inviting British practitioners to lead workshops, as the introductions mentioned. Moreover, apart from these educators' increasing influence, the American trained educators do not resist promoting the British model, as will be presented shortly.

With these advantages of an encouraging environment and sources, Taiwanese society would quickly accept the new value of DiE and creative drama. After years of promotion, the Taiwanese drama education has been shaped by the British dramatic culture. The obvious example is the newly established postgraduate programme in 2003, the Graduate Institute of Theatre at the National University of Tainan. The title of this graduate school appears theatre-oriented, but it is organised with an equivalent educational emphasis. Drama education is compulsory, which includes various models, such as creative drama, DiE, and TiE; though there are no teacher educators who specialise in DiE in the current faculty. This programme has an artistic and pedagogic balance possibly relating to the former status of this university, which used to be a college for teachers. In addition, the director of the institute, a pioneer drama educator, is another determining factor.

This is the first time that DiE and TiE have appeared at the postgraduate level in Taiwanese education and later at undergraduate level in 2006. These occurrences symbolise the official entry of the British element into the teacher training system. Moreover, drama conventions, such as the mantle of the expert and teacher in role (TiR), including side coaching, improvisation, and mime are recommended for primary teachers working with pupils (Cheng et al., 1999). These both show that the British drama experience is gradually being recognised as being as significant as other drama models. As contended in this section, in less than a decade, the British dramatic culture has quickly shaped Taiwan's artistic and educational fields. Therefore, it is appropriate to maintain that the English culture of drama education is the emergent practice in Taiwan. There is no doubt that the Taiwanese people's understanding of British methods will increase and its influence will continue.

However, in my third preliminary study, the data showed that the Taiwanese society was not familiar with English drama education. The children's theatre practitioners interviewed in 2002 indicated that they were not familiar with the British mode of drama education. All of the practitioners I interviewed had heard about DiE but had no knowledge of it. As Zhang Li-Ming (4/2002) said, "I knew TiE and DiE two or three years ago but only superficially". Most of the practitioners made similar responses. Few of them considered that the DiE method is to use drama as a tool, while creative drama is based on art form learning. Some thought that there was no difference. A couple of them had not heard about DiE in the south of Taiwan. These findings show that Taiwanese people were not familiar with the English culture. Cheng (2003) agreed with this phenomenon and pointed out that the current DiE training often provides energetic theatre games, rather than exploring the use of drama strategies.

It is also relevant to present a range of opinions concerning the application of British DiE in the third preliminary study. Two of the drama educators I interviewed indicated that the DiE model would become the major practice in the future while seven of the educators showed no preference, except for one of them who highly recommended the creative drama model. In

contrast, two drama educators Mei-Jun Lin and Ren-Fu Chen, who immersed in American dramatic culture in their postgraduate training, indicated that the British model might become the most often used in the future. They described DiE as “very appropriate for early childhood education” and “people will use DiE even more than creative drama”. They pointed out that “DiE has a strongly connected structure; it has an advanced application” and “it is the best way for integrating learning” (Lin, 4/2002; R.-F. Chen, 4/2002).

As the data show, both educators highly valued the British method, but some educators indicated that it was “not playful, too serious” and “too difficult” (Si-Tu, 4/2002; X.-H. Zhang, 4/2002). This implies that DiE would be too challenging for Taiwan’s teachers. More questions arise concerning the use of DiE. What are teachers’ challenges? Can teachers resonate with this system easily? It seems that empirical evidence is needed to answer these questions. As stated, research is rarely done to explore the issues listed. My fieldwork, therefore, was an attempt to explore these questions.

3.3.3 The Current Conception of Drama

Resulting from the above introductions, Taiwanese society is increasingly accepting the value of drama. Theatre-going gradually has become popular in cities (CCA, 1998; Xu & Zhang, 2002). Teachers and parents are gradually accepting the learning of drama as valuable. This change was confirmed in Xu’s & Zhang’s study (2002), which discovered that more than 60 percent of parents considered arts/drama education as important in children’s learning. Also, a comparable percentage of parents encouraged pupils to participate in related activities inside and outside the school. Teachers also equally recognise the value of drama in children’s learning. In Lin’s (2004) study, all primary teachers interviewed stated that they would use drama because it was important to promote drama across the curriculum. Given that, the value of drama in Taiwanese society has gradually changed.

Drama is perceived as art form learning and creative drama. These orientations are evident in the AH curriculum. Guided by the principles of creation, activity, appreciation, and basic knowledge (Lu, 2001), the revised AH learning area

hopes to help students to cultivate an interest in arts and encourage them to participate enthusiastically in related activities, thus promoting abilities such as imagination, creativity, appreciation of the arts, and other abilities (MoE, 2004).

As the objectives show, the AH curriculum is clearly centred on the learning of art-form and creative drama. These orientations are also noticeable in the drama curriculum. It is suggested that teachers use physical movements, relaxation, dramatic games, imaginative exercises, role-play, mime, improvisation, storytelling, puppets, mask, dramatic play, appreciation of children's theatre, and creation (MoE, 2000; MoE, 1999). As shown in this guidance, drama is considered as an art form and learning of creativity since the objectives in developing imagination and creativity, according to Du (1985), are central to creative drama.

The current textbooks for primary education also show an analogous direction. Lin Cui-Ling (2002) studied four frequently used performing arts textbooks in primary schools. She discovered that the physical movements often appear as the method most used, followed by drama games. These methods, according to Lin (1994), are the key activities in creative drama. Therefore, there is little reference to the pedagogical use of drama while considering drama as general education, but it is oriented to art-form learning and creative drama. As presented, this analysis actually echoes the dominance of American creative drama.

3.4 Hybridisations in Taiwan's Drama Education

As has been analysed so far, Taiwan's drama education has been shaped by the dynamics of the Chinese, American, and English cultures leaving us to wonder what precisely the Taiwanese drama education is. Influenced by multiple cultures, I believe that it has been a cultural struggle for Taiwan to establish a model drama education based on local culture. This suggestion is supported by Qiu Kun-Liang who affirms that the predicament of the Taiwanese theatre "does not lie in either the shortage of funding or deficient technical equipment but in cultural identification and ambiguous direction" (1997, p. 268).

Drawing from the analyses presented from sections 3.1 to 3.3, the following section discusses the conceptual changes of drama and envisages the local practice of drama education. My attempt is to understand backwards in order

to think forwards, as Inglis advises, “we understand much better as we look backwards” (1993, p. 3). Inspired by cultural theory, this analysis portrays the development of Taiwan’s drama education as a process and result of cultural hybridisation.

Before the discussion, it is necessary to point out that describing Taiwan as a colonised society does not reject its Chinese cultural bearing. A denial would be in vain since such a bearing is entrenched in every Taiwanese person though, surely, it is not absolute. In drama education, on one hand, Taiwan takes on the post-colonial stance, particularly, aiming to throw off the shackles of the Chinese shaping. On the other hand, it aspires to the Western. It will be seen in future whether Taiwan needs to create its own culture of drama education or be dependent on the Western.

3.4.1 The Notion of Hybridity

In that sense, my purpose in using hybridity is a “revaluation of the assumption of colonial identity” (Bhabha, 1994, p. 112). It is certain that culturally Taiwan’s identity in drama education is not simply Chinese, American or English. It is something which is infused with all those mentioned. This certainly should include Taiwan’s own cultural heritage, such as Taiwanese opera and puppetries. This analysis suggests that the multiple cultural infusions have prepared for the dynamics for Taiwan to produce its own distinctive practice, a hybridity. In this line of thinking, I claim that the three introductions of foreign cultures, twice for creative drama and once for British DiE, as the three waves of hybridisations in Taiwan’s history of drama education. By saying so, the history of Taiwan’s drama education is considered as “a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation” (Bhabha, 1994, p. 2)

The theory of hybridity is used to describe how the concept of drama in Taiwan has been put forward. Hommi Bhabha’s original application of hybridity is to represent the impact of a minority within a dominant culture. He attempts to overcome the hypothesis that a minority position is entirely damaged by its displacement or inevitably affected within the new structures. For him, “[h]ybridity is the sign of the productivity of colonial power, its

shifting forces and fixities; it is the name for the strategic reversal of the process of domination though disavowal” (1994, p. 112). In this sense, there is an in-between space (Bhabha, 1995), in which dialogues are generated to articulate the differences. Positive outcomes can be produced resulting from an inter-countering struggle between two groups or cultures. Therefore, hybridity, as Bhabha reinforces, is “in a dialectic play of ‘recognition’” (1994, p. 114). At the same time, he cautiously advises, “hybridity has no such perceptive of depth or truth to provide: it is not a third term that resolves the tension between two culture” (1985, p. 156).

My application of hybridity is primarily centred on the notion of interface between cultures, the Chinese/Taiwanese and the Euro-American. It has specific reference to drama-education culture. Hybridisation, as Pieterse defines, is “a perspective belongs to the fluid end of the relations between cultures: it’s the mixing of cultures and not their separateness that is emphasized” (1995, p. 62). This mixing is “multiple and multidirectional” (Popkewitz, 2000). My claim is that the introductions of American and British drama cultures have created a niche, in which Taiwan could carry out hybridisations that arose in response to neo-colonialism and globalisation. This claim, in this regard, is grounded on the belief that culture is no longer understood as the discrete and unique expression of activities and ideas that occur in particular places. In other words, no culture can exist in isolation since cultural identities are intrinsically diverse and hybridised.

3.4.2 Three Waves of Hybridisations in Taiwan’s Drama Education

The presentation claims that Taiwan’s drama education has undergone two hybridisations and the third wave is taking place. For this reason, it is necessary to repeat certain information stated to date.

As the Chinese legacy presented (§3.1.2), the embedded view of drama relates to specialised knowledge. This did not change until Li Man-Kui’s political power supported the emergence of disavowals of the traditional view of drama. She attempted to re-direct the dominant discourse that drama was insignificant for children’s learning. This was when creative drama was brought into society to generate the first wave of hybridisation. Without an appropriate socio-political climate to support it, this introduction aimed to

change people's view of drama as useful in children's learning, which was in vain, but retaining its influence. This was because, the structure of feeling (Williams, 1965) or habitus (Bourdieu, 1993) implanted in the minds of society was that drama was not significant. As a result of hybridisation, the influence remained and supported the fashion of school-play competitions.

As the socio-political environment prepared for a grassroot change in society, creative drama was re-introduced to re-avow the value of drama. This was the second hybridisation, which has gradually transformed the established structure of feeling due to a supportive social climate. This wave was longer and slower in bringing about change compared to the first wave. This was possibly because the first hybridisation was imposed by political force. Until this stage, the teacher educators who did not widely recognise drama either in the general field or theatre arts would have held back the change.

The concept of drama had a radical change resulting from the enactments of the Arts Education Law and embarking on the GCG. These documents officially recognised drama as significant in children's general learning. The third wave of hybridisation began when DiE was introduced into Taiwanese society as a stimulating force. Taiwanese society is looking forward to creating its 'distinctive' culture of drama education, infused with three flavours of cultures - the Chinese, American, and English. But the end product is certainly none of them. As Bhabha warns, the production of hybridisation "is not the colonial power authority or the silent repression of native tradition" (1994, 112). It should be the Taiwanese taste with a mixture of three flavoured cultures, in Ang's (2001) phrase, a "together-in-difference".

As analysed, the Taiwanese people's perception of drama has undergone changes primarily resulting from politics, social, and educational transformations. These changes are the products of the time. As Inglis states, "[t]imes change and values change with them" (1993, p. 12). Likewise the socio-political preceded changes as time went forward and the embedded traditional view of drama encountering outer inspirations significantly contributed to the change.

One of the teacher training models comes to light. In the south, the drama educator Chen Ren-Fu initiated a compound teacher-training model, which included children's theatre, creative drama, and DiE. This precisely presents a "together-in-difference". A similar training format was also drawn up in Tainan University and the National Pingtung University of Education. A multiple-direction approach is in fact - preparing the ground for a successful hybridisation. Green (1997) warns that globalisation has been coupled with cross-fertilisation and the increasing hybridity of cultural identities, as well as with cultural homogenisation. With optimism, the future development of Taiwan's drama education could generate a positive result.

Before closing this section, it is pertinent to reinforce the role of the agents and agencies in these hybridisations. They were the government, organisations, drama educators, scholars, and theatre practitioners, in particular, those who received training abroad. Childs & Williams interpret Bhabha's the third space as "a place of agency and intervention because it is here that all cultural meaning is constructed, and in that sense located" (1997, p. 142). Whether successful or not, they intervened in the third space to reconstruct a new structure of feeling in Taiwan's culture of drama education. It may be unkind, but true to suggest that those who introduce foreign cultures of drama education, including myself, might be becoming the colonial agents without realising it. In this regard, it is crucial that the agents and agencies discern that their attempt is to generate Taiwan's own model of drama education, and not produce cultural homogeneity.

3.4.3 Conventions Model as a Gateway

At this point, it is pertinent for me, as a researcher and a drama educator in this research to clarify my 'borrowing' of the English conventions model. As anyone would have questioned, my conduct seemed to impose a western culture of drama education on to Taiwanese teachers. By doing so, it neglected the Taiwanese local culture. I would answer with a denial since my borrowing cannot be equated as colonialism which

does not operate through principles of 'exchange'. Rather, it appropriates, decontextualizes, and represents the "other" culture, often with the complicity of its colonized subjects. It legitimates its

authority only by asserting its cultural superiority (Bharucha, 1993, pp.1-2).

To justify, firstly, my introduction was based on an understanding that Taiwan was in need of a classroom practice closely matched with what was required in using DaP, as analysed in sections 2.3.2 & 4.2.3. Secondly, drama was conventionally considered as artistic form of learning, which has been proved unfeasible, as shown in the historical analysis. It, therefore, is applicable to 'borrow' from a model, which stresses the pedagogical function of drama. This is also because, Taiwan's legislation considered drama at school as general education, but not as specialised education aiming to train artists. For these factors, introducing the conventions model attempted to act as a gateway contributing to the hybridity of Taiwan's culture of drama education. As Bharucha (1993) warns, real inter-cultural exchange is not likely to happen. I preferred the use of borrowing since the stated cultural influences are the earth which is used to generate Taiwan's local model. That is, the purpose is to create something distinctly Taiwanese with other counterparts' inspiration, as I have argued that the third hybridisation of Taiwan's drama education is taking place.

In Ang's definition, hybridity is "the production of things composed of elements of different or incongruous kind - instigates the emergence of new, combinatory identities, not the mere assertion of old, given identities" (2001, p. 194). She coined a phrase "together-in-difference" to denote the infusion of multiple differences. One possible interpretation of the dashes denotes the complexity or possibly contradictions of the hybridity. These in-between spaces, the dashes, are crucial, presenting potential dialectics between cultures or among cultures. In this case, it is essential that Taiwanese drama teacher educators recognise the necessity and the opportunities to generate dialogue among the co-existing drama-education cultures. As Bhabha reinforces, it is in these "in-between" spaces where "a sense of the new as an insurgent act of cultural translation" is created (1994, p. 7). Once omitted, this can abuse the spirit of hybridity, which is wrongly read as "the proliferation of difference" (ibid.). For this reason, it is necessary that while applying drama, both teachers and teacher educators "think beyond narratives of originary and

initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences” (Bhabha, 1994, p. 1).

To explain clearly, I should turn to the history of British drama education. As will be discussed later (§4.1.2), English drama-education history has been trapped in the encounter of subject and method, i.e. product and process. The theoretical underpinning of the conventions model endeavoured to blur these boundaries. So far, I have demonstrated that Taiwan’s cultural bearing, political shaping, and the introductions of creative drama, partly if not entirely, have raised resistance to the emergence of drama as a tool of learning. My idea of introducing the conventions model considered the art-form cultural meaning of drama as essential to Taiwan’s culture of drama education. It attempted to add and strengthen a modern view of drama, so as to form a broader sense of drama, rather than removing all that developed in Taiwan.

Furthermore, the conventions model was an attempt to align drama and theatre; however, it is centred on the Western genres. This offers optimism to Taiwan to establish its own distinctive model of drama education in the line of the traditional art forms like Taiwanese nativist drama (Lin, 1998), Chinese opera, and puppetries. My stance is to support Taiwan in hybridising its own culture of drama education, rather than considering the Western culture as superior.

3.5 Conclusion

This chapter revealed that the existence of drama education in Taiwan was primarily dependent on the interests of the political field. At the same time, Taiwan’s culture of drama has been equally shaped by various cultures. On one hand, these cultural infusions have formed the dynamics for Taiwan to create its local culture of drama education. On the other hand, being aware that globalisation can generate cultural standardisation (§2.2.2), the main aim is that cross-cultural borrowing must not be a simple transplant or an unfeasible construction out of a vacuum, but rather a building on local knowledge. This emphasises that equal attention needs to be paid to the particular nature of drama, such as Taiwanese nativist arts and those carried over from the Chinese heritage.

Chapter 4 Drama as Pedagogy - Theoretical Underpinning

4.0 Introduction

This chapter reviews the literature pertaining to using DaP. Namely, the focus of discussion primarily concerns the practice of drama as a general learning tool, rather than an art form. The use of DaP, instead of drama as a method, connotes the theoretical and methodological knowledge and emphasises the connection of drama and pedagogy while using drama. By 'drama in education', I mean any process-oriented drama, which aims to use drama as an educational tool. This kind of practice is particularly associated with the English tradition of drama education.

This chapter presents two central arguments (see Fig.1-1). Both underline, according to my argument, that the current literature pays little attention how to best support a classroom teacher's integration of drama into the curriculum. The first argument points out that the current literature emphasises practice, leaving the theoretical account underdeveloped. It indicates that a balanced account with both the aspects is needed to support classroom teachers' use of drama. It theorises, from a sociological perspective, about the relations between DiE and the wider field of education to argue that the educational orientation in the former field is identical to that in the latter. The purpose is to contend that at present there is not a link between drama education research and education. This, in turn, suggests that the current drama-education literature review lacks a theoretical and systematic account of its educational orientation.

The second argument highlights that a balanced training on general and drama-related pedagogical preparation necessary, especially, in classroom teachers' use of drama. In fact, the current literature concentrates by and large on drama-related aspect, rather than general pedagogy. In seeking the practice to carry out the theories embedded in the literature, a training framework is generated through analysing teachers' qualifications and challenges.

To carry out the stated tasks, this chapter firstly begins with a brief review pertaining to the shifts of the educational orientation in DiE. It also presents my observations of the current literature. Secondly, it concentrates on the educational philosophy that underpins DiE with cross-references to those in the wider field of education. Thirdly, it attempts to understand classroom teachers' application of DaP through reviewing the requisite skills as well as the challenges of integrating drama. Resulting from the analyses, a framework is generated with regard to teachers' preparation. Fourthly, it offers a concise review of the factors in the framework.

4.1 Making "the Real Business"¹⁰ Real

This section is an extension of Hornbrook's scepticism, which originated in the late 1980s, towards the assured claims of DiE. At first, I shall outline his argument responding to the weakness or 'crisis' in Kuhn's (1962) term, of the practice of drama education nearly two decades ago. The mainstream notion of drama as method reached its prominence in 1970-80s. This orientation did not change until Hornbrook (1989) underlined the preference to pupils' artistic learning, as argued in *Education and Dramatic Art*. To strengthen the distinct value of "a subject discipline" (1998, p. 132), he described the 'opponents' as "the authoritarian presence of charismatic teachers" (1989, p. 133) holding on to the 'method' pursuit. He attempted to redirect dramatic art as "the best of existing practice in the field of drama education towards more eclectic but clearly subject orientated ends" (Hornbrook, 1989, p. 134).

However, Hornbrook (1998) restricted 'subject' learning in favour of children's artistic development without pedagogical reference. His accounts were exclusive rather than inclusive, or as Bourdieu stated, 'subjectivist' rather than 'objectivist'. According to Bourdieu, "[e]very position taking is defined in relation to the space of possibles" (1993, p. 30), Hornbrook's position taking was built up from "its negative relationship with the co-existent position-takings" (ibid.). His neglect of the contemporaneous position appeared to be a recurring struggle, just as his rivals disregarded art form learning.

¹⁰ I use the idea conceived by Dorothy Heathcote who describes drama pedagogy as "teaching business, not the play-making business" (1984, p. 92). Later, O'Toole applies the coincident view while he contends that people inside the school system consider that "drama is eccentric and marginalised from the real business of schooling" (1992, p. 162).

Therefore, to develop the arguments, I maintain David Hornbrook's scepticism about drama pedagogy. My focus is to highlight that the current literature relating to classroom teachers' application of drama appears rhetorical, fragmented or unclear. Avoiding Hornbrook's route, I am driven by this vagueness to identify the overlooked areas in "the real business" of drama integration. By doing this, I attempt to answer, to some extent, Hornbrook's attack.

The inquiry initially presents reviews on using DaP. Secondly, it describes the learning process involved through the application of drama. Thirdly, it uncovers the aspect to which drama educators have paid less attention. Fourthly, it points out the assumptions hidden in the literature.

4.1.1 Drama as Pedagogy

This section traces from the early idea of using DiE to the recent claim regarding drama as the core of children's learning. After that, it identifies the claimed functions of using drama pedagogy and the explanation of why drama is appropriate in children's learning.

It is believed that education should involve dramatic learning. In the early twentieth century, pioneers i.e. Finlay-Johnson (1911) and Cook (1917) attempted to connect drama with education. In their work, *The Dramatic Method of Teaching* and *The Play Way*, as the titles suggest, drama/play is identified as a means to teach. Later, Slade advocated children's free play, asserting, "education must provide that developing dramatic experience" (Martin-Smith, 1996). To connect drama to education, Heathcote (1984) enriched the connection of drama and education to advocate the practice of "drama as education". She emphasised the methodological use of drama to bring learning to life to be "at the service of the other areas of the curriculum" (1984, p. 57). Accordingly, drama as a learning medium across the curriculum, rather than "a subject discipline", has been the central notion of DiE (Hornbrook, 1989, p. 132). Gavin Bolton pushed the significance of drama to the highest, by declaring that "drama should be at the heart of the curriculum" (1984, p. 154). Two decades later, Joe Winston (2004) reiterated that drama and English is the centre of children's learning. For more than a century, drama has been considered as a pedagogical tool.

In describing DaP, first, there is a shared belief that drama can motivate interest in learning. Morgan and Saxton (1987) indicated that drama could raise mental excitement. O'Neill (1995b) explained that it was the unpredictability of drama which promoted spontaneous and authentic responses to the event and raised pupils' excitement. Woolland indicated that the pursuit of "the exploration of how and why they get where they do" in drama (1993, p. 18) could raise children's curiosity. In this sense, children respond to the quest of the unknown inside drama which arouse their interest and create enjoyment, even if only by being inside it (Neelands, 1984). As Heathcote (1984) explicates, the convention of "as if it were" motivates study.

Second, drama is considered as an integrative tool for different subjects. Fines & Verrier (1974) claimed that drama is broadly accepted as a method in the service of academic disciplines. Drama authors have widely associated drama with learning other subjects like history and language, social studies, science, literature (O'Neill & Lambert, 1982; Morgan & Saxton, 1987). Most obviously, drama is particularly used in learning English (Fleming, 1994, Kao & O'Neill, 1998; Winston, 2004). The integrative use of drama is not only suggested in literature, but also in governmental directives such as NCC and HMI. As John Somers (1994) analysed in his book *Drama in the Curriculum*, in which it is advised to connect drama with areas of the curriculum such as science, history, mathematics, and geography. As presented so far, drama is described as pedagogy based on the premise that it can motivate and support children's learning across the curriculum.

Drama authors explained the reasons that support the usage of DaP. O'Neill & Lambert indicated that the imaginative world in drama provided protection so "a facilitating atmosphere" (1982, p. 18) could be formed in which children felt free to try out ideas without worrying about them being treated as reality. In addition to this view, Wagner (1999) affirmed that it was children's commitment to action, which sheltered them from the embarrassment of being stared at.

Yet, it would be incomplete without referring to an implicit 'law' laid down by Heathcote that drama was a "no penalty area of art" (1984, p. 128). For Heathcote, drama was where pupils were entitled to be protected and

freed from making mistakes and the outcomes of their decisions, which was the opposite of actual life. One may argue that Heathcote's 'law-making' was not original since earlier theorists such as Peter Slade (1954) and Brian Way (1967) 'drafted' the law to secure pupils' autonomy in drama, at different levels, against teachers' interventions. However, Heathcote pledged herself to this 'law of drama' and urged drama practitioners to implement this law so that pupils' security was assured. She elaborated that with this 'law' children were motivated to be freely and deeply involved in the process of drama; they were free of being responsible for the outcome since they were someone else (Heathcote, 1984). A conclusion was drawn by using Lepper's and Hodell's (1989) view that the promise of drama was the challenge, curiosity, control and fantasy which could enhance children's intrinsic motivation.

4.1.2 Claims for Learning

This section aims to draw a picture of learning claimed by looking into the shifts of the educational orientation of DiE in England. After that, contemporary educators' statements are collected as evidence for supporting the claim that drama learning is holistic.

Before the 1970s, learning of drama was mainly associated with pupils' development of emotion, imagination and self-expression. Finlay-Johnson (1911) specifically associated children's play with learning. Cook (1917) initiated 'acting out' in learning dramatic literature. Slade (1954) in *Child Drama* proposed that drama provides pupils with opportunities to release and control emotion in contrast to the fashion of teaching children voice and movement skills in the 1950s. He successfully led drama teaching to developing pupils' emotions and creativity with the advantage of his governmental position. Following Slade's inspiration, Brian Way oriented drama to promoting personal development. In his influential publication, entitled *Development through Drama*, he argued that "education is concerned with individuals; drama is concerned with the individuality of individuals, with the uniqueness of each human essence" (1967, p. 3). Resulting from the above directions, drama was viewed as a tool to develop pupils' emotions and imagination.

However, the freedom given in drama seemed to create an impression that was analogous to self-indulgence in the 1970s (Martin-Smith, 1996). In response to the disbelieving criticism of drama, Dorothy Heathcote (1984) shifted the orientation to establish drama as a critical and reflective methodology, in which the teacher's responsibility is to provide living-through experiences. Later on, Gavin Bolton extended Heathcote's idea to indicate that the scope of drama learning could go beyond school settings. For him, drama acts as a mediator between the individual and society, the link between the micro and the macro world. In *Drama as Education*, Bolton indicated that "[u]ltimately, therefore, drama is concerned with engaging with something outside of oneself. The personal aspect of the engagement provides the dynamic... but the orientation is towards objectivity" (1984, p.154). He suggested that drama can support pupils in objectifying their private experience, connecting it with the real world.

As stated earlier, among those who were sceptical of the "assuredly evident value" of using DaP, Hornbrook challenged the assumption embedded in teachers' practice that as long as "students were sufficiently 'absorbed' in their improvisations then they were ... 'developing' satisfactorily" (Hornbrook, 1998, p. 12). His 'distinct' viewpoint was to pursue pupils' art form development e.g. dramatic skills, knowledge and understanding. Likewise, this view equally contributes to the range of learning from which children can benefit in drama.

Resulting from the differences of opinions as to how drama should be positioned in favour of children, the subject or method dispute has settled down to a notion that both orientations should exist concurrently (Neelands, 1997; Fleming, 2001; Bowell & Heap, 2001). This view was apparent in an early governmental document, which states that drama "can be taught as a subject in its own right and dramatic methods can be applied to the teaching of other subjects" (1989, p. 21). Neelands enriches this concept to propose a liberal and diverse practice of DiE. He argued, "a radical new re-conceptualisation of the field would need to be inclusive of the various claims made by different positions within it" (1997, p. 44). The rationale behind Neelands' argument is feasible since it is grounded in the inseparable nature

of drama as an art form and a tool. In essence, this is commonly believed among drama authors e.g. *Bowell & Heap (2001)*, *Somers (1994)*, *Winston and Tandy (2001)*. In other words, learning ‘through’ drama is essentially complemented with that derived from learning ‘about’ drama and vice versa.

As the educational orientations suggested, the scope of drama learning is holistic, ranging from creativity, imagination, personal growth, as a method of teaching and learning, and a medium of artistic development. As *Bowell and Heap (2001)* conclude, drama assists children in cross-curricular learning, learning about art form, and personal and social learning.

A contemporary view is that learning experience via drama is holistic, though the tone of expression is self-assured. It is claimed that drama provides a “holistic human experience” (*Wagner, 1999, p. 163*). For this, *Heathcote* cited from *Tynan* to explain that good drama involves thoughts, words, and gestures (*1984, p. 80*). *O’Neill and Lambert* highlight that drama is made out of children’s “thoughts, feelings and actions offered in direct and spontaneous response” to its challenges (*1982, p. 139*). This indicates that drama happens when pupils are holistically involved; therefore, potential learning is holistic.

Certain aspects of learners’ involvements are emphasised. *Neelands* reinforces that drama “engages the emotions as well as intellect” (*1984, p. 6*). *Heathcote* singles out her main concern to stress that “emotion is the heart of drama experiences” (*1984, p. 97*) while other educators emphasise that drama can develop pupils’ reflective, creative and critical thinking, and research ability (*O’Neill & Lambert, 1982; Woolland, 1993*). Later, *Bowell and Heap (2001)* add kinaesthetic experience to children’s cognitive and emotional engagement in drama. The holistic view of learning also appeared not only in individual claims, but also in governmental document, which declares, “drama helps pupils to face intellectual, physical, social and emotional challenges” (*DfES, 1989, p. 1*). All of these repetitions, highlighting or adding values suggest that the contemporary view of drama learning is holistic. This is because the dynamic nature of drama (*O’Toole, 1992*) can contribute to pupils’ physical, emotional, intellectual, social, and artistic learning. In *O’Toole’s*

words, “[d]rama as an art is holistic, even in its application to learning” (1992, p. 72).

4.1.3 From the Rhetoric to the Reality

In the light of what has been said regarding the use and learning of DaP, one may expect that there is a comparable discourse about preparing classroom teachers’ use of drama in realising the claims alleged. In the section which follows, I present two phenomena after reviewing the practice suggested in the literature.

Firstly, inadequate attention has been paid to classroom teachers’ applying drama, even though the concept of using DaP originated nearly a century ago. Possibly, the unsystematic or unclear discourse pertaining to classroom teachers’ use of drama leads to the result that, as Mackay (2001) and Warren (1998) indicate, few primary and nursery teachers use drama on a regular basis (cited in Martello, 2001).

The vagueness can be observed from the way drama authors target their audience. They generally expect readers to be from those who have never taught drama and less experienced teachers to those with expertise or even theatre practitioners, as vouched in the work of Fleming (1994), Morgan and Saxton (1987), Somers (1994) and Woolland (1993). This targeting is likely to be a marketing consideration, or they assume that drama may be found “in all age phases of school and in the hands of both specialists and non-specialist drama teachers” (Bowell & Heap, 2001). In this sense, this can be read as a writer’s attempt to encourage more teachers to use drama since an inclusive view of drama is encouraged (Bowell & Heap, 2001; Fleming, 1994).

However, the lack of clarity in the literature might confuse classroom teachers who would accordingly reduce their interest or withdraw their action. For example, Bowell and Heap (2005) consider classroom teachers as teacher-artists. They reinforce that apart from the teaching role, teachers need to take on the responsibilities of playwright, director, and actor; so do students. The emphasis in teachers’ artistic qualifications might have different responses in teachers who are from educational or artistic backgrounds. Classroom teachers would consider the aspects being stressed as challenging and therefore withdraw their interest in using drama. The primary teachers in my

first and second preliminary studies raised their concern about having insufficient drama knowledge if drama is integrated. This could happen, despite the authors underlining that professional theatre training is not suggested. Any teachers who are from the educational field would find such discourse bewildering. Based on this, I argue that it is crucial to guide classroom teachers with the 'language' they understand by taking into account their training, discipline, and prior knowledge.

It is important that drama authors acknowledge readers' different professional training, rather than condemning the approach of drama authors' as inappropriate. This is why I have highlighted that classroom teachers' praxis has been unclear. More than two decades ago, Neelands (1984) observed that the literature before the 1980s was not designed for a specific age. Nowadays, it is not uncommon to find publications, which target different ages of children. In my opinion it is necessary that drama authors provide teachers with differentiated suggestions according to their particular needs. In other words, classroom teachers require specific drama-education texts to support their drama integration.

Secondly, the drama-education discourse primarily orients to practical considerations and examples. Drama authors pay less attention to theorising or conceptualising drama experiences. In other words, the discourse of drama experience connects theory and practice loosely. Not until recently, drama authors highlight the significance of theory in drama practice. Concurring with my argument, Fleming (2001) indicates that drama-education literature concentrates on practice. To amend this weakness, Taylor (2000) applies Paulo Freire's (1970) notion of praxis, which denotes action, reflection and transformation, to reinforce the relation of theory to practice in applying drama pedagogy. He argues that it is drama praxis, rather than drama practice. Their analogous arguments point out the significance of theoretical grounding in using drama as an educational tool, which is analysed later (§4.2). However, though Taylor and Fleming emphasise the relation of theory and practice, their arguments are particularly concerned with drama teachers rather than with classroom teachers. This confirms the first observation mentioned.

For this reason, I argue that it is essential that the literature provides classroom teachers with information, both theoretical underpinning as well as practical advice, to support their drama-integration praxis.

4.1.4 The Hidden Assumptions

The current literature does not offer clear accounts related to classroom teachers' use of drama, implying certain hidden assumptions. The first assumption is that the way classroom teachers use drama is similar to drama specialists. Drama authors confidently assume that, if teachers are interested in applying DaP, they are able to integrate drama into their present professional knowledge and skills; to transfer what has been offered in the text into practice; to link drama with their current teaching materials or pedagogy; to use or adjust drama-related pedagogy. I believe that many of us would agree that integrating drama is rather different from classroom teachers' daily practice, both theoretically and practically. This indicates the necessity of training before they integrate drama.

The second assumption is that drama educators assume that the teachers are capable of managing general and drama-related pedagogy such as questioning skills, classroom management, the handling of power relationships, and the use of conventions. Some classroom teachers, if not all, may not be familiar with the theory and practice required in using DaP. This is particularly challenging for teachers who are from an educational culture, which is not used to group work, not being accustomed to working with pupils dialogically, and having little or no knowledge or practice of drama.

Some drama authors once pointed out that there is a risk in not preparing teachers' with necessary skills and knowledge. *Bowell and Heap (2005)* considered teachers' artistic quality as essential to carry out DaP. Reviews about drama-related pedagogy are easily found in most of the publications (e.g. *Morgan & Saxton, 1987; O'Neill & Lambert, 1982*). *Neelands (2004)* implied that teachers' ability in general pedagogy would influence their effectiveness in using drama as a learning tool. However, this kind of provision has not been widely acknowledged in the literature. Hence, I argue that it is important that authors provide a balanced account, including both the artistic and pedagogical preparation, related to using DaP.

4.2 Bridging Drama as Pedagogy and Wider Education

This section aims to conceptualise the theory supporting drama as an educational tool. As many of us would agree, though the discourse pertaining to classroom teachers' usage of drama is unsystematic and implicit (§4.1.3), there are embedded theoretical and practical principles. Based on the notion of habitus, the analysis which follows justifies the educational claims underpinning drama pedagogy as closely matching those from other fields, particularly the wider field of education.

To substantiate this relation, the analysis firstly starts with proposing the relation between the fields of DiE and the wider education. Secondly, this relation is verified by evidence from the literature. Thirdly, the key educational principles shared in the above fields are analysed.

4.2.1 A Proposed Relation: the Notion of Habitus

This section presents the theoretical basis for proposing the inter-connection between the field of DiE and the wider field of education or other fields. The attributes of habitus have implications for the relation of the stated fields.

Bourdieu defines habitus as a system of enduring, generative and transposable dispositions (1977b, p. 72), which are “capable of generating a multiplicity of practices and perceptions in fields other than those in which they are originally acquired” (1990, p. 13). For him, it is not necessary for practices to be acquired in the original field. In this regard, Bourdieu's theory of habitus implies that the educational orientation embedded in DiE is liable to be influenced by the wider field of education. In other words, the habitus, a set of dispositions which generates practices and perception in the former field, is derived from a longer process of inculcation from the wider field of education.

In *Distinction*, Bourdieu shows that dispositions, as “structured structures” (1984, p. 15), are transposable, and generate practices in multiple and diverse fields of activities. This means that there is a habitus, or shared concepts, both embedded in and shaping the practices of DiE and the wider field of education, or even other fields. Habitus penetrates from one field to another, since it is transferable. In this regard, the habitus in the wider field of education can be carried over to the field of DiE, or visa versa. The habitus can

be formally developed as a medium of inculcation and production, or even imposition of cultural ideas (Bourdieu, 1977a). As discussed, the praxis of DiE is not independent of other fields.

Bourdieu's notion of habitus has another implication pertaining to the relation between the field of DiE and the wider field of education. It is denoted that the habitus informs practice which in turn corresponds to the context where the habitus is generated. On one hand, the structures of social reality produce habitus (Bourdieu, 1977b, p 72). On the other hand, habitus has its role in the production of practices as "an acquired system of generative schemes objectively adjusted to the particular conditions in which it is constituted" (Bourdieu, 1977b, p. 95). In this sense, the concept of habitus is rational and interactive. As Bourdieu states, "it designates a mediation between objective structures and practices" (cited in Wacquant, 1989, p. 43). He interprets human action as constituted through a dialectical relationship between individuals' thoughts and activity and the objective world. This leads to the indication that though the field of DiE is part of the wider field of education, it equally points to an autonomous construct in theory and practice in the former field. The field of DiE has developed its own habitus though the wider field of education has shaped its theory and practice.

Also, Bourdieu draws our attention to foreseeing the problem in accepting the habitus, that is, the praxis of DiE, its position-taking "receives its distinctive value... to which it is objectively related and which determines it by delimiting it" (1993, p. 30). To delineate this, the established concepts or beliefs can be advantageous or disadvantageous. For example, the belief in children's play would support the use of drama as a pedagogical tool since it fits in to the nature of drama which is activity-led. However, the perception which refers to drama as acting can be a hindrance when the modern view of drama has a pedagogical connotation.

4.2.2 The Indicated Relation

This section presents evidence from the literature to support the relation proposed in the preceding section. David Hornbook underlines the connection of the fields of DiE and the wider education, particularly Romanticism and progressive education. He states that drama-in-education "has had some

difficulty disentangling itself” from Romanticism (1989, p. 5) because they “share a commitment to a private world of sensation” (1989, p. 4). His indication supports that the field of DiE has been inspired by the habitus of the wider field of education. He elaborates that the heritage of Romanticism in favour of “the expression of an inner creative process” and the recognition of art in fostering the personal autonomy of progressive education (1998, p. 6), both contributed to the inauguration of DiE.

Certainly, Hornbrook is not the first author to point out this connection. Earlier, O’Neill (1983) considered the learning of drama as being closely associated with pupils’ development of emotion, creativity, imagination and self-expression in the early decades of the twentieth century. This inclination was the result of a lengthy background in educational philosophy from Plato to Rousseau. Hornbrook also agrees with this connection. As presented so far, both authors concur that the theoretical establishment of DiE has reference to ideas from the wider field of education. This reinforces that the field of DiE has borrowed theories from the wider field of education to form drama praxis, though such borrowing has not been clearly articulated.

Highlighting the inseparable relationship between the field of DiE and the wider field of education is to tie the theoretical foundation of the former field to the latter. By enjoining these two fields, it is expected to transform teachers’ misconception that drama is simply for having fun. To my belief, classroom teachers may find themselves disoriented, diffident, and vulnerable when severe criticism and doubts are directed toward their practice, if they have no such theoretical foundation. DiE is pedagogically characterised not only as drama, but also as education. If teachers realise that the educational claims rooted in the field of DiE are closely matched with those in the wider field of education or other fields, such realisation can be of great support in strengthening teachers’ beliefs, action or confidence in integrating drama.

4.2.3 Educational Claims Underpinning Drama as Pedagogy

As already noted, the field of DiE is an independent field, but depends on the wider field of education for exerting its influence. This section aims to identify the theoretical underpinning on which to base classroom teachers’ praxis of drama integration. Theoretical concepts are vital to a teacher’s practice, as

Alexander reminds, “without them practice is mindless, purposeless and random” (1994, p. 17). I am aware that it is impossible to identify all the educational concepts surrounding the field of DiE, shared with the wider field of education. The selected concepts are intended to cover different aspects in using DaP.

This analysis begins with a succinct introduction of the concepts, which originated in the wider field of education. It spends more length in discussing the theories in the field of DiE. This considers that the latter field modifies the theories carried over from the former, however leaving the latter to promulgate its own theory. This analysis indicates that the concepts of child-centredness, learning by doing, and knowledge construction have been modified to tailor them to the context in which drama is applied as pedagogy. The following questions would be a teacher’s concerns while integrating drama:

- **Who:** the subject of drama integration: the child learns with teachers’ support.
- **How:** the ways of using DaP: entering a role to engage dialogues under an imaginative frame.
- **What:** the aims of using DaP: teacher and students co-construct knowledge.

4.2.3.1 Wider Education: Child-Centred

This section highlights that the child is treated as the centre of classroom practice in the wider field of education. A comparable practice is a constant educational endeavour for teachers.

(I) The Child’s Need as Priority in Teaching: This concept can be traced back to romanticism in education. Rousseau, as one of the pioneers, advocates a different attitude toward educating the child. He values the child’s individuality and reminds us to “hold childhood in reverence” (Rousseau, 1974 [reprinted], p. 71). The progressive education leader Dewey supports this viewpoint and indicates that an ideal education should take into account “the diversity of capacities and needs that exist in different human beings” (1974, p. 5). Thus, a child-centred education aims to serve the child.

In classroom practice, every decision centres on the child's needs, rather than the teacher. A teacher supports a child's learning. Rousseau reminds us that "[t]he art of teaching consists in making the pupils wish to learn" (1974, p. 210). In *Emile*, he advises, "Never tell the child what he cannot understand" (1974, p. 132). To carry out teaching, Dewey advises in *The Child and Curriculum* that "the child is the starting-point, the centre, and the end" (1956, p. 9). As for planning, "[t]he child becomes the sun about which the appliances of education revolve; he is the centre about which they are organised" (1956, p. 34).

(II) Teachers Support Children to Learn: Treating the child as the heart of education implies that teachers intervene, rather than do nothing. Rousseau warns that children should be allowed to grow naturally without adult interference, however, such a view is criticised as too ideal and impractical. Later, Dewey clarifies that the teachers' role is to increase learners' understanding, rather than transmitting information. In this thinking, the development of the child is the ideal; "[n]ot knowledge or information, but realization, is the goal" (Dewey, 1974, p. 343).

4.2.3.2 Drama as Pedagogy: The Child as the Centre

This section indicates that aligning with the fundamental principle in wider education; the child is considered as the main concern in using DaP. To highlight this alignment, Hornbrook (1991) indicated that educators and teachers in the 1960-70s were obviously committed to the principles of progressive education, as mentioned in the previous section, regarding the child as the priority in pedagogical practice. In support of such a view, drama authors, e.g. Heathcote (1984), O'Neill & Lambert (1982), equally considered the emergence of DiE as a response to the educational change, which embraced a child-centred teaching in the 1960s.

(I) The Child is at the Heart of Drama as Pedagogy: In the field of DiE, congruent to Rousseau's view, Slade (1954) reminds us that it is necessary to give pupils full power to express themselves and the freedom to play. This suggests that teachers observe without commenting on a child's "realm of mystic secrecy" (Slade, 1954, p. 52). Way similarly believes that pupils should be free of being labelled and should work in "a constructive and uncritical

atmosphere” (1967, p. 25). Later, authors such as Heathcote (1984) and Bolton (1984) concur with Dewey’s view in treating the child as the centre of drama teaching, that “drama should be unequivocally child-centred” (Neelands, 1984, p. 6).

In classroom practice, similarly to that in the wider field of education, drama educators believe that the objective of using drama pedagogy is in the service of a child’s learning. In a similar vein of thinking, Heathcote (1984) informs us that the children’s needs must be prioritised over the practical considerations of teachers’ while envisaging any teaching preparation and organisation. She even pushes Dewey’s idea forward to suggest that pupils’ perspectives are more vital than those of the teacher (Heathcote, 1984). Moreover, teachers’ responsibility, as Kitson and Spiiby (1997) reinforce, is to maximise learning potential in drama activities. Not only being concerned with the diversities of individual learners, O’Neill and Lambert (1982) indicate that teachers’ guidance is vital to engage pupils deeply to bring about changes in their thinking and understanding. In a word, drama is carried out as “everything is contrived for the benefit of the learners” (Wessels 1987, p. 8).

(II) Teachers Intervene to Promote Learning: To realise a child-centred practice, as Dewey suggests, teachers are endowed with the entitlement and responsibility of intervention and so are teachers who use drama. The pioneering drama educator Peter Slade (1954) demands teacher’s keen observation of children’s behaviour, but discourages teacher’s intrusion in children’s free play. In contrast, educators Johnson and O’Neill (1984) argue that drama teaching is a product of intervention. Heathcote elaborates that using drama pedagogy requires an involved teacher who is an active participant and facilitator to “initiate, guide, ask for proof of work, time the work, and be the guide and mentor throughout” (1984, p. 102). Woolland (1993) in a similar fashion enriches the concept of intervention as challenging, supporting, focusing and stimulating children’s dramatic play. In this sense, teachers are more than onlookers or passive observers; they are active enquirers, stimulators and interrogators in the process of integrating drama.

4.2.3.3 Wider Education: Learning by Doing

This section points out that the child is considered to be able to learn by doing and experiencing in the wider field of education. Importantly, children learn through playing with the means of language

(I) An Able Child Who Learns by Doing: In education, educators and psychologists such as John Dewey (1938) and Jean Piaget (1962) consider the child as the subject, rather than the object. Hence, children are acknowledged as capable “thinkers and language-users” (Donaldson, 1978, p. 121) who process learning. To elaborate this recognition, Bruner explains that children are able “to reason, to make sense, both on [their] own and through discourse with others” (1996, p. 57).

Dewey’s experiential theory accentuates that children learn by doing, rather than only by seeing or listening. He argues that children must be engaged in an active quest for learning and acquiring new ideas in gaining knowledge (Dewey, 1974). Piaget supports Dewey’s idea to indicate that learning entails action to gain knowledge since “action presupposes prior research, and research has value only with a view to action” (1962, p. 28). For learning to occur, Piaget believes that “experience is always necessary for intellectual development...the subject must be active” (cited in Newport, 1969, p. 378).

(II) Children’s Play as a Way of Learning: Moreover, in the fields of psychology and education, children’s play has been acknowledged as developmentally appropriate for children’s growth and learning. The psychologist Erik Erickson (1963) considers playing as a major activity for children’s personality development. He establishes that playing frees children’s character from the confines of time, space and reality, so they can manage experience between the private self and external world. Based on this thesis, psychoanalysts consider children’s play as an entry to understanding the children’s world. For example, Freud (1961) regards fantasy play as a mirror in which we can diagnose the inner selves of children in therapy.

In education, children’s play is considered as an inborn human potential which can advance learning. The child educator Friedrich Froebel, like developmental psychologists, regards play as an essential requisite in

children's development. He believes that play is the highest phase of child development, since it can develop children's moral character and understanding. Jean Piaget (1962) establishes that symbolic play is a process that children employ naturally to assimilate and accommodate new experiences in response to the world around them. Vygotsky posits that play can produce potential areas of learning which are beyond children's existing knowledge. He formulates that "play creates a zone of proximal development of the child. In play a child always behaves beyond his average age, above his daily behaviour; in play it is as though he were a head taller than himself" (1978, p. 102). As presented, theorists, irrespective of their fields, acknowledge the value of children's play and its role in learning.

(III) Language as a Medium: In children's doing and playing, language is described as a tool of thinking and meaning, "a union of word and thought" (Vygotsky 1962, p. 120). Bruner (1990) supports this view and stresses that language is constitutive of cognition, not an additive. According to him, the human mind has the ability to represent through symbols and language, as one of our major symbol systems, or through other systems such as music, drama and dance. These systems are recognised as having a primary relationship to thinking and learning. In this light, learning is language-mediated. In classroom practice, language is the medium for constructing knowledge between the teacher and the students. In other words, children learn through engaging in dialogue with teachers or adults to generate learning. As a result, knowledge is not so much covered as made and constructed to suit the purposes of the makers in a "mutualist and dialectic" way (Bruner, 1990), which is discussed in detail shortly (see §4.2.3.5).

4.2.3.4 Drama as Pedagogy: Imaginative and Dialogic

This section firstly indicates that analogous to the wider field of education, the praxis of DaP is similarly built on the notion of learning by doing. It is commonly believed that students undertake learning actively. Secondly, it indicates that, though this notion is derived from the former field, it has a distinctive and more complicated usage in the latter. The nature of doing has several characteristic.

(I) An Able Child Who Takes Action to Learn: As in the wider field of education, learners are meaning-makers, instead of being passive recipients (Neelands, 1984). Most significantly, they are considered as the substance of teaching while using DaP. This is because drama requires pupils' active involvement so as to advance. For their contribution, Heathcote accentuates that in drama children "employ their own views of life and people, use their own standards of evaluation, exercise their own terms when expressing and tempering these ideas" (1984, p. 56). For this feature of drama, Winston and Tandy (2001) reinforce that a communal creation can be developed only when pupils are actively involved.

Using drama to teach and learn is "action-oriented" (O'Neill & Lambert, 1982, p. 11). This is attributed to the origin of drama which means 'to do' or 'to act' in Greek. For this fundamental nature, Siks underlines that "drama is content formed in action" (1983, p. 11). These thoughts are in accord with Dewey's view that "art is a form of practice" (1974, p. 157). As it has been argued that the discourse of the literature orients to practice (§4.1.3), this possibly is associated with this action-bound feature.

(II) Situated in an Imagined Frame: Having pointed out that action is "the essential nature" of drama (Siks, 1983, p. 11), imagination appears the way to bring about action in drama. It is in an imaginative context that all sorts of happenings or encounters evolve. In this sense, actions are not just doing something, but taking action to pretend, 'as if' we are someone else. As the UK document *Drama from 5 to 16* underlines,

drama in school is a practical artistic subject... It relies on the human ability to pretend to be someone or something else. Through this act of the imagination...Through drama we recreate and examine people's actions, including our own (DfES, 1989, pp.1-2).

This imagined action is described as the moment of "being in the present" (Bolton, 1998, p. 232), i.e. a "here and now" frame. Neelands explains that drama evolves around "a dimension of action" which denotes different time, space and presence (1984, p. 6). Heathcote (1984) prefers 'living through' to denote this artistic state of being. This imaginative frame is the locale in which learning takes place through learners pretending to be

someone else. This means that the nature of applying DaP entails learning through imagined experience (Heathcote, 1984; Neelands, 1992).

Psychologist Margaret Donaldson advises the above-mentioned imagined experience appropriate to children's learning experience. She underlines that if children are provided with "‘real life’ meaningful situations" "in which they have purposes and intentions, and in which they can recognise and respond to similar purposes and intentions in others", they are able to "sustain and direct" their actions i.e. thinking and language (1978, p. 121). Her account perfectly justifies using Dap since it brings children's imagination to life and engages them in dealing with what happens inside drama with the members of the group. That is, the imagined 'real life' frame sets the border lines to form a locale where children can go through "moments of direct experience, transcending mere knowledge, enriching the imagination, possibly touching the heart and soul as well as the mind" (Way, 1967, p. 1).

(i) A Role-Driven Action: Analogously to wider education, drama educators concur with the value of children's play. Drama educators consider that play and drama are closely related, but they are not the same. As Woolland argues, "children's own free play is not in itself drama" (1993, p. 126). To highlight this similarity, Bolton (1984) indicates that play, drama, and games share the same structural basis. For example, they are all rule-bound activities (Winston, 2000). Neelands supports this relation but differentiates that drama is "an extension of play activity" (1984, p. 26). Kitson and Spiby bring these two types of activities even closer to indicate, "drama is allied to play" (1997, p. 16). As analysed, children's play is an essential feature of using DaP.

Distinctly, children's play is essentially role-driven while using DaP. The praxis of drama integration evolves around the teacher and students' role-taking. Role taking is a strategy of learning and children's responsibility in drama (Bowell & Heap, 2001). Vygotsky underlines that learners' consciousness in playing involves individual and social levels (§4.2.3.5 & §4.2.3.6). His play concept supports the use of role-taking in drama, which the learners' awareness raises to involve the situation through socially interacting with others inside the drama, as stated later (§4.2.3.6). Simultaneously,

learners also individually travel through the in-between worlds of reality and imagination to make sense of what happens in drama. A new understanding occurs as the result of the dynamics of learners' social inter-actions and individual intra-actions.

Augusto Boal invents metaxis to highlight this in-between space of potential, in which participants' actions (e.g. dialogues, physical actions, emotions, and thoughts) are activated to unravel thinking around the problem posed in drama. He defines it as "the state of belonging completely and simultaneously to two different, autonomous worlds" (1995, p. 43), which he attributes to the drama process. The metaxis is a merging space which O'Toole considers as "potentially a source of learning and dramatic meanings, as well as tension" (1992, p. 30), while O'Neill and Lambert (1982) envisage it as a locale for changes of thinking. For learning to occur, Winston elaborates, it is because

There is always a distance between the person I am when acting or in role and the person I am in everyday life. This does not, however, deny the validity of having children take on such roles for there is always something of me, of my 'self', in this 'other' I am pretending to be. Drawing from my knowledge of the world and my own experience I enter into a 'third space', one that can help me make connections between my sense of self and how it differs from or is similar to or connects me with others (2000, p. 99).

(ii) A Spontaneous Action: Children's responses involved in drama are derived from children's spontaneity and life experience, but not directed by others. In agreement with this view, Spolin (1973) states that dramatic action is based on pupils' intuitive engagement. This points out that using DaP is not about repetitive rehearsals. It is the open-endedness and spontaneity of the make-believe situations, which provide children with the opportunity to make sense of human behaviour (O'Neill & Lambert, 1982; Morgan & Saxton, 1987). As presented, DaP learning entails children's intuitively diverse action.

(iii) A Collective Action: Drama forms a forum in which the members of the group express and contribute their dialogues. In other words, "a mirror of society" (Heathcote, 1984, p. 196) is formed to encourage social and cultural participation. For this feature, Winston and Tandy accentuate that classroom drama is "more fluid and participatory" than most forms of theatre (2001, p.

ix). This highlights that drama experience is socially and communally created by and attributed to the community of the group (McCaslin 1990, Winston & Tandy, 2001), which is detailed later (§4.2.3.6).

(iv) A Holistic Action: Since drama experience is holistic, as noted earlier (§4.1.2), DaP requires learners' multifaceted modes of language such as signs, body and verbal language. It can be nonverbal and verbal. Actions involved while using DaP are holistic, i.e., they make significant demands on pupils' social, affective, and cognitive and linguistic undertakings (O'Neill & Lambert, 1982; O'Neill, 1997), not just physical input (O'Toole, 1992). This is because children explore and express through the body and the voice (McGregor, Tate & Robinson, 1977). As Booth highlights, children "[reconstruct] symbols, images and narrative sequences through action" in drama (1994, p. 41).

I am aware of the complexity of actions in drama. However, the discussion to follow concentrates on the roles of body and language, identifiable to teachers as human assets to teachers.

(a) Body Language Driven: DaP entails a lot of nonverbal language, as Woolland (1993) defines, such as symbols, body language, space and ritual. The main feature of using DaP is that pupils physicalise to make sense of learning (Winston & Tandy, 2001). As body language is different from written language, it captures the emotional and spontaneous aspects of meaning in drama. It contributes to the main features of using DaP. Any of us would agree that body language is the most obvious employment. The physical manoeuvres include gestures, facial expression, movement and using space and symbols. According to Pascoe, "these aspects are not just the bread and butter of daily interactions. They are necessary symbol elements in the dramatic act" (2005, p. 4). Moreover, he indicates that these usages are not isolated but involved in the use of space. This accentuates the interrelated nature of drama-making through interplaying time, space and presence.

(b) Dialogue Driven: The use of the body is generally, though not always, accomplished by verbal expression in drama. As O'Neill and Lambert maintain, drama, "directly and necessarily", involves language (1982, p. 18). Drama is considered as stories of human relationship and experience

(Heathcote, 1984; O'Neill & Lambert, 1982; Neelands, 1984; O'Toole, 1992; Winston, 2000). Bakhtin's theory of dialogism defines that "[l]ife by its very nature is dialogic" (1984, p. 293). This suggests that drama is dialogic since members of the group in drama engage in dialogues to make sense of their drama-life experience.

The use of language in drama is complicated and spontaneous in view of the fact that drama is engineered by dramatic tension and is operated under an artistic imagined frame. In the light of this feature, Heathcote (1984) indicates that drama as an artistic form is about bonding and tension that builds when persons need to interact with each other. She warns that "[d]rama is not stories retold in action. Drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges" (1984, p. 48).

In dealing with the tension, members of the group are given a variety of opportunities to "contact, communication and the negotiation of meaning" through dialogues (O'Neill & Lambert, 1982, p. 13). O'Toole supports this concept, explaining that participants engage in "negotiating and renegotiating the elements of dramatic form" in these encounters (1992, p. 2). Since dialogues are the substance of generating understanding and learning, as a result, children's

understanding is fostered through discussion and collaboration, with the child encouraged to express her own views better to achieve some meeting of minds with others who may have other views (Bruner, 1996, p. 56).

Moreover, since "dialogue is at the heart of every dramatic encounter" (O'Neill, 1989, p. 147), children are liberated to use the language or art forms familiar to their cultures and experience due to the assigned role. This is in line with the belief that "The child is being "trained" not only to know the language but to use it as a member of a cultural community" (Bruner, 1983, 125). Dialogue, for Freire and Shor, "is a moment when humans meet to reflect on their reality as they make and remake it (1987, p. 98). This means that "knowledge is shared within discourse" (Bruner, 1996, p. 57) between the characters, i.e. teacher and students or between students in a drama-integrated classroom.

The various encounters provided in drama are where both teacher and student can release their language potential by the roles they play (O'Neill & Lambert, 1982). These imagined encounters emancipate students from the restraints of merely using official, formal, and oppressive languages, to employ their linguistic reservoirs. For this effect, Moffett describes drama as “the matrix of all language activities” (1968, p. 60). According to Bruner, the only way to learn language is “by *using* it communicatively” (1983, p. 120); drama provides children with opportunities in meeting various dramatic encounters. Any of us would agree, it is likely that the members of the group are required to employ diverse styles of language such as oral, written, colloquial or formal while using DaP. For this demand, Heathcote (1984) and Woolland (1993) both agree that learning through drama calls for children’s linguistic practice, which ranges from daily speech to academic discussion. This highlights that drama is substantially driven by dialogues.

The requirements stated in this section are distinctive, but different from that of a general classroom where pupils are ‘grounded’ on the chair. In other words, actions in drama are multiple-faceted and balanced, compared to a general classroom where learners are provided with less autonomy in using bodies, language or symbols.

4.2.3.5 Wider Education: Knowledge Construction

This section firstly indicates how knowledge is constructed, as claimed in the wider education. Secondly, it focuses on two theories, constructivism and constructionism to explain how knowledge is created. Thirdly, it underlines the role of the teacher in constructing knowledge.

Perceiving students as active learners in wider education, as stated in the preceding section, cognitive constructivist Piaget (1959) theorises that knowledge is constructed rather than discovered by learners. He considers the growth of knowledge in children as constructively fitting new knowledge into existing frameworks and reconstructing them to fit around new knowledge. He terms these two ways of actively ‘making’ knowledge as assimilation and accommodation. Glasersfeld elaborates the process of acquiring learning:

knowledge is not passively received... is actively built up by the cognizing subject; the function of cognition is adaptive ...serves the

subject's organization of the experiential world, not the discovery of an objective ontological reality (1995, p.51).

(I) Learners Construct Knowledge: Theorists in knowledge construction, such as constructivists and constructionists, do not believe that children are empty vessels. At first, these theorists similarly accentuate that pupils actively engage in learning because they are able to construct knowledge while they have different emphases on the way the knowledge is made. Gergen (1995) points out that both theories have a closely related orientation: “each questions the view of knowledge as something “built up” within the mind through dispassionate observation” (1995, p. 27).

The difference is that constructivists highlight that learners produce knowledge from a psychological perspective and believe that “knowledge is adaptive” (Glaserfeld, 1995a, p. 7), whereas constructionists accentuate that learning is generated through interaction with others socially, and believe that “meaning is achieved through the coordinated efforts of two or more persons” (Gergen, 1995, p. 24). Learners’ processing understanding is important. As Candy reinforces, “one of the central tenets of constructivism is that individuals try to give meaning to, or construe, the perplexing maelstrom of events and ideas in which they find themselves caught up” (1991, p. 254). Constructionists believe that understanding is historically and culturally relative and knowledge is fabricated “through the daily interactions between people in the course of daily life” (Burr, 1995, p. 4).

(II) Knowledge is Socio-Culturally Constructed: The second similarity is that both constructivists and constructionists maintain that social interaction is significant to generating knowledge (Gergen, 1995; Glaserfeld, 1995a). Vygotsky’s (1978) developmental theory stresses the fundamental role of social interaction in developing cognition. He says,

Every function in the child's cultural development appears twice: first, on the social level and, later on, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relationships between individuals. (1978, p. 57)

Vygotsky reinforces that the social cognitive development of a child is not just driven by internal processes. Rather, it is by active adaptation to its social world. The attributes of intra-psychological and inter-psychological interactions are comparable to the constructivists who emphasise the mental operation “inside the child” and the constructionists who stress the social interactions “between people”, respectively. In other words, development, instead of being a product, is a process of learning, which is a reciprocal experience for the teacher and students.

To define a human as a cultural being, Vygotsky argued, “learning is a necessary and universal aspect of the process of developing culturally organized, specifically human, psychological functions” (1978, p. 90). Concurring with this cultural tone, Bruner agrees and indicates, “it is culture, not biology, that shapes human life and the human mind, that gives meaning to action by situating its underlying intentional states in an interpretive system” (1990, p. 34). This underpins that the symbolic systems such as language and arts that individuals use to construct meaning are “already in place, already “there”, deeply entrenched in culture. They constituted a very social kind of communal tool kit whose tools, once used, made the users a reflection of the community” (Bruner, 1990, p. 11). In other words, social construction of knowledge recognises that the role of language and other symbolic methods is inescapable in “cultural” and “educated” cognition.

At its simplest, social construction of knowledge declares human learning and cognitive development to be a social and communicative process, and understandings are constructed in culturally and socially formed settings. Cognitivists such as Piaget had overlooked the essential role of language and culture in knowledge construction. Vygotsky (1978) argues that the culture gives the child the cognitive tools needed. In addition, the type and quality of those tools determine, to a much greater extent than they do in Piaget's theory, the pattern and rate of development. Vygotsky's (1978) best-known theory of the zone of proximal development (ZPD) accentuates that learning is an activity that is fundamentally social, cultural and language-bounded. In other words, learning is dependent on the foundation of children's prior knowledge

and conceptions, and is developed through dialogues with others, to construct meaning.

(III) Role of the Teacher: It is believed that teaching is not simply transferring knowledge (Donaldson, 1978; Freire, 1998; Vygotsky, 1978), but an involvement or intervention in the learners' construction of knowledge. Furthermore, the teaching process is not static but dynamic. Since knowledge is co-constructed, it is incumbent upon teachers to engage actively in the students' learning process as so to enhance learning opportunities. As Freire underlines, a teacher, not just being a facilitator, is an intellectual who "is engaged preeminently in producing knowledge" (1998, p. 9). For the same reason, Vygotsky perceives that adults are indispensable when students cannot make sense of what they have already known and what they do not know on their own, which is the area-to-be-developed, known as the ZPD. It is

the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (Vygotsky, 1978, p. 86).

If learners are supported with the intervention of the teacher who has more advanced concepts, and if ideas can be facilitated and assisted to develop beyond their naturally determined level, their learning or problem solving ability can be enhanced. Vygotsky confidently describes ZPD as "the only good kind of instruction...which marches ahead of its development and leads it" (1962, p. 104).

In essence, a teacher is a knowledge-bridging agent, a knowledge enabler or a scaffold-builder, who guides children through a recognised world to the unknown. In that sense, a teacher is "a guide to understanding, someone who helps you discover on your own" (Bruner, 1996, p. xii). In confirming this responsibility, Freire advises that teachers "ought to be involved practically, incarnationally, in such construction and be involving the student in it also" (1998, p. 50) in order to "create the possibilities for the production and construction of knowledge" (ibid., p. 30).

Importantly, the construction of knowledge in teaching holds a high opinion of students' prior knowledge. Scholars consider that children are culturally and socially cultivated before they come to an educational

institution, viewing learners as cultural human beings (Bruner, 1990; Freire, 1998; Vygotsky, 1978). Bruner accentuates the importance of learners' established knowledge and articulates that "[a]cquired knowledge is most useful to a learner, moreover, when it is 'discovered' through the learner's own cognitive efforts, for it is then related to and used in reference to what one has known before" (1996, p. xii). In this view, the construction of new understanding is a combination of prior knowledge, new information, and the readiness to learn.

4.2.3.6 Drama as Pedagogy: Social Knowledge Construction

This section points out that, as in wider education, it is claimed in the field of DiE that knowledge is constructed. After that, it underlines that how knowledge is generated by applying drama. Finally, it describes that the role of teachers in using DaP is different from in wider education.

(I) Learners Construct Knowledge: Analogously to theorists in social construction of knowledge, drama educators regard knowledge as constructed while using DaP (Clark, Dobson, Goode, Neelands, 1997). Heathcote & Bolton pronounce that pupils work from their strengths since "knowledge is to be *operated on*, not merely to be taken in" (1995, p. 32). Likewise, O'Neill & Lambert advise that teachers who use drama must accept that "knowledge is not given but made" (1982, p. 20). In the previous section, this thesis holds that in the light of drama as dialogic, knowledge is shared (4.2.3.4). To be precise, knowledge is co-structured among the members of the group including the teacher and students, which is discussed in more detail shortly.

As distinct from the knowledge construction in wider education, learning through drama pedagogy is voluntary (Heathcote, 1984). Learners cannot be forced to enter drama without believing in what is going to happen. As a premise, the establishment of the drama world is based on the consent of all members of the group, as stated later (§4.3.2.2). After that, learning in drama appears when members of the group are willing to take on a role and be involved in dialogues. If a teacher's behaviour was not genuine, the children would not agree to take part. This conduct is certainly different from a normal classroom where children have to abide by what the teacher says.

(II) Knowledge is Socio-Culturally Constructed: As with theories in the construction of knowledge such as constructivism and constructionism, using DaP emphasises that knowledge is socio-culturally constructed. Heathcote accentuates, “dramatic work is initially a social art” (1984, p. 196). Many drama educators support her view to claim that social, cultural, collaborative and collective learning takes place in drama (Bolton, 1992; Heathcote, 1984; McCaslin, 1990; Miller & Saxton, 2004; Neelands, 1984; O’Neill & Lambert, 1982; O’Neill, 1997; O’Toole, 1992; Somers, 1994; Winston & Tandy, 2001). The social quality is derived from the dynamics of the organisation and operation. In a drama or drama-integrated classroom, children usually sit in a circle for whole group work, or alternatively, work in small groups interacting with each other. Pupils learn from being involved in dialogues with their teacher and peers either older or younger than them. In this sense, drama necessarily revolves around social interaction within the group, either inside or outside the imaginative context (Bowell & Heap, 2001; McGregor et al., 1977).

Moreover, drama authors also claim that drama is a cultural experience. Based on this nature, Winston and Tandy (2001) highlight that drama is a cultural locale that can generate the interplay of the natural human tendencies of play and storytelling. Similarly, Neelands describes drama as a “shared cultural activity” (1992, p. 4) since each member, including the teacher, is equally endowed with rights to make decisions and take responsibility for the decisions made. Their viewpoints are congruent with Bruner’s theory (1990) that drama is one of the culturally-mediated symbolic systems we use, as stated earlier (§4.2.3.3). The cultural aspect is based on Vygotsky’s notion that we are cultural beings and that learners bring along their culture-specific knowledge such as the use of language and other art forms into the classroom to interact with others. Bowell and Heap (2001) share these authors’ view in affirming that drama is embedded in culture.

The above-mentioned beliefs concur with Vygotsky (1978) who considers the child as a profound social and cultural being, who only becomes aware of itself through social encounters with others of his language and culture. His dictum is that “[e]very function in the child’s cultural

development appears twice: first, on the social level, later, on the individual level” (1978, p. 57). DaP offers such a context in which children are encouraged to learn through engaging in dialogues with others so as to carry out these two levels of development. The social level of development is from members of the group interacting with each other to construct knowledge, as stated. This type of learning closely matches the key principle of social constructionism, which believes that human interactions involve “socially agreed theories of the world and social patterns and rules of language use” (Ernest, 2006).

Moreover, this learning also harmonises with the notion of social constructivism. In drama, each individual travels through the nexus of reality and the drama to deal with what happens to them. To elaborate, in order to make sense of the role the learner plays, it requires him to draw from his knowledge of the reality. The role a learner plays shed light on his understanding of real life. For this understanding to occur, it significantly depends on a learner’s intrapersonal dialogues to reason and reflect what happens between the real and fictional worlds. This is a psychological aspect of knowledge construction. As analysed, using DaP combines the types of learning as social constructivism and constructionism.

(III) Role of the Teacher: As in wider education where teachers are knowledge-scaffolding agents, drama integration is equally based on this concept. O’Neill and Lambert (1982) describe teachers as a bridge in linking children’s existing experience with learning activities. The authors advise that teachers do not mainly function as instructors, but “as attempting to create potential areas of learning in which pupils can participate” (1982, p. 21). This indicates that the teacher is central to drama praxis (O’Neill & Lambert, 1982), but she is not “an omnipotent expert” (Neelands, 1984, p. 24). This view is analogous to Vygotsky’s emphasis on the teacher’s role in scaffolding children’s learning. Teachers’ intervention, as in the wider field of education, is legitimate to promote children’s action, reflection and transformation. In fact, skilful intervention is regarded as a quality in applying drama to teaching (DfES, 1989). As presented, a teacher who integrates drama is not a fact

transmitter but essentially a knowledge enabler and challenger (Johnson & O'Neill, 1984; O'Neill, 1997).

(IV) Teamwork Relationship: In teaching, as compared with wider education, the main feature of using DaP is that the teacher and students have to work as a team (Neelands, 1984; O'Neill, 1997). In the process of drama, students and teacher work out of the strength of the group since “the whole group is involved in the same enterprise” (O'Neill & Lambert, 1982, p. 13). This suggests a power sharing rapport between the teacher and the learners (Martello, 2001; Neelands, 1984), in which the former empower the latter (Courtney, 1989; Bowell & Heap, 2001). As stated that the communication mode in using DaP requires both teacher and students' dialogue, the essence of such interaction underlines, as Heathcote explains, “[t]he teacher is a sender and a receiver; the student is a sender and a receiver. What the teacher sends, the student needs to be able to receive” (1984, p. 62). Students, rather than receiving passively what the teacher has offered, receive a message to organise a response, which the teacher can then receive and answer. In other words, pupils are not fed with transmissible facts, but are the activists and contributors in a drama-integrated classroom.

A group of nine-year-olds perfectly show pointed out how drama should work: “no one is left out”, “nobody is different”, and “nobody is higher or lower or anything like that” (Neelands, 1984, p. 35). Everyone is equal in drama. For this distinctive attribute, Heathcote (1984) accentuates that pupils' views carry equivalent weight to that of the teacher while using DaP. At its extreme, O'Neill and Lambert (1982) point out that sometimes students' power can supersede the teacher's.

In believing in pupils as senders, i.e. able learners, as theorists of knowledge construction do, their existing knowledge is valued as the mine for engaging them in drama activities. Winifred Ward respects children's existing knowledge and affirms that “[d]rama comes in the door of the school with every child” (cited in Siks, 1983, p. 3). Children's prior knowledge is regarded as the premise of starting and planning a drama (O'Neill & Lambert, 1982; Siks, 1983; Winston & Tandy, 2001). Teachers provide children with drama experience linking their prior understanding with the world with which they

are unfamiliar (Neelands, 1984; O'Neill & Lambert, 1982). In other words, in a drama-integrated classroom, students' prior knowledge should be recognised, valued, and applied (Burke, 1995; Heathcote, 1984; Neelands, 1984; O'Neill & Lambert, 1982).

(V) Change in the Teacher-Student Relationship: Due to a partnership relationship (Neelands, 1984), the existing rapport between the teacher and students alters once drama is applied. The power relationship is no longer as it is constructed in a general classroom, in which the teacher tends to be the authority. This partnership connection suggests that learners' role in a drama-integration classroom is distinct from that in social constructive learning, where it is led by abler adults or peers. Pupils take more control of their learning by exerting their prior knowledge on which drama is based.

Having indicated that teacher and students work as a team, the students' concept, attitudes and behaviour in learning need changes in a drama-integrated classroom. Wenden (1991) states that the beliefs of students' about their roles as students, and capability as learners, are shaped by the perceptions they hold. A 'traditional classroom' is where teachers are the purveyors of knowledge and wielders of power, and learners are seen as "container[s] to be filled with the knowledge held by teachers" (Benson & Voller, 1997, p. 20). If children have a misconception that learning is successful only within the context of the 'traditional classroom' where the teacher directs, instructs, and manages the learning activity and students must follow in the teacher's footsteps, it is likely that they would be unwilling or resistant to the learner-centred learning aiming at empowering. Therefore, it is necessary for a teacher to remind students' of their rights, responsibility and expected attitudes towards social and aesthetic behaviour in drama. For example, the use of the mantle of the expert requires that pupils be asked to cooperate, take responsibility and engage in committed endeavour (Heathcote & Bolton, 1995).

4.2.4 Conclusion

As seen in this analysis, using DaP is not only theoretically interrelated to, but also under the umbrella of the wider field of education. The theoretical concepts relating to DaP are recognisable for teachers who are trained in

educational discipline. They are essentially borrowed from the larger field of education or other fields, such as the works of Dewey, Piaget, Vygotsky, Freire and Bruner. Ideally, they would have been part of classroom teachers' developed educational knowledge. This shared knowledge can be the starting point as well as the common language for teacher educators to engage classroom teachers in dialogues, so as to strengthen their belief in applying drama as a 'normal' pedagogy.

The shared pedagogical claims in applying DaP are similar to those in the wider field of education, drawing the attention of teacher educators to exerting due weight on teachers' preparation in general pedagogy. This reveals that the current drama-education literature does not create a strong bond with the wider field of education, even when it is claimed that drama is a pedagogic method for children. I urge that it is essential to tie the discourse of DiE to wider education, so as to support teachers in using DaP.

4.3 Praxis of Drama as Pedagogy

It has been demonstrated that the field of DiE borrows or enriches the theories carried over from the wider field of education. Any of us would expect that there is a comparable discourse pertaining to such practice. This is the focus of the present section. The review for developing the underlying structure of practising DaP is primarily drawn from the British drama-education literature. In line with the focus of the inquiry, the selected publications are those perceiving drama as a pedagogical tool.

In the literature, drama educators acknowledge that every happening in the classroom represents the execution and management of the teacher. Heathcote (1990) affirms that pupils' behaviour is mostly related to that of the teacher. Similarly, O'Neill and Lambert believe that what children learn is "the result of choice made by the teacher" (1982, p. 21). It is suggested that the more capable a teacher is, the better he can support children's learning through using drama. Siks emphasises that teachers are the key to using drama pedagogy. He said,

[D]rama, art, and language abilities lie within the child. However, children's natural capacities for creative expression and communication in drama may never develop unless children are

guided and encouraged by an enthusiastic, qualified teacher (1983, p.33).

A question comes into view: if a qualified teacher is needed, what are the qualifications of a teacher in using DaP.

4.3.1 Searching for a Framework

Presumably, the knowledge and skills suggested in the literature will throw light on classroom teachers' preparation for using DaP. With this in mind, I first looked at the review pertaining to this area. While doing so, I found that the drama authors not only indicated the requisite qualifications in using drama, but also the aspects which challenge them from applying it as pedagogy. They address teachers' challenges as one of their concerns in teaching or integrating drama (e.g., McCammon & Miller, 2000, Morgan & Saxton, 1987, O'Neill & Lambert, 1982; Somers, 1994). In the light of understanding teachers' difficulties, we can better prepare the classroom teachers for using DaP. Two areas of reviews, teachers' skills and knowledge required and their challenges (see appendix 5), are collected and analysed to generate a preliminary framework (see §4.3.2).

While carrying out this review, my observation is that the discourse regarding teachers' qualification or challenges is not systematic; nor has it been thoroughly explored yet. For example, the Canadian educator Margaret Burke (1995) urges thirteen principles in preparing drama teachers; they appear to be loosely conceptualised without a theoretical structure.

There is a lack of continuity of how authors present the issues. Sometimes they will list the issues in detail, whereas others merely highlight or summarise them. In the light of the review being fragmentarily presented, the collection and selection of the reviews might fail to pay attention to some of the remarks.

Having pointed out that the field of DiE is independent and autonomous, this review aims to investigate the embedded discourse within the field. This course of action is primarily to support my arguments in relation to the current review of the literature.

4.3.1.1 The Generation of the Framework

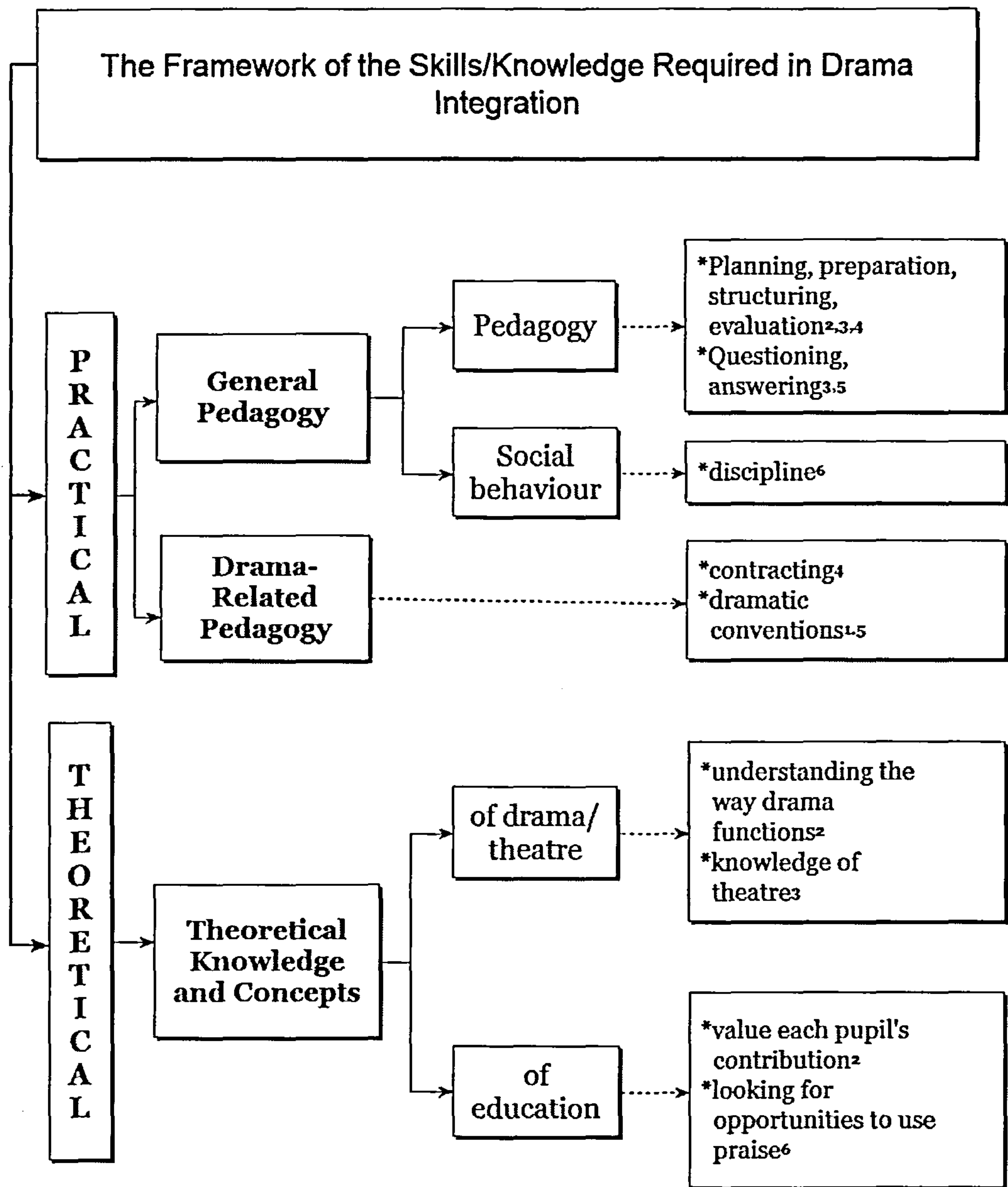
The review on teachers' knowledge and skills is analysed to produce the first framework, as Figure 4-1 shows. This framework is used as the basis to be modified with regard to teachers' challenges. To make the grouping evident, the statements made by drama educators are located in the matching category. The second framework analyses the worries and challenges facing teachers in using drama are suitably grouped in Figure 4-2, which was based on Figure 4-1, by referring to the examples in the appendix 5.

While I was categorising the qualifications or challenges, I realised that there is no definite division to classify teachers since the same challenge can possibly occur in different categories, depending on how and when it is caused. For example, acknowledging students' prior experience can be a theoretical as well as a practical challenge. If teachers believe that students' developed knowledge is the foundation of learning, it is likely that they inculcate this theory while planning, questioning and assessing. The former tends to be a theoretical principle while the latter relates to practice. However, for ease of presentation, simplifying the division of teachers' challenges appears necessary.

4.3.1.2 The Comparison of the Two Frameworks

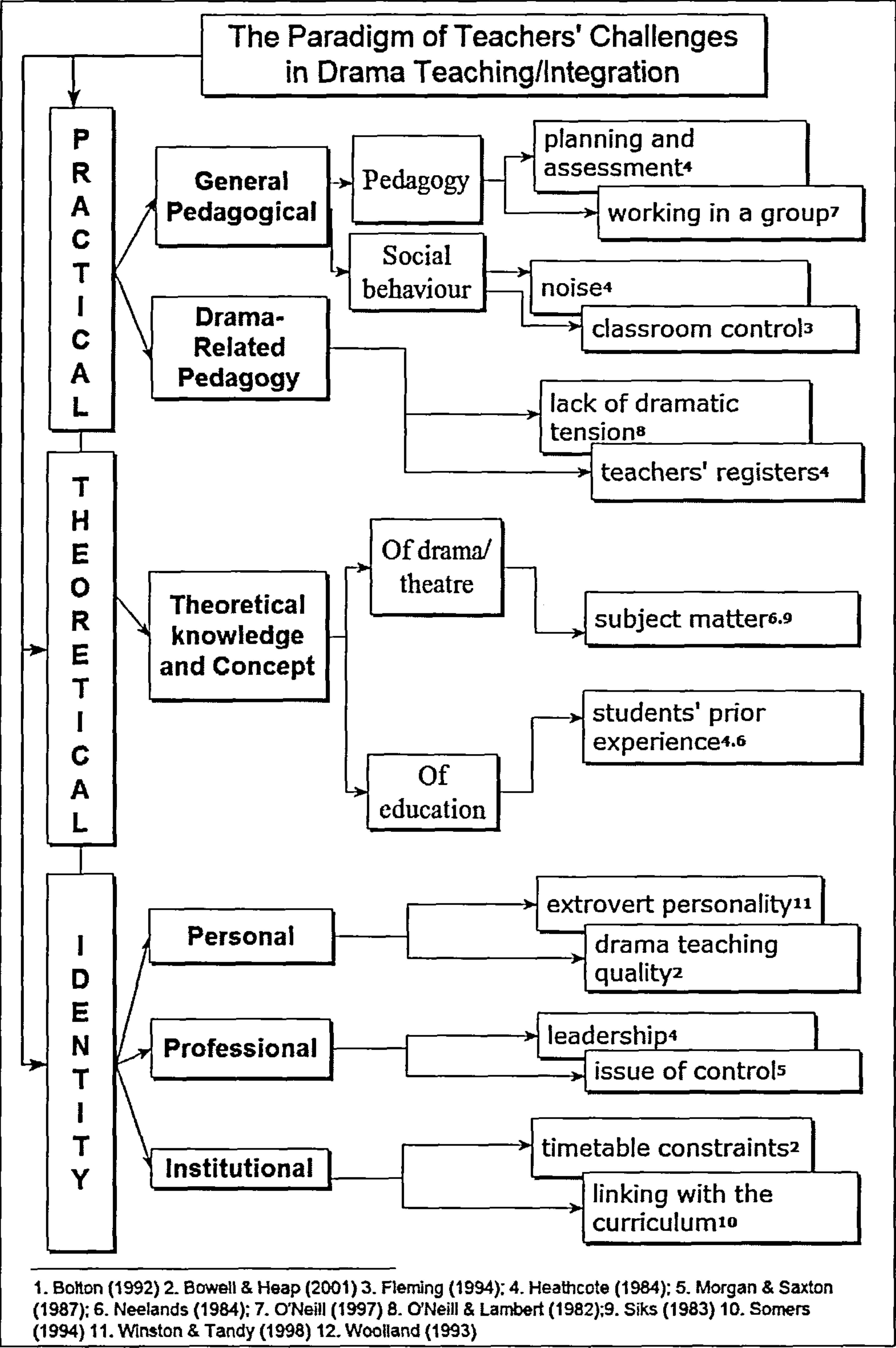
They are similarities and dissimilarities through comparing the two frameworks generated from collected reviews concerning teachers' qualifications and challenges. As Figures 4-1 & 4-2 show, both frameworks consist of practical and theoretical categories. This reveals that drama authors underline teachers' theoretical and practical competence while using drama pedagogy. Equally, they consider that teachers would have problems in both areas. The occurrence of a theoretical category in both frameworks confirms the importance of the educational underpinning in using DaP, as argued earlier (§4.2.3).

Figure 4-1 Framework of the Qualifications Required in Drama Teaching



1. Fleming (1994); 2. Heathcote (1984); 3. Morgan & Saxton (1987);
4. Neelands (1997); 5. O'Neill & Lambert (1982); 6. Winston & Tandy (1998)

Figure 4-2 Framework of Teachers' Challenges in Drama Teaching



This result suggests that provision of general pedagogy is certainly necessary while using DaP. It confirms that drama educators assume too confidently that teachers can handle such pedagogy without difficulties (§4.1.4). For example, authors assume that “most teachers are highly skilled at questioning ...they well know how to probe understanding, extend thinking and challenge children’s responses and assumptions” (Winston & Tandy, 2001, p. 71). This outcome concurs with my argument that is essential for drama authors to tender balanced accounts in both general and drama-related pedagogical preparation in teachers’ integration of drama (§4.1.4).

References to the teacher’s challenges fall equally into practical, theoretical and identity categories, but the emphasis switches to the first two categories when teachers’ qualifications in using drama are considered. This result reveals that the identity issue is ignored in terms of teachers’ preparation. As Figure 4-2 shows, the identity issue, such as classroom control or timetable constraints, would challenge teachers. These potential challenges faced by teachers, as suggested in the literature. However, less attention has been paid to this matter.

This comparison reveals a prominent emphasis on the practical side of a teacher’s qualifications and challenges, as shown in Figures 4-1 and 4-2. This aligns with my earlier argument that paying less attention to the theoretical provision can be explained as the result of the practical orientation of drama teaching (§4.1.3). However, this does not necessarily mean that the challenges a teacher faces are less related to the theoretical and identity factors than with the practical. This comparison suggests the necessity of providing a balanced training which covers practical, theoretical and identity aspects for teachers who are expected to integrate drama.

4.3.2 The Preliminary Framework

This section presents the rationale of the preliminary training model (see Fig. 4-3) generated from combining the frameworks of teachers’ qualifications and challenges (Figures 4-1 & 4-2). The combined framework on teachers’ provision includes practice, theory and identity as a whole which affects a teacher’s pedagogical practice. After that, it succinctly reviews the areas suggested in the model.

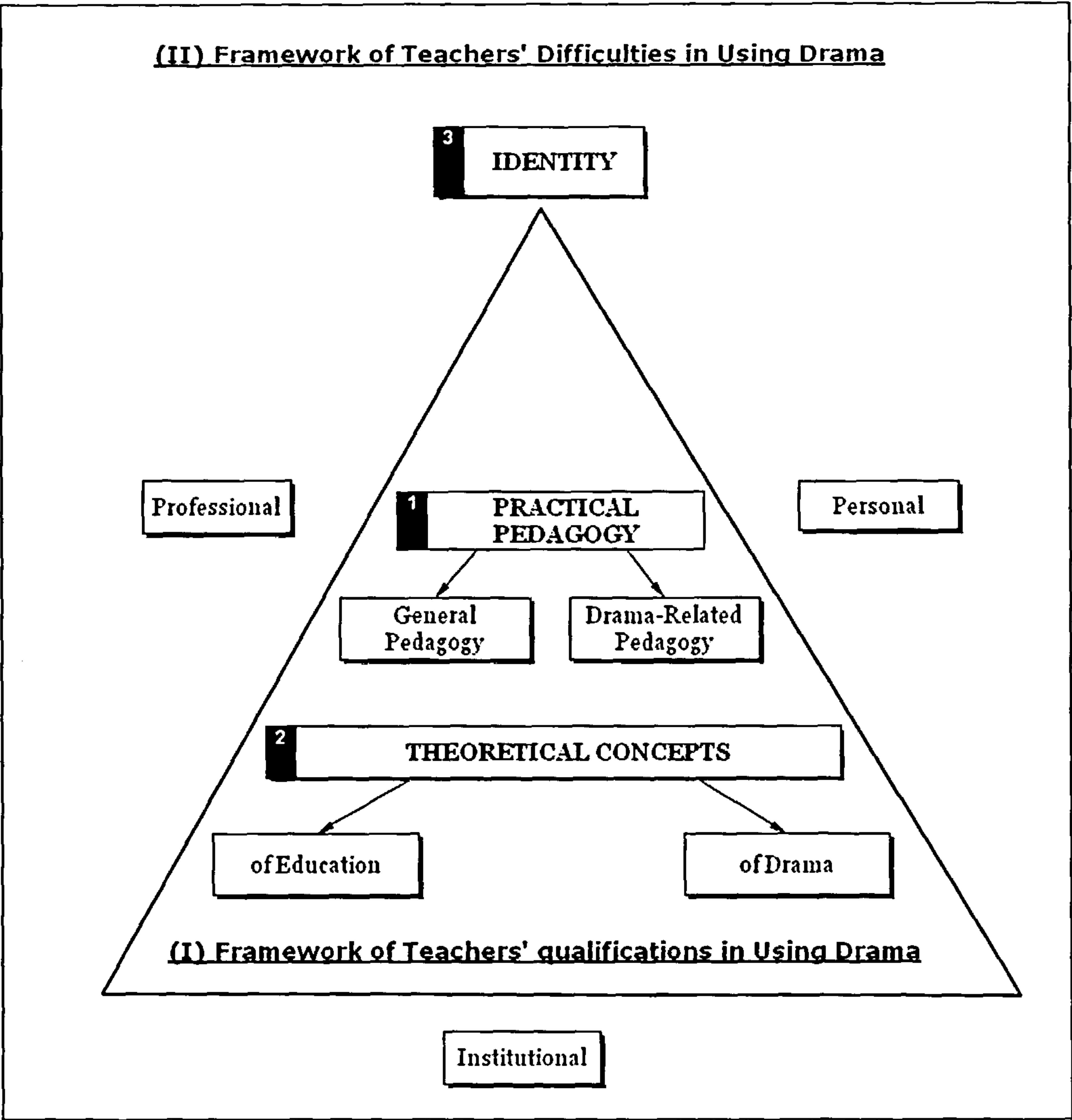
Considering that drama is pedagogy throughout the whole thesis, I perused the dictionaries to search for the definition of pedagogy. Pedagogy is defined as “the principle and method of teaching” in Webster’s Dictionary (1913) and as “the function, profession, or practice of a pedagogue” in Oxford English Dictionary (1989). These definitions signify that pedagogy is a theory as well as practice.

(I) Theory Category: The theoretical preparation is essential for classroom practice because, according to Eisner, teachers’ theoretical bearing can significantly influence their actions and “what they attend to in the classroom” (1985, p. 178). Elbaz describes the role of theory in practice “as integrated by the individual teacher in terms of personal values and beliefs and as oriented to the practical situation” (1983, p. 5). Teachers, as she highlights, are influenced by various beliefs and discourse which surround them (Elbaz, 1983). These thoughts are described as “epistemological orientation” or “implicit theory of knowledge” (Elbaz, 1983, p. 21). In this sense, teachers’ theory includes those which are originally embedded in their beliefs and perception.

(II) Practice Category: Teaching is equally characterised by practice which connotes “the doing, the active, the process” (Taylor, 1996, p. 5). Eisner conceptualises it as “a variety of acts performed by individuals called teachers as they work in the classroom with the intention of promoting learning” (1985, p. 179). Teaching orients to practice as shown. In line with this practical undertone, Elbaz describes teachers as “the ultimate practical authority” (1983, 18.). These statements perfectly justify that drama orients to practice, as analysed earlier (§4.1.3). As discussed, while using DaP, teachers’ practical preparation is equally important.

Figure 4-3 A Preliminary Teacher Training Framework for Drama Integration

A Preliminary Framework of Teacher Training



Emerging from the framework of teachers' qualifications, theoretical and practical categories appear. Resulting from analysing teachers' challenges, the same categories occur. Both the resultant categories parallel to the lexicon of pedagogy verify drama-as-pedagogy as praxis, as suggested earlier (§4.1.3). These occurrences of the challenges agree with Dewey (1938) who states that all knowledge originates in experiencing problems in asserting the interrelation of theory and practice. Emphasising the dialectic relation of

theory and practice, Paul Hirst indicates that “theoretical knowledge becomes significant for the practical activities of teaching only if it is in fact applied in the interpretation of teaching situations and in the formation of practical judgement” (cited in Dow 1979, p. 22). Virginia Richardson describes practice as theory in practical form to reinforce this connection. In her words, “practice should be viewed as activity embedded in theory” (1990, p. 10). Enlightened by these authors, I acknowledge that it is impossible to separate theory and practice clearly. However, for the convenience of examining teachers’ drama-integrated practice, the division between these aspects is necessary.

(III) Identity Category: In addition to theoretical and practical preparation, identity factors appear significant in teachers’ preparation. Elbaz (1983) formulates that teachers’ identity is shaped by layered influences such as professional education, school context and social expectation. She affirms that teacher’s knowledge “is socially conditioned” (1983, p. 18). Britzman (1991) enriches this notion and critically investigates the attributes that shape a teacher’s educational identity and concepts, or teachers’ image in Elbaz’s term. She indicates that teachers’ theoretical principles and professional identities can be traced back to teachers’ early-received education. They are shaped not only by institutionalised schooling, but also by culturally constructed concepts, even before teachers began their professional training. In that sense, “for many students, pedagogy is not rooted in the production of knowledge but rather in its public image” (Britzman, 1991, p. 4). Britzman underlines that teacher’s identity is developed from years of observation as a student immersed in pedagogical environments since “socially constructed meanings become known as innate and natural” (1991, p. 5).

In the foreword of *Practice Makes Practice*, Greene indicates that teachers construct their identities “in situations marked by tension between what seems given or inalterable and what may be perceived as possibility” (1991, p. ix). To emphasise this struggle, Britzman describes it as “the underside of teaching” (1991, p. 1). In her case study, Britzman discovered that teachers’ voices and identities “as being shaped by their work, as well as shaping their work” (ibid.). In this regard, teachers are not only self-constructed but also are constructed by others in the context of learning to

teach (Britzman, 1991). As discussed so far, teachers' identity appears central to their classroom practice.

Conforming to the stated viewpoint, Elbaz's study of teachers' practical knowledge reveals that her case study Sara is confined by her image as a professional teacher acquired from the external world such as society and educational environment. That is, Sara experienced the conflict "between her academic standards and the practical criteria which bear on her work" (1983, p. 46). Her conflict agrees with Britzman's social theory of teacher identity, which is developed as a result of a confrontation between personal belief and institutionally and socially shaped images. As analysed to date, a teacher's knowledge of pedagogy and identity are constructed by education and culture.

4.3.2.1 Theoretical Preparation

The theoretical category refers to teachers' pedagogical beliefs and principles, which have a bearing on their performance. Taking into account the interrelation between drama and education while using DaP, it consists of two sub-categories.

(I) The educational knowledge category denotes theoretical principles underpinning drama praxis, such as the child-centred and knowledge-constructed concepts, as extensively discussed in section §4.2.3. To carry out these concepts, as Figures 4-1 and 4-2 show, teachers are required to value pupils' prior experience and contributions (Heathcote, 1984; Neelands, 1984) and to give timely praises (Winston & Tandy, 2001). To avoid repetition, I will not reiterate the reviews pertaining to this category.

(II) Knowledge related to drama/theatre category contains teachers' understanding such as time, space, tension, contrast, role, symbols, various drama/theatre conventions and genres. As Figures 4-1 and 4-2 list, this knowledge is described as one of the prerequisites for teachers who are interested in using drama (Siks, 1983; Heathcote, 1984; O'Neill & Lambert, 1982; Neelands, 1984; Bolton, 1992; Fleming, 1994; Woolland, 1993). Heathcote (1984) states that teachers need to understand the way drama functions as pedagogy. Teachers' knowledge of drama/theatre is described as the 'subject matter' vital to applying drama in classroom practice (Morgan & Saxton, 1987). Drama authors lay different emphases on teachers'

understanding of the elements of drama, such as the tension of drama e.g. Fleming (2001), O'Neill (1995), O'Toole (1992), Howell & Heap (2001).

4.3.2.2 Practical Preparation

This category refers to skills related to the delivery of a drama-integrated lesson. The teachers' practical provision is divided into general pedagogy and drama-related pedagogy so as to cover the artistic and pedagogical aspect of using drama.

(I) The general pedagogy category refers to the skills commonly arising in each lesson such as planning and group work. As Figures 4-1 and 4-2 show, questioning or facilitation (Fleming, 1994; Heathcote, 1984, Morgan & Saxton, 1987; Neelands, 1984, 1990, 1997; O'Neill & Lambert, 1982; Winston & Tandy, 2001; Howell & Heap, 2001; Wagner, 1999, Woolland, 1993) is the most commonly mentioned qualification. Neelands explains that drama is a questioning medium in which teachers "disturb, extend or change our understanding of who we are and who we are becoming" (2004, p. 51). In the same vein, teachers are advised to sharpen their questioning skills since they are evokers, or questioners (Wagner, 1999; O'Neill & Lambert, 1982). This emphasis in fact agrees with the dialogic feature of using DaP, in which the teacher and student cooperate to construct knowledge.

Planning or structuring (Somers, 1994; Fleming 1994; Heathcote, 1984; Morgan & Saxton, 1987; Neelands, 1984, 2004; O'Neill & Lambert, 1982; Winston & Tandy, 2001) is another widely stated preparation. Moreover, among drama authors, group work is also frequently emphasised (O'Neill & Lambert, 1982; O'Neill, 1995a, 1997). As with using other pedagogies, drama authors underline the necessity in dealing with the social aspect of using DaP, such as classroom control (Fleming, 1994), the discipline issue (Winston & Tandy, 2001) and the threshold of noise (Heathcote, 1984).

(II) The drama-related pedagogy category specifically relates to skills which initiate and develop a dramatic experience. The main resource that teachers can manoeuvre is drama conventions. Overall, the regularly suggested techniques are TiR, hot-seating and the mantle of the expert (Fleming, 1994, 2001; O'Neill & Lambert, 1982; Neelands & Goode, 1990; Morgan & Saxton, 1987; Heathcote, 1984; Toye & Prendiville, 2000). O'Neill

highlights that the drama world “depends on the consensus of all those present for its existence” (1995a, p. xiii). Agreeing on this, many drama educators emphasise contracting as a prerequisite for integrating drama (e.g. Heathcote, 1984, Neelands, 2004, O’Neill, 1984; Woolland, 1993).

Furthermore, drama educators believe that teachers need to come to grips with the ways of starting a drama (Fleming, 1994; O’Neill, 1995, Somers, 1994). It is suggested that teachers use stories (Winston & Tandy, 2001; Toye & Prendiville, 2000), photographs, paintings or poetry (Woolland, 1993) to initiate a drama.

4.3.2.3 Aspects Relation to Identity

Factors in the identity category are associated with the (pre)conditions for shaping a teacher as an individual and a professional. A teacher’s identity as seen in Figure 4-3 can be shaped from personal, professional, and institutional aspects.

(I) **Personal factors** refer to teachers’ individual characteristics such as confidence, personality or thinking style. Morgan and Saxton identify that drama can “make enormous demands on personal confidence and security” (O’Neill, 1987, p. vi). Concurring in this vein, O’Neill and Lambert state that “[g]rowing confidence and expertise will encourage a more flexible approach” (1982, p. 134). This implies that teachers’ confidence reflects significantly in their use of drama. Furthermore, according to Winston and Tandy, teachers believe that an “extrovert qualities and personal dynamism” (2001, p. v) are some of the requirements while using DaP. This certainly will stop teachers who are shy but are interested in applying drama. Additionally, Heathcote advises that teachers need to be flexible thinkers so as to become a ‘midwife’ to support pupils’ learning (Heathcote, 1984). In this sense, flexibility is essential to execute a lesson (O’Neill & Lambert, 1982; O’Neill, 1995a; Somers, 1994) because the feature of process drama is fundamentally episodic and improvisatory (O’Neill, 1995a; Howell & Heap, 2001). As presented, there is no direct proof to relate teacher’s quality and integration of drama, but teachers’ personal qualities can potentially effect their drama integration, as reviewed.

(II) **Professional factors** refer to teachers’ attitudes and identity as a professional. Heathcote (1984), like Brian Way (1967), suggests that we start

with who we are by recognising our areas of intolerance. Teachers are advised to consider issues such as leadership or controlling when working with children (Heathcote, 1984; Morgan & Saxton, 1987), without losing their security and effectiveness as a teacher. Wagner (1999) observed that this was the way Heathcote worked with students.

Teacher's attitudes towards using DaP are important since the teacher cannot force students to take part in drama (Heathcote, 1984; Neelands, 1984, 2004) if they are not willing and ready, as stated earlier (§4.2.3.6). A teacher raises pupils' interests and motivation because their willingness and readiness is the barometer by which teachers assess their views, which drama thrives upon (Heathcote, 1984). Furthermore, the teacher's attitudes towards students' contributions are relatively central in integrating drama. Somers informs us that teachers' role is to show "a real interest in and respect for students' work" (1994, p. 46). Teachers are highly recommended to make efforts to give positive comments at all times but to abstain from the risk of giving false praises (Heathcote, 1984; Winston & Tandy, 2001). Additionally, not only pupils but also a teacher needs to have a sense of seriousness in carrying out a drama (Wagner, 1999, p. 230). Above all, this seriousness needs to be constant, especially when irrelevant and unacceptable opinions are proposed, so as to encourage students' contributions.

(II) Institutional factors are the factors which encourage or constrain the existing working environment of teachers. Factors of this kind are not referred to as frequently as others in the literature. Howell & Heap (2001) indicate that classroom teachers are concerned with keeping up the timetable to attain the requirement of the school curriculum. These teachers' worries tally with Eisner who affirms that "[t]he timetable of the school, for example, influences the way in which teachers must plan the curriculum, pace lessons, and organize learning activities" (1985, p. 186). Moreover, schools' attitude towards teachers' integration of drama can be an advantage. O'Toole (1992) indicates that non-teaching staff regard drama as unimportant. This certainly would have an impact on teachers. Such a situation can affect teachers who work in a culture which does not consider drama as educationally significant

to children. Given all this, the factors related to institutions, society or culture could be influential in shaping teachers' use of drama.

4.4 An Oversight as the Focus of Inquiry

In the course of reviewing the above-mentioned literature, I observed that drama authors can sometimes appear to overlook teachers' challenges. It appears too optimistic when Morgan's and Saxton consider role-play as being "non-threatening to both teacher and students because it is so open" (1987, p. 118). On the contrary, this openness would challenge teachers since the process of managing a drama experience is "always unpredictable in its development" (O'Neill, 1995a, p. 25). In other words, using DaP is bound up with handling the multi-faceted, diversified process (McGregor et al. 1977, pp. 24-25).

Moreover, the power given to the students in drama can be frightening since this kind of learning puts the teacher in the pupils' hands (Norris, MacCammon & Miller, 2000; O'Neill & Lambert, 1982), jeopardising their embedded position of being in command. In line with this view, Heathcote (1984) points out that this new power relationship may challenge the teacher's leadership and sense of security and the distance between the teacher and students. In the light of these challenges, teachers are bound to re-examine their relationship with pupils when teaching or using drama, since they are not "the one who knows" any longer (O'Neill & Lambert, 1982, p. 21), as pupils also share the power and responsibility.

In addition, Heathcote confidently accredits the flexibility of applying role-taking in teaching which "will work for all personalities and under all teaching circumstances" (1984, p. 52). Her claim sounds promising. However, Kitson and Spiby (1997) argue that teachers have a common tendency to perceive drama, in a narrower sense, as acting or playing which might stop them from using drama. In defence, Heathcote's (1984) quickly responds with a clarification that teachers' use of role-taking is to undertake the attitudes or values of the characters, but not the characters (Morgan & Saxton, 1987; Somers, 1994; Toye & Prendiville, 2000). Later, O'Toole (1992) supports her idea and affirms that it has no theatrical inference at all.

However in reality, the teacher felt uneasy when pupils were allowed to make choices or to respond as freely as they wanted. The early analysis of one of the case teachers (Chou, 2004) revealed that the openness of role taking could be disturbing. The result concurs with the review that teachers were concerned by unexpected challenges and by having the sense of not being in control (O'Neill & Lambert, 1982). Furthermore, the research carried out by Norris et al., (2000) confirmed that student teachers they worked with encountered similar problems. These findings imply that using drama-as-pedagogy can be very demanding since the drama process is a “procedure of inquiry, of mind using” (Bruner, 1996, p. 98).

4.4.1 Researching Classroom Teachers’ Challenges as Practical Knowledge

This section indicates that in order to know how best to assist classroom teachers, it is appropriate to research their challenges in integrating drama.

For more than a decade in the field of drama education, scholars have shown interest in researching the classroom teacher’s use of drama (Kaaland-Wells, 1994; Edwards & Payne, 1994; Flynn & Carr, 1994; Flynn, 1997; Garcia, 1993, 1996; Hundert, 1996; Lang, 2001; Murray, 2001; Waldschmidt, 1998). The focus of the inquiry has mostly focused on teacher’s image, beliefs and perceptions in relation to creative drama. There are studies focused on classroom teachers’ use of drama pedagogy in developing students’ general curriculum learning, e.g. Spencer (1995). Recently, Norris et al. (2000) identified, explored, and then provided suggestions for student teachers’ encounters in various drama-teaching contexts. Still, primary teachers’ use of drama pedagogy has not been one of the central inquiries.

If we take the studies published in the *Research in Drama Education* journal as an example, researchers studied the cognitive dimensions of the learners nearly a decade ago (Winston, 1996; Bailin, 1998). However, seemingly little research has been carried out in understanding teachers’ thoughts, judgments, and decisions influencing or being influenced by using DaP. My present study is an attempt to elucidate the challenges encountered by classroom teachers.

As I argued earlier (§4.1.3) that the current literature pays more attention to specialists’ drama teaching than classroom teachers’ integration

of drama, it is necessary to provide the latter with information particularly relating to their needs and experience. In line with this argument, Victoria Parks, citing Brown (1990), indicates that “a skilled drama instructor would most certainly create a very different drama experience from that created by the classroom teacher” (1995, p. 48). This points out that classroom teachers, as one might expect, would have challenges distinct from, rather than similar to those who specialise in drama. In this thesis, I argue that the enquiry into classroom teachers’ challenges is necessary, so as to understand the aspects where they need support. By doing so, this thesis attempts to fill the void in the literature about classroom teachers’ integration of drama.

The Emergence of Practical Knowledge: It is a common belief that a teacher acquires a body of specialised knowledge acquired through training and practice (Calderhead, 1987). In dealing with challenges and problems emergent from integrating drama, the classroom teachers I studied developed and responded to their practical experience (Elbaz, 1983; Calderhead, 1984). Elbaz describes, “teachers hold a complex, practically-oriented set of understandings which they use actively to shape and direct the work of teaching” (1983, p. 3). She identifies the content of teacher’s practical knowledge as “knowledge of self, the milieu of teaching, subject matter, curriculum development, and instruction” (1983, p. 45). Fenstermacher (1994) highlights this knowledge which teachers generate as a result of their teaching experience and their reflections on this experience. It is neither theoretical nor practical, but an interaction or a combination of both. As Clandinin explains, “[a]ction and knowledge are united in the actor and the account of both is of *an actor*” (1985, p. 362).

It is a teacher’s reflection which connects action and knowledge. Freire’s (1970) praxis theory specifies that teachers’ knowledge building be grounded on the reflections on actions, thus leading to transformations. Equally Schon’s (1983) reflective theory states that the generation of teacher’s knowledge is based on reflection on experience, indicating that it originates in, and develops through, experiences in teaching. Teachers’ practical knowledge in drama integration can be explained as the result of a continuing cyclical reflective process which entails action, reflection and transformation. The

empirical research I implemented is in line with this rationale, aiming to make the implicit and intuitive knowledge of the teacher explicit. For example, the interview method was used to enhance this process.

4.5 Conclusions

The analysis provided in this chapter fills in the less studied aspect, namely, classroom teachers' use of drama across the curriculum. The theoretical compatibilities between the fields of DiE and wider education were verified through a wealth of evidence. The similarities indicate that the former field is dependent on the latter. This result presents and strengthens that there are theoretical foundations in using DaP. It also clarifies that drama is not something different from other pedagogies but is theoretically comparable to general classroom practice. My claim is that classroom teachers need sufficient theoretical understanding and training before using DaP.

Having also argued that the current review of the literature overlooks classroom teachers' training, a model on teacher training was generated to indicate the areas for preparation, resulting from reviewing teachers' qualifications and challenges. This model suggests that, in particular, aspects such as the theoretical foundation, practical training and identity matters are essential to support classroom teachers' integration of drama. It also reinforces that the training provided needs to balance both the artistic and pedagogical preparation.

Chapter 5 Methodological Considerations and Research Design

5.0 Introduction

This chapter illustrates considerations and decisions in relation to methodology. There are principles which guide me, an inexperienced researcher, to make methodological decisions. Silverman (1993) indicates that what comes to a researcher's mind are issues of theory, methodology, and techniques while considering initiating a research. Denzin and Lincoln (2000) describe these three as the main phases of a research process, which are complemented by the interpretation. Moreover, the application of these issues lies in their usefulness, not in rightness or wrongness (Silverman, 1993). Strauss agrees and affirms that methods are "operational aids, of proven usefulness", and "are developed and change in response to changing work contexts" in our research (1987, p. 8). In line with the conditions of the field, I was guided by this flexibility to modify the methods used or to change the research design.

To illustrate my methodological journey, firstly, it begins with a review of the philosophical guidance, hermeneutics. This points out the ways to validate human prejudices so as to gain understanding. Secondly, it presents the methodological considerations with particular reference to qualitative research and the case study approach. This includes the characteristics and constraints of a qualitative case study. Thirdly, it examines my role as a researcher and demonstrates the hermeneutic discipline I invoked. Fourthly, it outlines research design together with data collected. It also records the changes in research design in response to what happens in the field. Fifthly, it deliberates considerations in relation to data analysis. In particular, it details the coding process.

5.1 Theoretical Considerations

This section discusses the theoretical foundations underlying this study. As Bernstein (1986a) reinforces, it is obligatory for a researcher to identify his research philosophically, whereas he should be equally alert not to be labelled and hampered by the task.

It is advised that the identification of the epistemological foundations, in other words the paradigms, is essential in structuring research studies. A paradigm represents conceptualisations of the nature of reality. Hawthorne states that it is composed of “a set of beliefs that both enables and constrains research: a framework or scaffold, which can underpin or support further work but which, of necessity, also excludes a range of possibility” (1992, p. 126). Then, these beliefs practically assist in shaping the construction of a research design and theoretically provide the interactions between the researcher’s values and data collection and analysis (Taylor, 1996).

As analysed, a researcher is required to establish her theoretical position. The present section firstly introduces the theoretical underpinning of this study, the hermeneutics. Secondly, it points out the way of acquiring hermeneutic understanding. Thirdly, it describes how dialogues are considered as a tool for gaining understanding. Fourthly, it reveals that humans’ prejudices are unavoidable in understanding. Fifthly, it emphasises that humans’ prejudices can be validated through their consciousness.

5.1.1 Hermeneutics

This section presents the philosophical underpinning of hermeneutics, broadly defined as the practice and theory of interpretation. The most significant debate central to epistemology is to inquire the status of knowledge and truth, which is precisely what hermeneuticians study (Gadamer, 1975). Hermeneutics, originating from the interpretation of religious text and then spread over to literature, is a process that allows us to interpret or translate the world on the basis of the pre-knowledge we have. It demonstrates an alternative facet of meaning and understanding of knowledge, in contrast with the Cartesian legacy, in opposition to that of foundationalists that there is a strong commitment to the certainty and objective phase of reality (Guignon, 1991; Bernstein, 1983).

In other words, hermeneuticians assert the indispensably ‘subjective’ nature of the acquisition of understanding and knowledge, as opposed to natural science. Many hermeneuticians, such as Dilthey, Gadamer, and Feyerabend, confidently deny an objective pursuit and proclaim that reality is only accessible and derived from a new interpretation under our re-

experienced and re-constructed view of the world (Bernstein, 1983). As a result of the extensive debate since the 1960s, hermeneutics has become the centre of human science. Bernstein claims that this change is “an ontological turn” (1983, p. 34).

Moreover, Dilthey who invents a hermeneutic circle with an ontological structural element, but which is not methodological in understanding (Gadamer, 1975), unquestionably contributes to the debate between objectivity and subjectivity. It is a circularity of thought, which recurrently generates knowledge through a researcher’s use of interpretation. This circular movement is “neither subjective nor objective” (Gadamer, 1975, p. 261), but it is an interaction - a “spiralling up” process (Ross, 2002) of reviewing between text and interpretation. Feyerabend describes it as a process of understanding, which “constantly moves back and forth between ‘part’ and the ‘whole’ that we seek to understand” (Bernstein, 1983, p. 133). This constant ‘changing’ current is concerned with the unfolding of new knowledge which harmonises with the characteristic that “there is no absolute certainty” in the construction of knowledge (Ross, 2002).

While taking on a hermeneutic, interpretive approach, my inquiry primarily aimed to “reflect the structures of meanings created in the particularly social environment” (Macpherson, 2000, p. 51). In accordance with this focus, the key feature of the analysis put more weight on the interview data to ensure that the participants’ voices were heard. As an additional attempt, as a critical social scientist would do, I render critique on values underlining the social and cultural structure in Taiwan and the ignorance in providing accounts in relation to classroom teachers’ drama integration, as shown in chapters 2, 3 & 4.

5.1.2 Understanding

This section discusses the acquisition of understanding from the hermeneutic point of view. Bernstein underscores that hermeneutics is “an art achieved through practice” (1983, p. 135). Dilthey (1977) also describes the desired comprehension of events and expressions as a consecutive, practical evolution. He emphasises that understanding derives from a process of “an interchange between part and whole” (1977, p. 144). For hermeneuticians,

the circle of understanding is “object” oriented, and in the sense that it directs us to the texts, institutions, practices, or forms of life that we are seeking to understand. It directs us to sensitive dialectical *play* between part and whole in the circle of understanding (Bernstein, 1983, p.135).

Gadamer stresses that “[t]he anticipation of meaning in which the all is envisaged becomes explicit understanding in that the parts, that are determined by the whole, themselves also determine this whole” (1975, p. 259). Likewise, Bernstein points out that “[m]any standard (and pre-Heideggerian) characterizations of the hermeneutical circle focus exclusively on the relation of part to whole in the texts or phenomena which we seek to understand” (1983, p. 135). For hermeneuticians, the relation between the parts and the all is fundamental and central in the text and phenomenon we seek to understand.

In this regard, the distinctive feature of hermeneutics is that the part and whole are interconnected, or, we may say, mutually supported in the course of reaching understanding. Gadamer advises that a hermeneutical rule is that “we must understand the whole in terms of the detail and the detail in terms of the all” (1975, p. 258). The criterion to advance understanding is to harmonise “all the details with the all” (Gadamer, 1975, p. 259).

In carrying out my research, there are alterations in the parts, such as research participants and research questions in ‘the all’ research process. Understanding is an ongoing process in which my knowledge is gained by recognising the parts in dealing with the issues, which arise within ‘the all’. The course of balancing the parts with ‘the all’ renews what I have known about ‘the all’ research. After that, my new understanding can inform the same or a modified direction, if necessary, in search of ‘the all’, as verified later (§5.2, §5.4.2.1, §5.5.4.2 & §5.5.4.3).

The notion introduced acknowledges the conduct of a researcher to re-experience and re-create his interpretation (Dilthey, 1977). This suggests that my position as a researcher is to understand and interpret the complexity of an educational practice through working with the people studied. As discussed, the practice of understanding is generated and grounded in a dialectical-

hermeneutic development between, not only the part and the whole, but also the researcher and the researched.

5.1.3 Dialogues

Understanding is derived from the dialogue with people studied, instead of relying on one's own imagination and experience since 'truth' and knowledge are embedded in the field. For hermeneutics, dialogues are considered as a tool for understanding. Gadamer considers dialectic as an "art of questioning and of seeking truth" derived from the structure of "question and answer" (1975, p. 330). Moreover, as Gadamer advises, in conducting a conversation, "one really in this regard considers the weight of the other's opinion" (1975, p. 330). In other words, having dialogues with the people I studied can support a researcher in discovering the 'truth' in the field.

In accordance with this view, the interview method was then chosen as the primary tool widely used to collect data throughout the whole project. In practice, the semi-structured interviews were applied to carry out the preliminary studies (Fig. 1-2). Likewise, unstructured interviews were conducted with the teacher participants through the entire fieldwork in order to access a full range of information.

5.1.4 Prejudices

This section indicates the concerns while moulding our interpretation that, for Gadamer, is analogous to understanding. He stresses that all understanding which "inevitably involves some prejudice gives the hermeneutical problem its real thrust" (1975, p. 239). With the same belief, Bernstein indicates, "there is no knowledge and no understanding without prejudices" (1983, p. 249) since they are inherited and existent as part of what we are. Fortunately, they can be validated and harnessed.

An individual historical experience in which the prejudices of a researcher are embedded can become the vehicle to attain the 'truth', though unavoidably in a subjective way. Agreeing with this view, Wolcott (1990) describes a researcher's choice as subjective in a qualitative approach. As analysed, hermeneutic and qualitative research studies share the viewpoint of a 'subjective' researcher. In regard to this, Gadamer (1975) states that

inevitable prejudices or pre-understanding assist a researcher inquiring into human science. Pre-understanding contributes to the characteristics of human understanding. Heidegger (1967) defines it as fore-structure, including “fore-having”, “fore-sight”, and “fore-conception”. It is essential in interpretation because, in Gadamer’s view, our “prejudice or prejudgments are preconditions for all understanding” (Bernstein, 1983, p. 249). Prejudices have a three layered character and

they are handed down to us through traditions; they are constitutive of what we are now (and are in the process of becoming); and they are anticipatory – always open to future testing and transformation (Bernstein, 1983, p. 141-2).

In this sense, “all understanding is historically mediated” (Wachterhauser, 1986, p. 9). ‘Being-a-self’ in the past and now are interrelated resources in which we can revolve our understanding. This means that it is essential that a researcher appropriately operates her prejudices so that understanding or truth can be attained.

In essence, “our incapacity to understand is rooted in our own self-definitions, hence in what we are” (Taylor, 1987, p. 81). Interpretation, hooked on to our prejudices, is the centre of hermeneutics. The prejudgments whether negative or positive, unfounded or justified, are the foundations to support our acquisition of interpretation and understanding because it is “a primordial mode of being of human life itself” (Gadamer, 1987, pp. 129-130).

5.1.5 Validating Prejudices

Prejudices, instead of blinding, can enable us to understand if we project our historical horizon while meeting “the tension between strangeness or alienness and familiarity” (Bernstein 1983, p. 141). Gadamer’s concept of “effective historical consciousness”, an awareness of one’s hermeneutical situation (1975, p. 268), comes to mind. Our history, as a foundation, is significant in supporting us in reading various new experiences. The better we understand our history, the more effectively we can make sense of the new experience. Having agreed that, Dilthey stresses that understanding is developed “along with the development of historical consciousness” (1977, p. 135). The power of a human’s history supersedes his consciousness. However, if a person is conscious of the nature of knowledge as “just as hybrid a

statement”, the historicity of that person becomes intelligible (Gadamer, 1975, p. 268). This is where our understanding possibly comes into view.

In this sense, consciousness is vital in the human’s act of understanding. It is exercised while we operate “in the choice of the right question to ask” (Gadamer, 1975, p. 268). It functions due to our historical consciousness that is “always in motion” (Gadamer, 1975, p. 271), from which our awareness is derived. We operate it openly in the form of dialogue with an attempt to complete our self-knowledge (Gadamer, 1975). Then, performing and building up a dialogue is not for the sake of arriving at an agreement, since it acts only as “a means to get to know the horizon of the other person” (Gadamer, 1975, p. 270). This reveals that understanding is “reproductive” and “productive” (Gadamer, 1975, p. 264) due to its reaction towards our anticipatory, future-oriented prejudices (Bernstein, 1983). Thus, Bernstein considers that “[a]ll understanding is *projective*” (1983, p. 140).

There are checks that a researcher can employ in exercising his prejudices. Firstly, the researcher’s attitude during interviews, as Gadamer advises, the ‘art’ of questioning in a conversation is not “to win”, “to out-argue”, or “to present the suppression”, but “to seek for everything in favour of a question” in order to test out its real strength (1975, p. 330-331). In practice, a value-free interview has greatly assisted an interactive relationship and open dialogues while conducting interviews (§5.4.4.1).

Secondly, genuinely recording and transforming the interviews and data collected into written texts is another principle essential in qualitative research (Gadamer, 1975). Taking this into consideration, I ensured that my translation related as closely as possible to what the interviewees presented (§6.0.2).

Thirdly, a researcher’s constant intra-dialogues between her history and understanding are crucial in interpretation. Gadamer warns that “a truly historical consciousness always sees its own present in such a way that it sees itself, as it sees the historically other, within the right circumstances” (1975, p. 272). It is necessary that I as a researcher constantly reflect upon my historicity with a hermeneutical position to understand the researched. Guided by this, there should be a constant focusing on the dialectical

dynamics between the part and the whole so as to uncover the ‘truth’, as stated earlier. Therefore, I have been constantly examining my different ‘beings’ in this project, as verified later (§5.3, §5.5.1, §5.5.4.3 & §6.0.1) in addition to using triangulation as a check to guarantee the ‘true’ interpretation (§5.5.2).

All of the aforementioned theoretical and practical concerns may not be the best, but are certainly useful ways of performing this research. Thus, these are fundamental issues that I was alert to during the course of the fieldwork. These also are the main concerns for assessing the data analysis in order to achieve a valid interpretation. It is hoped that the guidance of hermeneutics can be of great assistance to guarantee the ‘truth’ discovered in this study.

5.2 Qualitative Case Study as the Tool of Inquiry

This section underpins the attributes derived from qualitative and case study approaches that contribute equally to the methodological positions of this study. Learning from that, a researcher like me is required to establish her theoretical position with caution. I, therefore, not only look at the strengths of the paradigms and methodologies used, but also point out the constraints embedded.

The first section points out that understanding the researched teachers and field, based on the hermeneutic discipline, propels my research. The second, third and fourth sections discuss the characteristics of a qualitative case study. As a balance, the fifth section turns to the constraints of using a case study method.

Qualitative inquiry, a reformist movement, began in the early 1970s (Schwandt, 2000), which was a stage of “blurred genres” in paradigms, strategies, and data collection methods (Denzin & Lincoln, 2000). Ever since, the number of educational researchers who employ observational and qualitative research strategies has grown dramatically during the past decades. The present study is an inquiry into an understanding of the cases and the field studied, I was aware of the complex nature of the research questions proposed, which rendered a quantitative approach difficult to employ. The potential intricacy among factors surrounding drama teaching would require a

qualitative approach that allows influential factors and characteristics to emerge from the process and data.

The understanding of human experience, according to Stake, is “a matter of chronologies more than causes and effects” (1995, p. 39). In this sense, it requires an in-depth investigation. In the light of this view, a small range of cases was chosen to maintain the quality of observing each individual case more holistically and deeply. Rowley (2002) considers that case study is a helpful tool for the preliminary and exploratory stage of a research topic. My research attempted to offer insights in understanding classroom teachers’ difficulties in using drama pedagogy. As a result, qualitative research and case study were utilised to carry out a profound inquiry into teachers’ challenges in drama integration.

Note on a Hermeneutic Circle: At this point, it is necessary to report my hermeneutic undertaking pertaining to the research inquiry. In order to understand the praxis of DaP (the intended all), I began with the review of the literature. Since a systematic discourse is undesirable, I engaged in researching the theoretical principles underpinning DaP (the part). Resulting from the newly understood knowledge (the part) about DaP (the all), my knowledge of drama-as-pedagogy discipline has improved (the new all). With this understanding, I turned to studying the practice of drama-as-pedagogy (the part) by reviewing teachers’ qualifications and challenges claimed in the literature. My understanding of drama-as-pedagogy (the all) was then again changed due to the newly developed understanding about its practice. In view of the nature of my understanding of drama-as-pedagogy being hypothetical (the all as the part), a case study method was used to provide empirical evidence for validating the theory and practice proposed. As analysed, my hermeneutic understanding is a result, as Bernstein defines, of dialectical play between the part and whole, as stated earlier (§5.1.2).

5.2.1.1 Understanding as a Driving Intention

The goal of qualitative research is particularly to identify the contemporary facts (Cronbach, 1992) in order to gain insight into human relationships. However, the availability of the knowledge of the field and the researched, according to Stake (2000a), is tacit in nature. In that sense, interpreters of

human sciences aspire to understand human action, which is innately meaningful (Schwandt, 2000). This highlights that it is possible for a researcher to understand, rather than to explain. This objective is the main concern of my research which expects to understand difficulties when inexperienced teachers integrate drama in daily teaching, as noted earlier (§1.2).

Explanation and understanding are different. Stake (2000a) indicates that the former is inclined to more propositional knowledge; the latter tends to be more tacit knowledge. My research anticipates making tacit knowledge within the field visible and noticeable. It seeks to gain understanding not only from objects and events embedded as propositional knowledge, but also “from experience with them, experience with propositions about them, and rumination” (Stake 2000a, p. 20). Stake cites from Wright, who asserts that,

understanding as a method characteristic of the humanities is a form of empathy or re-creation in the mind of the scholar of the mental atmosphere, the thoughts and feelings and motivations, of the subjects of his study.

... Understanding is also connected with intentionality in a way that explanation is not... This intentionalistic ...dimension of understanding has come to play a prominent role in more recent methodological discussion (2000a, p.21).

This assertion, central to interpretation and understanding in hermeneutics (Gadamer 1975; Bernstein, 1986b), guides the course of this project. In brief, it attempts to understand, rather than to explain, the problems that teachers face and how they are handled when integrating drama.

5.2.1.2 A Naturalistic and In-depth Inquiry

Qualitative researchers study and interpret things in their natural setting (Denzin & Lincoln, 2000; Denzin, 1978). They aim to “minimize the adulteration of the setting under investigation as far as possible” (Bryman 1992, p. 58). Case study research has been frequently used and widely accepted as part of the qualitative repertoire (Rowley, 2002). This is especially true in sociology and other fields since the 1980s (Gomm, Hammersley & Foster, 2000). Stakes (2000a) explains that it is preferred due to its epistemological accordance to the individuals we study. According to Yin, “[a]

case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context”, using multiple sources of evidence (1994, p. 13). Furthermore, its purpose, as Kemmis argues (1980), is a naturalistic process of truth seeking. For this reason, Stake points out that a case study is “both a process of inquiry about the case and the product of that inquiry” (2000b, p. 436). Given that, both qualitative and case study researchers consider that studying the field is naturalistic, not intrusive.

The significance of knowing the subject is a commonly held view accepted both by quantitative and qualitative researchers (Prior, 1997). The preoccupations of a quantitative approach, such as variables, measurement, control and experiment (Bryman, 1992), are deemed unsuitable for the purpose of the present study, which calls for a profound understanding of a particular social setting. This is the criterion which guides the selection of methodology. For this concern, qualitative and case study approaches were chosen to carry out an in-depth inquiry. The collection of multiple sources of data supported the intended inquiry, as discussed later (§5.4.4). For the same purpose, a detailed description of what happens in the field, as a main attribute of the qualitative research method (Bryman, 1992), is needed, as shown in data analysis. Furthermore, the contextual analyses (§2-3) I carried out equally attempt to understand profoundly the culture of schooling and drama education in which the teachers are immersed. These actions seek to substantiate the ‘truth’ discovered, as Denzin and Lincoln cautions, “[t]here is no single interpretive truth” (2000, p. 23).

As a result, preliminary studies were carried out in order to generate the research questions and to gain a broad view of the existing practice in Taiwan. Most importantly, five months of fieldwork were undertaken to gain a comprehensive insight into the process in teachers’ integration of drama. The design seeks to reflect the reality of everyday life (Bryman, 1992), as qualitative researchers do. Hence, this study went further than solely focusing only on knowing its subjects. It, at the same time, also anticipated a realistic study of human affairs (Stake, 2000a).

5.2.1.3 Individuality and Complexity

The individuality and complexity are key characteristics of a qualitative case study. It is widely believed that the most fundamental characteristic of qualitative research is “its express commitment to viewing events, action, norms, values, etc. from the perspective of the people who are being studied” (Bryman, 1992, p. 61). Lincoln & Denzin agree that qualitative researchers’ humanistic commitment is to study the world “always from the perspective of the individual” (1994, p. 575). This affirms that “the individual is the backbone”, not an insertion in the qualitative arena (Janesick, 2000, p. 394). In this sense, qualitative researchers emphasise an “actor-oriented” principle (Geertz, 1973, p. 14). Similarly, Kemmis points out that the nature of a case study consists in “the imagination of the case and the invention of the study” (1980, p. 119).

It is necessary that researchers take into account the complexity of an educational context. A qualitative inquiry seeks to depict a world of complexity and plurality (Silverman, 1997). Also, a case study researcher is equally aware of “the complexity and ‘embeddedness’ of social truths” (Adelman, Kemmis & Jenkins, 1980, p. 59). Stake (1995, 2000a) illustrates a case study as a “bounded system” which is intricate and in-depth as a world of thick description (Yin, 1994). Responding to this, a typical way of collecting data in a case study relies on diverse modes of retrieving data (Merriam, 1998; Rowley, 2002; Yin, 1994). As shown later (§5.4.4), I used various methods to collect a wealth of data in order to investigate complications of the cases studied.

5.2.1.4 Particularity and Contextuality

The emphases of particularity and contextuality in the case study contributed to my methodological decision. Stake categorises cases by interests in individual cases and underlines that a case study is “study of particular” (2000b, p. 438). Similarly, Janesick (2000) emphasises that the value of a case study lies in its uniqueness. An intrinsic case study attempts to “learn about that particular case” so a researcher can better understand it (Stake, 1995, p. 3). An instrumental case study aims at accomplishing something and at understanding something else (Stake, 1995). Just as an intrinsic case study, it endeavours get an insight into the intended question by studying a

particular case based on “a need for general understanding” (Stake, 1995, p. 3). This kind of study can “provide insight into an issue or refinement of theory” (Stake, 1994, p. 237). Yin (1994) supports the particularity of a case study research to uncover common and unique features among cases. As analysed, one of the main features of the case study method lies in its particularity.

Furthermore, it is necessary to be aware of the contextuality of a case study (Robson, 2002). According to MacDonald and Walker, case study is “[a]n examination of an instance in action... to capture and portray those elements of a situation that give it meaning” (1975, p. 76). In support of this argument, Bell (1987) states that the researchers focus on a certain context and discover the interaction within it. This points out that my interpretation is contextually related to the Taiwanese society.

More than referring to the importance of particularity and contextuality, researchers are also reminded to locate the ‘particularity’ within the ‘contextuality’. This equally reflects upon Geertz’s (1973) interpretive notion of cultural study in regard to the importance of specifcness and circumstantiality of the field. These perspectives are crucial for me as a UK trained researcher carrying out fieldwork in Taiwan. The task of my interpretation is to assure a description, within which the uniqueness of the Taiwanese context has its privileged voice. It also entails recording the ‘circumstantiality’ of the Taiwanese context as much as possible, as in the analyses I carried out in chapters 2 & 3. These concerns similarly apply to the teachers I studied.

5.2.1.5 Constraints of the Chosen Approaches

This section discusses the constraints of using a case-study method, namely, the issues of generalisation, validity and reliability. Generalisation was not regarded as a main issue until the amalgamation of qualitative and quantitative inquiries more than two decades ago (Schofield, 2000). The mixture of inquires hence brings impacts upon both fields. Namely, it opens the forum of generalisability among qualitative researchers, which has not been given a great deal of thought. Generally speaking, generalisation is not the priority in qualitative research (Denzin, 1983). Concurring with this, Cronbach highlights that qualitative research does not aim to “amass

generalizations, atop which a theoretical tower can someday be erected” (1995, p. 126). Wolcott (1990) similarly indicates that he personalises the world he researches and intellectualises the one he experiences. In a word, generalisation is not the key concern of qualitative researchers.

A case study is commonly regarded as deficient in objectivity in conjunction with lack of generalisation (Stake, 1995, 2000a, Yin, 1994). For case study researchers, generalisation has gradually become salient, while some pay no attention to it since it is not traditionally prominent. However, Stake believes that it is obligatory that case study researchers “provide grounds for validating both the observation and generalization” (2000b, p. 443). Stake borrowed from Dilthey’s claims to argue that we learn from how we act, giving rise to a need to “capitalize upon the natural powers of people to experience and understand” (2000a, p. 20). For him, generalising case study is in support of knowing something which is better than knowing nothing. In concurrence, Wolcott (1983, p. 28) considers that “[t]he case remains particular, its implications broad” (cited in Wolcott, 1995, p. 174) as the heart of fieldwork research.

In this regard, qualitative researchers look for alternative methods (Janesick, 2000). Instead of rejecting the traditional notion of generalisability, Stake and Trumbull (1982) invented an idea called ‘naturalistic generalization’. Stake describes a case study as possibly “epistemologically in harmony with the reader’s experience” (2000a, p. 19) from which the naturalistic generalisation is derived. In a similar undertone, Guba (1981) suggests alternative term ‘transferability’ for external validity and generalisation. To act upon this transferability, novice researchers like me, are expected to be attentive to the complex specificness and circumstantiality of the data and the field (Geertz, 1973).

With the caution that generalisability is not, by and large, an issue for case-study researchers, the interpretation of data depends on investigating the similarities and differences of the cases and context. It aims at achieving an understanding of the cases studied but not seeking to explain, prove or disprove a theory or hypothesis (Stake 1995; Denzin & Lincoln, 1994). Nevertheless, the fieldwork I carried out was treated as part of the evidence in

support of the framework generated from the review. In this sense, this exploratory study was an attempt at ‘theory seeking’.

Apart from the stated constraint, validity and reliability are commonly described as two corresponding factors of objectivity in qualitative research (Kirk & Miller, 1986). Wolcott regards these two features as “an invitation to dialogue, not as a barrier to research” (1995, p. 170). Kirk and Miller suggest that reliability might better be termed replicability or consistency denoting “the extent to which a measurement procedure yields the same answer however and whenever it is carried out” (1986, p. 19). In dealing with these issues, triangulation is used to avoid misinterpretation, as is detailed later (§5.5.2). Methodologically speaking, triangulation entails using different ways of looking at the phenomenon to illuminate meaning (Stake, 2000b; Silverman, 1993). It is a process of “using multiple perceptions to clarify meaning or verifying the repeatability” of an interpretation (Stake, 2000b, p. 443).

5.3 Roles of the Researcher

The distinctiveness of qualitative research considers researcher as instrument (Denzin & Lincoln, 2000; Patton, 1990; Robson, 2002; Smith, 1998). Likewise, a case study allows “the researcher to contribute on a specific instance or situation and to identify, or attempt to identify, the various interactive processes at work” (Bell, 1987, p. 11). For this reason, researchers have multiple roles, namely, teacher, advocate, evaluator, biographer and interpreter (Stake, 1995). As stated, the uniqueness of qualitative inquiry and case study research accentuates human-as-instrument to process an inquiry in progression (Denzin & Lincoln, 2000; Stake, 1995; Yin, 1994).

A main characteristic of a case study is the researcher’s direct and indirect gathering of data from multiple sources. Consequently, it heavily depends on the researcher’s skill in interview, observation and interpretation. All these suggest that researchers are fundamental instruments themselves. For this feature, Denzin and Lincoln underline that “all research is interpretative” (2000, p. 19). Thus, both hermeneutics and qualitative research place a value on a researcher’s interpretation.

It is assumed that qualitative researchers are “qualified, competent observers” who can, “with objectivity, clarity, and precision, report on their own observations of the social world, including the experiences of others” (Denzin & Lincoln, 2000, p. 18). This is because the vigorous awareness of their occurrence and influences validate the inherent prejudices in the researcher, thereby legitimising the instrumental use of the researcher, as proposed earlier (§5.1.5) and shall be examined later (§5.3.2.1). Hermeneuticians acknowledge the significance of researchers in interpreting human events, as mentioned (§5.1.1). This is based on the belief that “there is undoubtedly no understanding that is free of all prejudices, however much of the will of knowledge must be directed towards escaping their thrall” (Gadamer, 1975, p. 446). In order to avoid prejudices, qualitative researchers are required to provide their interpretation through the participants’ perspective (Bryman, 1992, p. 61).

The preceding thesis legitimises and at the same time cautions about the problem of a researcher’s existence in his research since “personal experiences are often involved in research in quite a subtle way” (Smith 1998, p. 15). The risk of ‘personal perspective’, as Powney and Watts (1987) state, plays an essential role because a researcher would lose the grasp of the reality of an interview if his personal bias, limitation of knowledge and experience, and understanding of interviewees were left unmonitored. Yin (1994) confirms this by suggesting that a researcher selects methods carefully in order to avoid distortion in data collection.

The presence of the researcher in interpreting texts has been greatly debated. Geertz (1988) suggests that researchers do not own privileged voices in interpreting texts, or even in any role taken during their inquiry. According to Spivak and Gunew, it is challenging and problematic for researchers to handle the “question of the representation, self-representation, representing others” (1993, p. 198). This suggests that not only naïve researchers, but also those who are experienced struggle with their presentation. Sneja Gunew declares that “[t]hat business of speaking ‘in the name of’ is something about which I have a real phobia, and it is very difficult to think up strategies for undermining that” (1993, p. 198).

Hence, taking cue from this, an uninvolved consciousness is needed to pay attention to my personal values and preconceptions while conducting this study. This is because we are characterised by our history, tradition and language, which we are able to bring into play. Regarding this, Bernstein (1983) advises that our effective historicity is always shaping and modifying what we are becoming. Taking these dynamics into consideration, awareness of the shadow of my past and present can assist me in reading things more clearly or with a new perspective.

It is essential that I approach the occurrences during the course of this study with a continuous checking of my bias, as hermeneuticians suggest. Regarding this, Spivak and Gunew affirm that a committed awareness offers “some hope” in managing the ‘researcher’ issue (1993, p. 198). Moreover, I need to be conscious of my role taking as a researcher, a mentor, an observer and an outsider. In this sense, the process of carrying out this research was a journey undertaken by me as a researcher towards being a ‘better’, genuine researcher and a teacher.

In this section, I firstly illustrate that understanding my cultural being is an entry to practise the hermeneutic discipline. Secondly, through knowing my being, I acknowledge that central to my focus is to see things from their perspective rather than simply from mine. Also in this section, I record how the hermeneutic theory guided me to shape my research design.

5.3.1 My Knowing of “Being a Self” as the Key to the Hermeneutic Discipline

According to the hermeneutic position discussed, understanding my history and myself appears relatively important in carrying out this research. As Smith justifies, researchers are “both the subject and object of our own knowledge” (1998, p. 7). My ‘self-understanding’ is shaped and derived from my own background in Asian culture, which is different from the one in which DiE originated. As indicated earlier (§3.1.2), in Taiwanese culture, drama has been considered as artistic entertainment, rather than a learning tool or as being ‘efficacious’ in Schechner’s (1988) term. These experiences have supported me in coming to acknowledge other cultures, in which the arts are viewed as serving other purposes beyond entertainment.

This 'learned' new experience stems from the conscious experience of itself, from my cultural heritage. The awareness of the conflicts helped me to read things more critically. Charles Taylor states that the practice of seeing ourselves "as having or being 'a self'" is to discipline our thoughts "to disengagement from embodied agency and social embedding" (1991, p. 307). 'To discipline' means to validate our own background. By doing so, my understanding became valid by experiencing my being and my awareness. This practice of 'being myself' brings strengths in evaluating this research, as I clarified earlier (§3.4.3). This "discovery of self" (1996, p. 27) is a reflective researcher's main stance, as Philip Taylor advises.

Furthermore, my existence assisted me in finding truth about myself and the other. As Heidegger (1967) affirms, a human's substance is in his existence. The existing selfhood of a researcher can be heard through voicing his experience and understanding. Hegel gives due weight to this fact and confirms the value of "being-a-self".

The principle of experience contains the infinitely important element that in order to accept a content as true, the man himself must be present or, more precisely, he must find the content in unity and combined with the certainty of himself (cited in Gadamer, 1975, p. 318).

Gadamer reminds us of achieving the task of interpretation and understanding: "we must not seek to disregard ourselves and our hermeneutical situation" (1975, p. 148). Geertz shares this view and asserts the essentiality of selfhood. He says, "[t]he double perception that ours is but one voice among many and that, as it is the only one we have, we must needs speak with it, is very difficult to maintain" (1983, p. 234). In other words, we begin with our own interpretations, as Bernstein points out, "[w]e always understand from our situation and horizon, but what we seek to accomplish is to enlarge our horizon" (1986b, p. 347).

In this case, my horizon of Taiwanese culture has supported me in coming to understand the other in which drama is perceived in an extensive sense and is applied across different fields. I am aware that the differences, or prejudices, are "inherited from tradition and shape what we are, whether we are aware of this or not" (Bernstein, 1986a, p. 90). Moreover, my cultural

background can assist me in identifying teachers' challenges while applying drama, as shown in the contextual analyses (§2 & §3). This alertness is the gateway to the continual process of the "infusion of horizons", "a task of the effective historical consciousness" (Gadamer, 1975, p. 274) to interpret what happens in the field.

By doing so, it accepts human limitations in knowledge which results in gaining real experience. The acquisition of knowledge, according to Gadamer, is dependent on the "openness to experience that is encouraged by experience itself"; it is where the "dialectic of experience" develops (1975, p. 319 -21). The presentation of my being here was an example of my engagement in a dialectic of my history and my understanding. I will continue, not only examining the constraints of my historicity but also using it as awareness in carrying out fieldwork. In other words, I will maintain openness to "test and risk" my "blind prejudices" to become "enabling prejudices" (Bernstein, 1986a, p. 90). Equally, the same attitude will be applied to interpret and understand the people studied and the data derived from the field, as discussed later (§5.5.3).

5.3.2 Acknowledging the Other and its Context

Bearing the stated limitations in mind, I should avoid imposing a western model upon the Other - the teachers who are being studied. My practice certainly needed to pay due attention to avoid the jeopardy of double colonising the teachers I studied. Firstly, I am a drama specialist who has been trained in England, but am carrying out research in Taiwan. Secondly, I am proposing a western model for Taiwanese primary schools. It is important neither entirely to impose a western practice upon Taiwan, nor to ignore the knowledge embedded within the local situation, as stated earlier (§3.4.3). Otherwise, I would fail to serve "the multiple realities of people, who are the main participants in implementing change" (Fullan & Stiegelbauer, 1991, p. 95) if disregarding their different local knowledge.

Caution in acknowledging the people and the context I studied is essential. Spivak (1995) affirms that the identity of the researched, the 'true' subaltern group, is its difference. The existing knowledge, or precisely the particularity and contextuality in the field, must be treated with authenticity. This knowledge needs to be kept and extended, but not set aside or discarded.

This leads to a vital thesis accepted not only in anthropological and cultural theories (Geertz, 1973 & 1983), but also in the fields of postcolonial and feministic studies. The purpose of discourses is to seek to reinstate the marginalised in the face of the dominant (Ashcroft, Griffiths & Tiffin, 1995).

Local knowledge, such as the existing culture and drama, has been “out there” and needs to be respected and retained. I learned that I must cling to “the injunction to see things from the native’s point of view” (Geertz, 1983, p. 56) in view of the fact that “the world is a various place” (ibid. p. 234), not a single place. Moreover, the concern for the researched addresses the emerging issues which are subject to a local condition where the DiE, the conventions model, is alien. In this sense, teachers’ experience is imposed by ‘different’ or so called ‘colonised’ cultures – those of western drama education and the researcher.

At this point it is relevant to outline neo-colonialism. It does not directly involve political manipulation which was the trait of traditional colonialism, but it leaves “substantial leeway” for the colonised (Altbach, 1995). The positive effect of neo-colonialism with special reference to education is that it “is not always a negative influence” (Altbach, 1995, p. 452). For example, on one hand, the ‘imposition’ of creative drama, regarded as a tool of learning, can be influentially contributing to legitimise the position of drama in Taiwanese children’s learning. On the other hand, the possible harm is that it is, after all, oriented to art form learning.

As I justified my position earlier (§3.4.3), I have been cautious about introducing the conventions model. To repeat, I am not suggesting that it can unquestionably fit into the Taiwanese context but it can be an entry for Taiwan to establish its own form of drama education. As JanMohamed advises, “[g]enuine and thorough comprehension of Otherness is possible only if the self can somehow negate or at least severely bracket the values, assumptions, and ideology of his culture” (1995, p. 18).

On the basis of the theses discussed to date, I hope that it is possible to validate and activate my prejudices so as to access the ‘truth’. It is suggested that “*one has to clarify why*” (Heidegger, 1967, p. 271) so as to give an insight to the ‘truth’. Guignon supports Heidegger’s characterisation of truth as “a

disclosedness that lets things show up” (1991, p. 100). To elucidate it clearly, there is a suggestion “that ‘truth’ belongs to assertion - that pointing something out is, by its very meaning, an uncovering” (Heidegger 1967, p. 271). Likewise, Gadamer cited from Droysen who asserts, “The possibility of understanding consists in the fact that the utterances that are presented to us as historical material are connatural to us” (1975, p. 192). Moreover, voices of the self which is also part of the Other and the Other can both be heard and contribute to the ‘truth’ seeking. In that way, the interpretation can ultimately contribute to the naturalistic generalisation of this study.

5.3.2.1 Testing the Researcher’s Horizon

Acting upon the stated beliefs to guard the ‘truth’, this section shows me, the self-voice in the ‘why and how’ encounters related to the research design. This attempts to carry out a “most fully realized” hermeneutic circle (Gadamer, 1975, p. 261) that operates backwards and forwards between the parts and the whole. This hermeneutic guarding has been constantly operated in this research. I will also demonstrate my continuous conduct while carrying out the fieldwork and analysing data, as also illustrated later (§5.4.2.1 & §5.5.4.2 & §5.5.4.3).

While designing the fieldwork, I initially anticipated explaining and comparing the practices of using drama pedagogy, both from English and Taiwanese perspectives. This would provide an account of the similarities and dissimilarities in two systems. This seemed rather superficial without paying attention to the blind prejudices behind my intention. Firstly, there are certainly variations between these two educational systems due to the cultural differences. Secondly, DaP is totally new for Taiwanese teachers, whereas their British counterparts have a tradition of using drama at school. Thirdly, the results might offer a general insight into the present situations; however this would not satisfy my aim of gaining a deeper understanding of the people and the contexts studied. This method would neglect the disciplines of the particularity and the contextuality of the researched fields, which are central to qualitative research and case study, as discussed earlier (§5.2.1.4). I was hindered by my history as a drama teacher and researcher who blankly assumed that teachers were able to use drama.

The challenge of research design in this study is related to more than just collecting data; it is also related to transferring the theoretical propositions into virtual work, as discussed earlier (§5.2). As a qualitative researcher, I am required to undertake a research design which truly takes into account the researched, since the purpose of this project was to understand the challenges when teachers apply drama as part of their pedagogical strategies. In this sense, more than thinking what I could get out of the field, most crucially I needed to ponder what utility the researched could get out of my research. As a result, I decided to carry out a mentor programme since the initial plan concentrated on explaining the existing phenomena that appeared to be researcher-controlled.

The alteration of research design is a result of validating my prejudice as a researcher through acting upon the effective historical consciousness (§5.1.5), thereby generating my “infusion of horizon”. This process of validating unsighted prejudices justified the ‘truth’ of my experiential knowledge. For this, Stake underlines that truth of human affairs “is better approximated by statements that are rich with the sense of human encounter ... perceptions and understanding that come from immersion in and holistic regard for the phenomena” (2000, p. 21).

This section reiterates the importance of rigorously monitoring my prejudices. The alteration of research objectives became a ‘part’ that contributed to the completion of the circular movement of understanding in terms of ‘the all’ project from which the part was derived. This hermeneutic journey which I experienced supported me in validating my prejudices considering that understanding is always self-understanding (Gadamer, 1975). In this sense, it is necessary to remain open and to exercise our imagination when we encounter differences. By doing so, we learn from our experience and we understand things differently since “[e]xperience teaches us to recognize reality” (Gadamer, 1975, p. 320).

5.4 Research Design and Data Collection

This section offers the research framework and issues which emerged while implementing the fieldwork. It firstly outlines the findings from analysing the second preliminary study which in turn confirmed the research direction.

Secondly, it presents the accessibility issue, namely, the changes in research participants. Thirdly, it records the actual implementation of the fieldwork. Fourthly, it describes the methods employed for data collection.

5.4.1 A Preliminary Understanding of the Challenges Facing Teachers

This section outlines the main finding from the second preliminary study.

Prior to the fieldwork, face-to-face interviews with Taiwan's classroom teachers were carried out. This was to gain an initial understanding of the teachers' view of using drama as the field I researched. This conduct followed Janesick's advice that qualitative researchers have "open but not empty minds" (2000, p. 384).

The study revealed that most of the primary teachers I interviewed were mainly concerned with classroom order. As they said, "the most difficult part is order"; "lose [classroom] order, normally teachers have the anxiety of losing order"; "how to control the order, keep order". In the interviews, they stated that if the classroom order issue had not been well taken care of, pupils would not learn. Moreover, this would disturb the teaching next door. In addition, if administrative colleagues see the chaos, this would be associated with teachers' inability. Teachers' anxiety might be related to the cultural perception that silence is the best quality of classroom management, as in the traditional schooling culture values. These findings confirmed my research direction to look into teachers' challenges so as to support primary classroom teachers better.

5.4.2 Accessibility

In the discussion to follow, I describe the process of accessing the school where the fieldwork took place and the teachers I mentored. Having no direct connection with the primary school teachers who originally decided to participate, I was told later that they were not able to take part due to a tight schedule before the research project was launched. All of a sudden, accessibility became central to the implementation of the research after the original participants turned down my proposal. From this encounter, I learned that a researcher has no power over the occurrences in the field; as Fetterman (1998) cautions, the researcher should note the limitation of

fieldwork as it commenced. Nevertheless, I became more reflective and aware of the potential occurrences in the course of fieldwork.

Burgess notes that the crucial factors in choosing the research location are the “convenience and ease of access” and it is likely to be determined by “where the researcher has some contacts already established” (1984, p. 59). Robson (2002) argues that such sampling can be “cheap and dirty”. The accessibility was rather a challenge due to my unfamiliarity with the primary school setting. To be precise, the problems of accessing participants gave rise to some changes in my research. This is because the ‘parts’, such as, research subjects, research questions, research techniques are interrelated within ‘the all’ research. As soon as one of them changes, potentially the others are interactively modified, or changed, if necessary. What I encountered is exactly what I discussed earlier (§5.1.2) that a hermeneutic cycle would occur in dealing with the interrelations between the part and the whole.

The section which follows firstly illustrates the change of the participants before the fieldwork. Secondly, it describes the process of locating the participants, the fieldwork site, and outlines the background of the participants. Thirdly, it presents thoughts on sampling principle and process.

5.4.2.1 Change of Research Participants

It has been demonstrated that the principles of hermeneutic and qualitative methods have guided me in finding the research direction (§5.3.2.1). This section shows that I was also led by the same disciplines to locate research participants.

Initially, classroom teachers and children’s theatre practitioners who had experience working in schools were intended participants. I considered that both groups were potential candidates to undertake DaP. However, classroom teachers have an advantage due to their professional training in education which is central to using drama. On the contrary, theatre practitioners’ artistic training is their strength in applying drama. By working with these intended teachers, my initial research design was to understand how these two groups, with different training backgrounds, cope in an area where they are not specialised. I attempted to investigate how classroom teachers overcome drama-related issues and how theatre practitioners’ deal

with education-related problems. Such a research design was to understand the provisional training needed for both groups.

This plan was impeded when one of the groups was not able to take part. My devil's advocate (§5.5.3) questioned me - why use different groups? What is my genuine objective? Is it realistic? Will the field welcome my 'intrusion' in this way? Is it necessary to shift the direction of my project? Why and how? As a result of playing my own devil's advocate and guided by the hermeneutic method, I realised that I was blocked by my own history as an English trained drama teacher. The original plan tended to prove that classroom teachers were more "legitimate" candidates than theatre workers, rather than understanding something. Moreover, the cooperation between teachers and practitioners seemed to be unfeasible. This prejudice was validated and my design was modified to understand classroom teachers' integration of drama.

As the preliminary finding showed that teachers had worries, the focus on teachers' challenges could serve my objective to support their classroom practice in using drama as a pedagogical tool. As a result, the research design was adjusted and the fieldwork was delayed since they both depended on the accessibility that the field provided. This, at the same time, caused a tight schedule in carrying out the training workshop. In addition to their busy timetable, this meant that teachers had less time to absorb what they had learned from the workshop.

As this project revealed, the results of the preliminary fieldwork shaped the direction of the research. This implies that shifts from the initial work would possibly incur a chain of changes within the research. In this sense, the direction of any research project is likely to change, because of preliminary work, which might suggest a new or improved line of inquiry. Learning from my experience before carrying out my fieldwork, a researcher's readiness to accept unexpected circumstances in the field appears necessary. I realised that the nature of social science research is about human affairs that are to a great extent beyond their control. As Yin affirms, "the investigator has little or no control" over the events she investigates (1994, p. 9).

Matters related to ethical concerns, unpredictability of the field, and researchers' issue could cause these changes. These changes call for a researcher's flexibility to respond to what happens in the field, though Patton (1990) advises that a qualitative researcher begins with the individual, the environment and the information which is already known. However, what happens in the field is beyond a researcher's power since she is an intruder. Reflecting upon that, I was open and aware of any happening in the field. Moreover, I constantly developed relationships with the students, teachers, and administrators engaged in my project.

5.4.2.2 Finding the Participants

In order to find participants, I promoted my research with an experienced theatre practitioner's help. She organised an introductory meeting with the assistance of the Shiny Shoes Children's Theatre Company where I met the teachers who were interested in my project. A total of nineteen primary teachers attended this presentation, including classroom teachers and student teachers from five primary schools. The teachers were concerned about factors, such as time spending, research duration and curriculum design, which therefore influenced their decision whether to participate in my project. Moreover, they pointed out that they were not confident about using drama due to the lack of drama training, though I explained to them that this was not a requirement.

After the meeting, I went to three schools to present my research project. The teachers who attended my presentation were briefed on the responsibility, rights, procedure and purpose of the project in conjunction with an introduction to DiE. I was asked to demonstrate how to link drama with other subjects in one school. Besides, teachers were encouraged to ask questions and address their concerns in relation to my project. Participants acknowledged the value of this mentoring project, though only a few were interested in taking part due to time constraints.

(I) The Participants: Resulting from the recruitment, three teachers, two newly qualified classroom teachers and one student teacher, from Yale primary school, decided to participate in my project. The two classroom teachers, Fern and Linda in their mid-20s, were similarly trained in the

teacher college while the student teacher, Kate in her mid-30s, was in the middle of her teaching practice towards completing her PGCE for primary education.

There were reasons which favoured work with teachers in this school. Firstly, the administrators that I contacted fully supported my mentoring project. Certainly, their welcoming attitude suggested that this school was ideal. Secondly, this was also because, the teachers lacked training. In reality, drama teaching was not regularly implemented, though it is required compulsorily in the present school curriculum. Thirdly, participant teachers were motivated by their professional pursuits so they welcomed various training experiences, as presented in the analysis section. The fourth reason was the unexpected availability of a mentor voluntarily to assist their classroom practice. These were factors which contributed to the teachers' willingness to take part in my project.

(II) The Fieldwork Site: The fieldwork site was in the north of Taiwan, Taipei County. Yale Primary School, established more than thirty years ago, is labelled as "large scale school" type, a school that contains more than seventy-two classes. The school's philosophy is to provide children with various learning opportunities and to support teachers' professional development. In this school, each classroom is staffed with one teacher, or occasionally, with a student teacher. The classes vary in size with an average number of 35 students. The students' age ranges from six to twelve years old from grade 1 to 6.

5.4.2.3 Sampling

This section delineates the sampling methods and the principle of locating the case studies. In qualitative research, purposive sampling is principally used in case studies (Robson, 2000) when the researcher's judgment in choosing the participants satisfies the research need (Fetterman, 1998). My key criterion was to explore and theorise inexperienced teachers' challenges in using DaP and to understand the impact of a new pedagogy in their professional development. The above-mentioned three teachers were ideal.

Another criterion is whether participants are easy to access and hospitable to the enquiry. Cohen and Manion (1994) advise that using

volunteers may skew a sample towards those who are naturally more confident. These teachers were not confident in using drama, but they were willing to learn (Fprei, Lprei & Kprei). For this reason, these voluntary teachers appeared to be appropriate.

As the research progressed, I acknowledged the fact that classroom teachers have to change rapidly in taking on the full responsibilities in the classroom (Cooke & Pang, 1991). This revealed a need of professional support in the initial stage of their professional life. In addition, an ethical concern was raised, in that the student teacher has been working with her classroom mentor. Later, I decided to focus on theorising classroom teachers' drama integration.

The method applied was theoretical sampling particularly appropriate for exploratory research (Ritchie, 2003) which is in accord with the nature of my study. As I demonstrate below, an essential feature of this method is the researcher locates the study sample as the research progresses "on the basis of their potential contribution to the development and testing of theoretical construct" (ibid. p. 80).

There are reasons which contributed to my decision. Apart from the fact that this study aimed to have a deep insight into primary classroom teachers' use of drama across the curriculum, the selection of two cases, rather than one, is to "maximise what we can learn", as Stake (1995, p. 4) advises. Moreover, this decision is predicated on the fact that these two teachers are representative of their counterparts in understanding teachers' challenges in applying DaP. Accordingly, the findings discovered in this project would be comparable to classroom practice in real life. This also took into account that the student teacher with her classroom mentor's help, was likely to be less autonomous in all aspects of teaching matters.

This sought to avoid some criticism of the case study research. Case study results are criticised on the ground that the case under study is not necessarily representative of similar cases and therefore the results are not generalisable. This selection does not suggest that this analysis is concerned with generalisation, but transferability, replicability or consistency (Guba, 1981; Kirk & Miller, 1986), as discussed earlier (§5.2.1.5).

Having noted that the theoretical sampling method is an ongoing iterative process guided by the richness of the data and the quality of the theory, later, the student teacher was treated as a supplementary case to provide addition data on teachers' perceptual changes. Kate completed the whole course of fieldwork like Fern and Linda. According to Ritchie et al., the data collected around her "can be quite reliably incorporated provided the same form of data collection has been conducted" (2003, p. 85). One advantage of this is that, not only the details of the chosen cases but also the inter-connectedness of cases beyond the chosen ones are related resources to present the 'truth' as genuinely as possible.

In reaching this decision, I am aware that the limitation was derived from the number of selected challenges for analysis, time constraints, and teachers' concerns in interview. The findings discovered in this research can be referenced merely to those primary teachers who are trained in a similar cultural context, but not to all teachers in all cultural settings.

5.4.3 Fieldwork: from September 2002 to January 2003

This section describes the actual framework of research. The actual data collection lasted five months. Since this project was to explore teachers' difficulties in applying drama across the curriculum, intensive teaching seemed to be inappropriate. In addition, the teachers were under pressure in keeping up the school timetable. As planned, participant teachers integrated drama across the curriculum once a week. The whole fieldwork was divided into preparatory and teaching stage. As stated earlier, research techniques employed in this fieldwork heavily depended on interviews, which were carried out at different stages of the project. This was in addition to classroom observation, as a complementary method.

5.4.3.1 Preparatory Stage: from September 2002 to October 2002

This stage was intended to look for research subjects due to the change of participants. It included two tasks preparatory to the fieldwork. Firstly, one month was spent undertaking promotion activities at school, including meetings and presentations, as stated earlier (§5.4.2.2). These activities were to introduce the research project, set the timetable, and inform the roles, rights and responsibilities of the participants and the researcher. Moreover, it

was also intended to understand teachers' opinions, so as to envisage the problems that were likely to arise before the fieldwork began.

After that, I led an 18-hour workshop with participant teachers. Knowing that it was impossible to cover all aspects of information related to the conventions model, the principles guiding the workshop concentrated on giving teachers basic knowledge and techniques which they could apply in classroom practice. The workshop covered creative movement, drama and play, drama and games, an introduction to English DiE, and drama conventions.

Keeping the hermeneutic discipline in mind (§5.3.2), I acknowledged that it was essential to take into account the people and the field I researched. Hence, the workshop I led was tailored to teachers' specific needs. As the preliminary finding revealed that classroom order was the teachers' primary concern (§5.4.1), one session was used to tackle classroom management problems which would occur in drama integration. Thus, teachers would feel more secure about using drama. Moreover, the participant teachers pointed out that they were not familiar with planning. I guided the group to design a drama-integrated lesson and put it into practice. In addition, the workshop began with practical work, and then later engaged teachers in discussion. This structure was to encourage teachers to reflect upon the learning tasks in relation to the educational concepts required in using DaP. As presented, the rationale, which guided me to design the workshop, was to see through things from the native point of perspective.

5.4.3.2 Teaching Stage: from October 2002 to January 2003

Before the virtual teaching, I observed each participant's style of teaching once. Due to the delay in looking for participants with whom I could work, observation activities were completed during the training workshop. This lesson allowed teachers to experience how to approach and manage a drama-integrated lesson. Having observed that, I would be able to identify their understanding of applying DaP and discover their potential difficulties. This observation also provided me with an idea of each teacher's teaching style and classroom management. Certainly, this gave me the opportunity to be familiar with the research site and students.

In order to understand and reduce teachers' anxieties about applying DaP and expectations of fieldwork, a pre-research telephone interview was used. This was because of the time constraints exerted by the workshop and the teachers' virtual practice. In interviews, participants identified the challenges they had and might encounter, which accordingly became their initial tasks. To complement, I was able to answer questions teachers raised relating to the fieldwork.

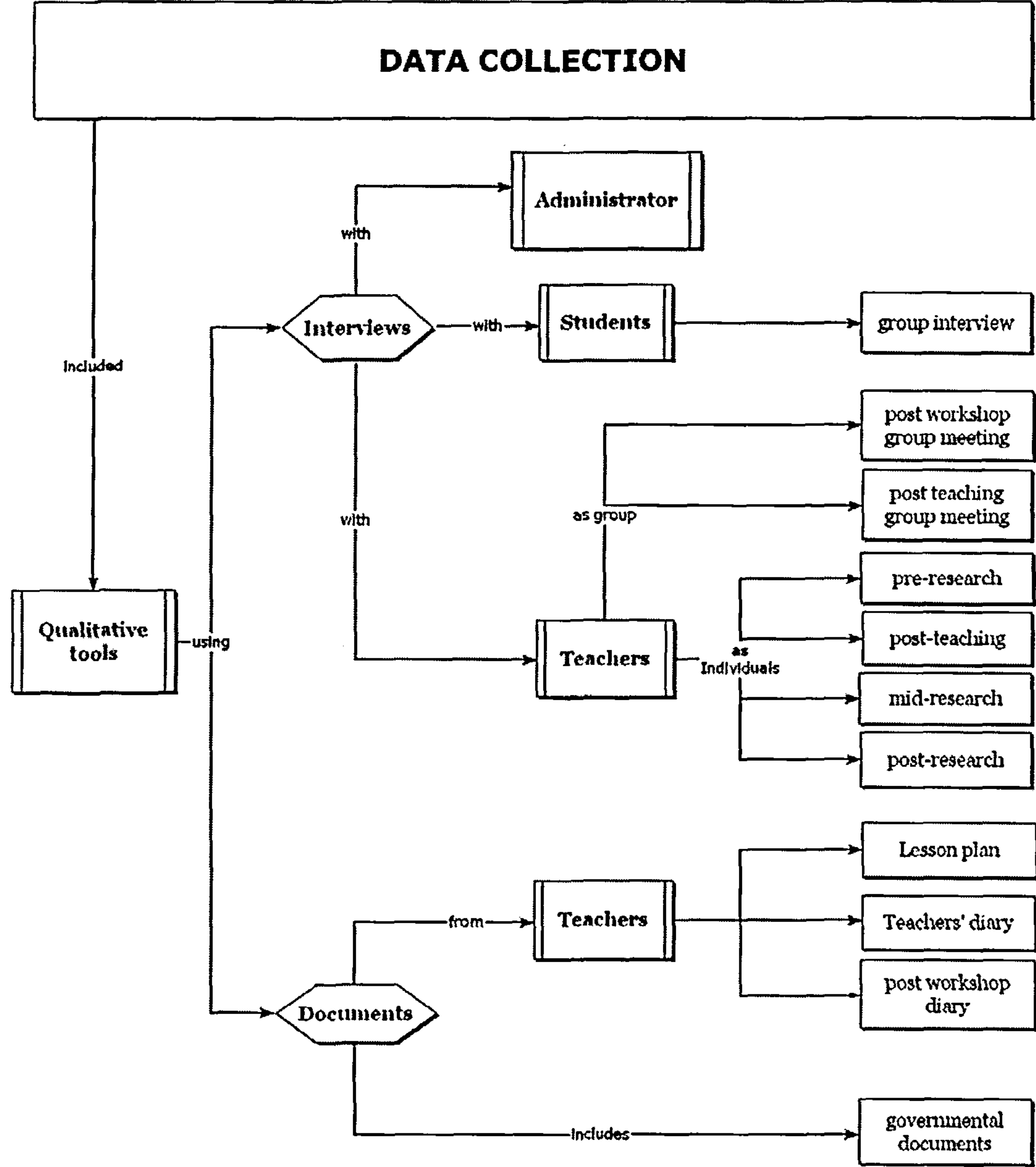
In the teaching stage, participant teachers conducted a forty-minute drama-integrated lesson weekly. The integration of drama did not take up the whole lesson but was applied in the teachers' practice, at various lengths. The whole teaching stage was divided into two periods. Week one to six constituted the first teaching phase when participant teachers designed their own lesson plans. Phase two commenced with week seven and lasted until week twelve when team-planning lessons were carried out. Due to preparation for the semester examination, teachers taught twice in week 9 and had a break at week 10. At week 12, pupils spent two lessons to prepare for their adopted group drama.

Two kinds of weekly interviews were carried out weekly in this stage, i.e. post-teaching interview and group meeting. The first type of interview aimed to listen to teachers' thoughts about their practice. Due to their workload, this in fact was the only occasion when teachers could talk to me one to one. The second type of interview sought to establish group dynamics and to provide opportunities for teachers to share thoughts about their practice.

5.4.4 Data Collection

This section provides information in relation to data collection. Each section includes a brief review regarding the method applied in conjunction with a presentation of what actually happened in fieldwork. In view of the fact that "[t]he case is an integrated system" (Stake, 1995, p. 2), a full range of information is needed to achieve the task of "thick description". A variety of methods to collect data in case study research is necessary, so that a database related to the case is formed (Fig. 5-1). In accordance with this, Yin (1994) indicates that the strength of case study research is to collect multiple sources of data.

Figure 5-1 Data Collection



To obtain a deep understanding of the research objects (§5.1.2 & §5.2.1.1), this study used a range of techniques frequently applied in qualitative research, including interviews, observation, audiotaping, and collecting documents (Bryman, 1992; Robson, 2002; Silverman, 1993). These techniques were aimed not simply to “read over the shoulders” (Geertz, 1973, p. 452) of the culture and the field to which the teachers properly belonged, but to serve and harness an in-depth inquiry. As Figure 5-1 shows, this research used various methods from different perspectives to collect data,

including interviews, observations, and documents. Moreover, apart from the teachers themselves, data were collected from multiple perspectives i.e. students and administrators.

5.4.4.1 Interview

Possibly, interview is the most widely used method to generate empirical data in qualitative studies (Bryman, 2001; Holstein & Gubrium, 1997; Legard et al., 2003). Okely indicates that “the qualitative material is bounded by the cultural conventions of the interview” (1994, p. 18), where researchers are involved in perceiving appearances, events or behaviour (Stenhouse, 1985). This statement has its theoretical bases. In social science research, language is conceived as a central resource in illuminating personal accounts (Hammersley & Atkinson, 1995). As Denzin (1991) famously puts it, “it is a window into the subject’s world” (cited in Miller & Glassner, 1997, p. 101). In this vein of thinking, it is achievable to gain information about the social world through interviews. The interview data may

provide access to the meanings people attribute to their experience in social worlds. While the interview is itself a symbolic interaction, this does not discount the possibility that knowledge of the social world beyond the interaction can be obtained (Miller & Galssner, 1997, p. 100).

My understanding is that interviews can elucidate the meaning of the situation participants are involved in, which can assist researchers in understanding the happenings in the field through the eyes of the researched. This characteristic resonates with the hermeneutic method which aims to ensure the voice of the researched. This is the main reason for exploiting interview as the method of inquiry.

Secondly, interview, according to Yin (1994), is one of the most important and essential sources of data in a case study. This advises that the interview method can contribute to the purpose of my study.

Thirdly, one key feature of interviews is that they contribute to the flexibility of the process (Bryman, 2001). In addition, it is also interactive and generative in the course of in-depth interviews (Legard et al., 2003). Considering that the interviews I carried out were to invite participants’ views

of their practice and to propose solutions for the challenges raised, an in-depth inquiry with a generative emphasis was decided.

By saying so, this analysis holds a view that that knowledge in interview is constructed to reach an ‘intersubjective depth’ and “deep-mutual understanding” (Miller & Glassner, 1997, p. 100). This attitude is important to create a generative process since I was a researcher and mentor, not only researching but also assisting in teachers’ practice.

At the same time, I am also aware of the constraints in using interview. If reading interview data as given knowledge, they are framed as a potential source of errors or bias and misunderstanding. Concurring with this view, Delamont warns the researcher of the risk in assuming that respondents’ knowledge is superior but might be different. On the contrary, she contends that “[t]he scholar’s account may be more valid than any participants’ perspectives, because the scholar has been focusing on the setting rather than living in it” (1992, p. 159). This affirms that it is feasible for a researcher to learn from the social world thorough interviews.

There are way to prevent misinterpretation, as Snape and Spencer advise, researchers “adhere as closely as possible to their accounts, but acknowledge that deeper insights can be obtained” (2003, p. 21) through integrating or linking respondents’ accounts. This suggests that the researcher is instrumental in interpreting data. As in the hermeneutic practice I demonstrated earlier, I acknowledge that our backgrounds and beliefs are relevant and influential. To strive for objectivity of the interpretation, my reflexivity is essential (Snape & Spencer, 2003), which is discussed later (5.5.3).

In Fieldwork: The interview was used as the main strategy not only in fieldwork but also in preliminary studies. Audiotaping was used to assist in recording data in all of the interviews. As Yin affirms, “tapes certainly provide a more accurate rendition of any interview than any other method” (1994, p. 86). This decision took into account that it was less intrusive than videotaping.

During the interviews, I expected the course of action to be creative. This encouraged teachers’ free expression in terms of reflecting on their

practice (Douglas, 1985). I also expected the interviews to be dialectical with emphasis on “contradictions in the social and material world and on the potential for actions and for change” (Legard et al., 2003, p. 140). My double-I comes in to play. As a researcher, listening to the participants was my main concern. However, as a mentor, I was urged to better my mentees’ drama-integrated performance though I was aware that this was not the object of the interviews.

(I) Semi-structured Interviews¹¹: Two types of interviews were used. Firstly, the semi-structured interview, an interview guide approach, was employed to comprehend data increasingly (Patton, 1990; Robson, 2002). Questions were designed beforehand to maintain a degree of comparability between interview groups but they were kept flexible to allow participants’ contingent responses. The order of the questions could be varied if teachers themselves brought up topics which were planned to be discussed later.

As stated earlier, this method was used in the preliminary studies and the pre-research interview. It was similarly applied in the mid-research and post-research interviews. Moreover, the same technique was used with the administrator in week eight. This aimed to listen to her views about the mentor project I carried out or possibly her observations of participant teachers’ changes. In addition, the same interview was carried out with pupils in week nine. There were approximately six students in group interviews. They were chosen by participant teachers according to the various levels of their involvement in the classroom. These interviews sought to understand pupils’ general responses towards their drama-integrated experience, such as their feeling and perception about the drama experience received. Although these participant children were not as assertive as adults, the use of interviews was a valuable undertaking to comprehend their views.

(I) Unstructured Interviews: Secondly, unstructured interviews, another major method used in qualitative research (Bryman, 1992) were used weekly with participant teachers in post-teaching interviews and group meetings. The aim was to obtain clusters of data when the interviewer had “a

¹¹ All of the interview questions are shown in appendix 3.

general area of interest and concern” (Robson, 2002, p. 270). This method was conducted in a conversational style with a preference that teachers should be informants instead of being respondent interviewees (Powney & Watts, 1987). The post-teaching interviews generally took place on the day of teaching, but there were few exceptions owing to the teacher’s time constraint during particular days. In most cases, they were arranged in such a way that they did not take place straight after a teacher’s teaching, so as to offer them a ‘mental break’ from their immediate experiences. However, teachers informed me in the interviews that they were not able to reflect upon their practice owing to the tight timetable. Furthermore, the group meeting was carried out after the class on the day of drama integration or the following day. Teachers met once a week if possible.

In the beginning of our feedback talk, teachers were asked to reflect initially on their teaching. Our conversations generally began with ‘Could you share what you think about today’s teaching?’ This aimed to open up their criticism of their work, rather than mine. In the group meeting, I would start with ‘Anything you would like to share?’ By doing so, they seemed to be more in control of the talking and this encouraged their free expression, as noted earlier. During the process, I constantly offered positive comments in order to enhance teachers’ confidence.

5.4.4.2 Observation and Documents

The observation technique gives firsthand records of activities and interactions, and involves techniques, such as note-taking, visual recording and maintaining diaries. Knowing that naturalistic observation has the advantages of minimal interference (Cohen & Mansion, 1994), Guignon supports what Rorty’s assumption that “we get the clearest view of our lives when we are disengaged subjects who are not ourselves involved in any particular practices or historical events, but are merely observing the behavior of a group” (1991, p. 94). Therefore, I took an external observer’s point of view to conduct this fieldwork.

Moreover, observers are advised to enter the field maintaining a safe distance between them and the people studied (Baszanger & Dodier, 1997). This distance was made, so I should be aware of my role taking attentively and

consciously as the fieldwork progressed. Working as a mentor gave me a privileged voice to comment on participants' work. To follow hermeneutic discipline strictly, I was also aware of possibly overlooking prejudices in my mentorship. In addition, the emergent issues as I demonstrated so far have enhanced my historical awareness and openness in dealing with the happenings derived from my research.

In Fieldwork: In order to make sure my observation was unbiased, two drama specialists were invited to carry out parallel observations in the first two sections of the fieldwork. Both teachers had received their postgraduate training on DiE in England. After observation, we compared the problems listed regarding the teachers' performance. The criteria to assess teachers' practice include the basic principles embedded in drama pedagogy. These involve stimulating students' various thinking, valuing their opinions and offering opportunities to work in groups. Resulting from that, our evaluations were identical. These were procedures carried out to establish reliability and validity in the course of my observation.

It is indispensable for a researcher to keep a diary, especially as it reflects a qualitative study (Robson, 2002). Fieldnotes, widely used in the study of ethnography, outline "a history of events" (Bazanger & Dodier, 1997, p. 14-15) which can uncover the emergent occurrences as fieldwork progresses and raise issues that might subsequently develop. Also, they are a valuable addition to the observation of a social setting (Bryman, 2001). In addition, as Maxwell stresses, research memos "not only capture your analytical thinking about your data, they facilitate such thinking, stimulating analytic thinking" (1996, p. 78).

Considering that note-taking can assist in investigating the subsequent considerations and act as a resource for later critical thinking, while working as a non-participant observer, I took notes to track the events as a basis for further inquiry. The style of fieldnote I wrote was "jotted notes" (Bryman, 2001), which were scratched down sometimes on pieces of paper, or on my fieldwork diary. Teachers' lesson plans played a role in studying teachers' challenges. Three main kinds of information were recorded. The first kind was centred on the emergent issues that called for further discussion or

clarification for post-teaching interviews. The second kind was feedback, problems and questions that I came across. The third kind was the recording of the research schedule and any occurrences just as a record of events.

Moreover, I took photographs. Dabbs (1982) and Yin (1994) both suggest that photographs play a critical role in conveying data. It improves the communication of the case study information (Yin, 1994; Dabbs, 1982). Similarly, Okely (1994) gives due weight to emphasise that they can unfold unnoticed details. Photographing, hence, is utilised for a complementary purpose. In addition, other data, like teachers' diaries and lesson plans were collected as complementary data. However, participant teachers were not able to keep teaching diaries every week due to the workload. Being aware of their time spent in planning, post-teaching interviews and group meetings, I encouraged them to write as far as they could without stressing them. In the first teaching stage, they kept diaries, though irregularly. They hardly maintained diaries due to a busy timetable in the second research stage. As for students' work, I could collect limited data, since their work sheets were part of the textbooks.

5.5 Considerations in Relation to Data Analysis

This section illustrates the underpinning attempt in data analysis and the coding process. The consideration carried out is concerned with the particularity, complexity, and contextuality of the case study fieldwork, as reviewed earlier (§5.2.1.3 & §5.2.1.4). As Stake accentuates, the purposes of analysis are “understanding, extension of experience and increase in conviction in that which is known” (2000a, p. 21), rather than following particular directives of rationalising what has been observed.

Firstly, this section reports some ethical thinking in answering research questions. Secondly, it describes the method used for validating data. Thirdly, it elaborates the issues I encountered, especially the double roles I took on. Fourthly, it details the trials carried out in data coding which confirmed the sophisticated nature of qualitative data analysis.

5.5.1 Considerations before Analysing Data

This section illustrates some methodological and ethical problems before tackling the intended research questions. Having these questions in mind enhances my openness and awareness in interpreting data. Questions which pertain to understanding and managing data have been prevalent. For example, how can the researcher perceive the factors in supporting or holding up teacher's practice if they are not as assertive as they should be? How can the researcher make most sense of what the participants intend to say? Is there a difference of understanding? How could the researcher bridge such a difference? To avoid misreading, I constantly reminded myself to comprehend teachers' responses from their viewpoints and the context in which the dialogues occurred (see §5.2.1.4). Also, I was conscious that my reading of the researched was from my personal perspective, so as to avoid colonising the Other, as has been noted earlier (§5.3.2).

For ease of discussion, it is helpful to separate the research questions, namely, teachers' challenges. Equally, I am aware of the interrelatedness between artistic and pedagogic problems which would be problematic in dividing challenges. For example, teachers' disconnection of drama from pedagogy can be either treated as pedagogical or artistic challenge (§7.2 & §8.1). Another example is that a teacher recognises that pupils' knowledge can be either theoretical or practical, or sometimes a combination of the both. In this sense, it is not possible to make a clear-cut distinction while there is an interactive nature between the artistic and pedagogic factors, as well as the theoretical, practical and identity dynamics.

There are specific issues in response to the intended research questions. In answering question one, i.e. what are the possible criteria for the researcher to categorise the problems of a drama-integrated lesson? Who defines the 'challenge' as a challenge and who can or should decide the characteristics of a problem, the researcher or the researched? In answering question two and three: Is there a division between artistic and pedagogic challenges? After all, such division seems to be against the nature of drama pedagogy in which drama and education are closely supportive and inter-connected. In answering question four: Is it possible to mark out cycles of development? Is

the research period long enough or appropriate to result in development? I shall answer these questions in the next section or chapters respectively.

The abovementioned issues are constraints in this research. Of course, it is impossible to offer definite answers for all or address all these issues in their entirety. However, some of them can be avoided when I, as a researcher, act upon the following disciplines in data analysis: a reflective attitude (§5.5.3) and triangulations (§5.5.2), while keeping in mind the hermeneutic doctrine (§5.1.5).

5.5.2 Triangulations

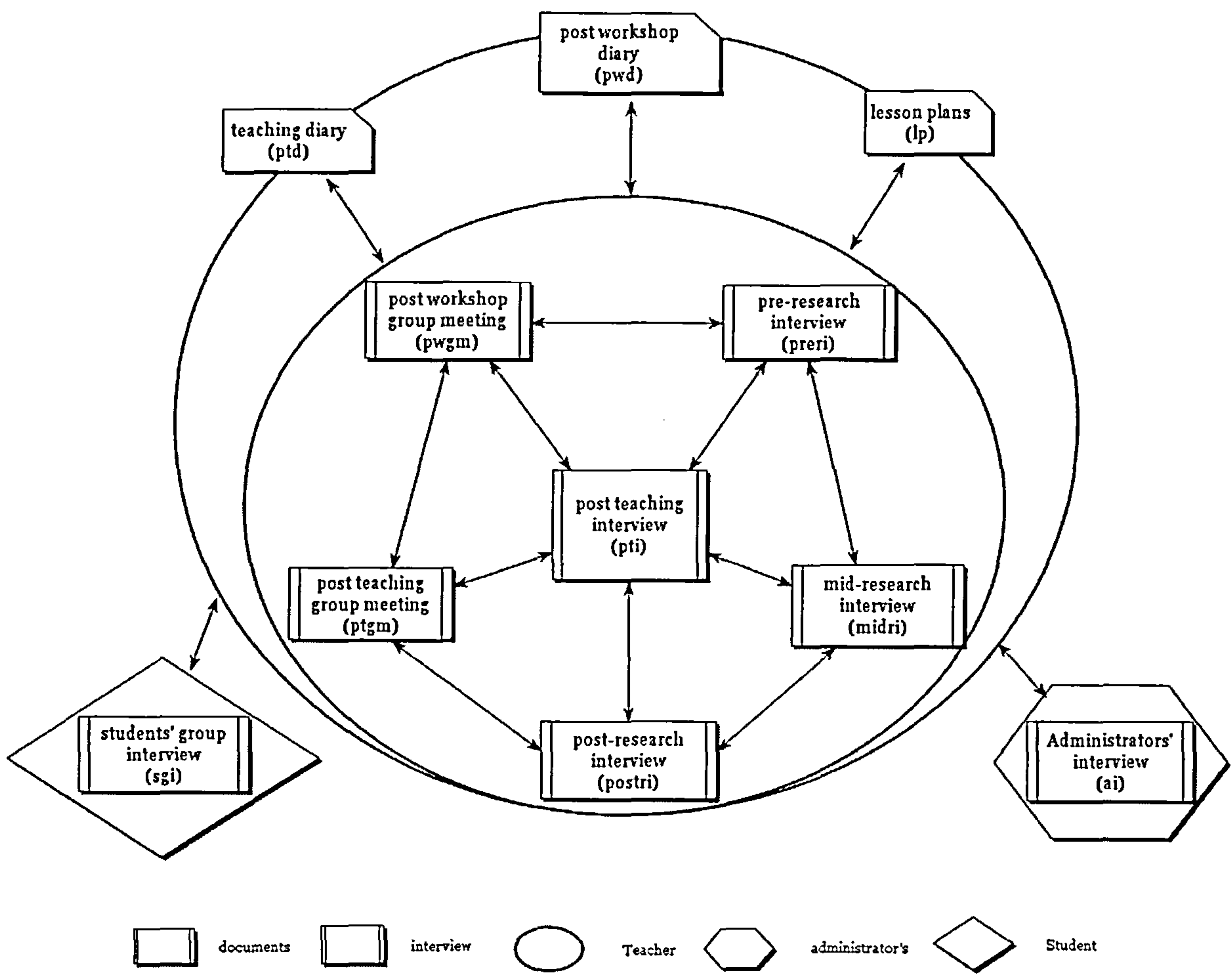
In order to examine the collected data critically and objectively, an analytical approach, via triangulation, was applied in data analysis. The strength of triangulation arises from employing multiple methods to balance the limitations which arise from using only one investigator and/or one method (Denzin, 1978). Denzin suggests it as “the preferred line of action” (1978, p. 307) to rule out the bias embedded in the observer and emerging from the theories or method used. It is claimed as a reliable check on the ‘truth’ (Denzin & Lincoln, 2000) since it validates the data collected, contributing to the examination.

Hence, this analysis applied methodological triangulation, a research strategy which involves using several means to disclose the multiple aspects of an empirical study (Denzin, 1978) so as to provide comprehensive data. In this respect, a variety of methods (see §5.4.4) were used to balance the constraints in using a case-study method. The analysis was carried out through methodologically triangulating with various data sources, such as individual interviews, group meetings and teachers’ diaries. Correspondingly, researcher’s fieldnotes were used as supporting ‘evidence’.

This analysis was equally guided by data triangulation to validate data from a variety of sources. That is, the accuracy of the analysis was triangulated from different participants’ perspectives to verify the data gathered (Creswell, 1994; Bogdan & Biklen, 1992). These included participant teachers, students and an administrator in this research. The guarantee of the validity and reliability in data analysis was assured not only through the hermeneutical interpretation, but also through triangulation.

Moreover, procedures were carried out to avoid my misinterpretation of the data collected. At the outset, in order to test the reliability of researchers' ability in translation, two specialists in translation study examined the translated Chinese texts. This action was carried out to ensure a reliable interpretation.

Figure 5-2 Methodological and Data Triangulation



5.5.3 The Double ‘I’ with a Reflective Discipline

Clarifications of ‘I’ in this study are essential in view of the fact that I played two roles in fieldwork, namely, as mentor and as researcher. I was cautious to reduce the possible influence of the roles I played on the teachers I studied.

While collecting data, with the reminder of audio taping equipment, the participant teachers knew that they were interviewed by me/researcher.

Simultaneously, they were also students who discussed their teaching performance with me/mentor. On one hand, in view of the mentor-mentee relationship between the participants and me, it was appropriate for me/mentor to suggest areas for improvement. On the other hand, I/researcher needed to be conscious of the significance of empowering the teachers I worked with. As analysed, my dual roles were intertwined in this research, as reflected later (§6.0.1).

During interviews, I/researcher was careful not to impose my views as a mentor on my mentees in identifying their challenges. Rather than directly informing them about the areas for improvement, I/mentor encouraged them to indicate the aspects that they wanted to discuss. Participant teachers were asked to reflect upon their teaching and to raise issues which emerged. Simultaneously, my mentor role reminded me to give constructive comments on their performance. Such actions attempted to guarantee the voices of the researched being heard and to stimulate teachers' self-reflection on their practice. Thus, I/researcher could explore teachers' knowledge in approaching their problems.

Throughout the data analysis, the pronoun 'I' is used with no particular reference to the roles taken. It refers to the double-role undertaken by me. The uses of I change to I/researcher or I/mentor to emphasise the primary involvement of a particular role in the matter stated. On one hand, my double-role caused contradictions (see §6.0.1). On the other hand, it provided me with a reflective perspective in interpreting data. A researcher's reflective role is his own "devil's advocate", as Wolcott (1995) describes. The author elaborates that "[s]kepticism is absolutely essential to all aspects of fieldwork, including any use made of printed sources", whether a researcher really homes in on something substantial or not (1985, p. 118).

As has been noted, that qualitative data analysis demands nothing more than the undertaking of reliability and validity (§5.2.1.5); this requires a researcher's reflective attitude toward data accessed and a critical mind in analysis. A researcher's reflective capacity is vital to resolve the tension between "what the field observations actually reveal rather than prematurely to superimpose structure upon them" (1995, p. 191), as Wolcott reminds. This

is because qualitative research is the product of researchers' creation and interpretation. As Denzin and Lincoln advise, "[t]he interpretive practice of making sense of one's findings is both artistic and political" (2000, p. 23). This points out that a researcher takes position in understanding a debate (Wolcott, 1995).

Given that, in the course of data coding and analysis, it is necessary that I constantly maintain an inner voice to monitor what I understand in addition to validating my prejudices. Moreover, it is required to leave my interpretation open in order to observe the evolving changes in focus. Such a "progressive focusing" approach guides my enquiry (Parlett & Hamilton, 1976). After all, the researcher is the primary instrument for data collection and analysis to strive for depth of understanding (Merriam, 1998).

5.5.4 Coding

This section first describes how the codes were generated for analysis purposes. Secondly, it presents my initial knowledge about the data which leads to the change of the inquiry focus. Thirdly, it records my action-in-thinking in which trials were performed to make sense of the data coding. It describes the positive progressions resulting from each trial in search of an appropriate coding framework.

Before demonstrating my retrospections as a critical researcher searching for a means of 'truthfully' processing the data provided by the case teachers, I turn to the literature. Certainly, there has been a constant supply of publications and reviews contributing to the value of drama, either treating drama in its own right, as pedagogy, or as an inclusion of both orientations. Some studies were carried out in the United States, such as the work of Kaaland-Wells (1994) and Garcia (1993, 1996), which was primarily related to creative drama, as also reviewed earlier (§4.4.1). It is surprising how little attention has been devoted to the praxis of the non-drama specialists' use of drama. This oversight is probably a result of the historical dispute between the method-subject learning which might have taken drama educators' attention away from developing theories pertaining to using DaP. For this reason, the coding theory became an issue for the present study.

5.5.4.1 Generating the Codes

This section illustrates the coding process in this research. I plunged into data analysis without a theoretical framework, supposing that there was a possible thematic structure embedded in the collected data. Bearing in mind that the post-teaching interviews with teachers could be a well-informed source of data, I chose these data as the analytical basis in coding. I began with summarising all of the issues which occurred in post-teaching interviews after transcribing all of the data. This process was repeated to guarantee a researcher's caution in making sense of data.

My alertness fell not only on repetitions of accounts, but also on contradictory, unusual views offered by the participants. I also investigated the connections between teachers, their statements, events and contexts. This anticipates letting data lead the researcher to the undiscovered. As I re-read the transcriptions, I added to the codes which attempted to extract the issues discussed. Paragraphs or sections of paragraphs were highlighted referring to the treated issues. The phrases used in coding are primarily drawn from participants' expressions. In addition, constant reviews of the recorded data were carried out to avoid misreading data during the summarising and coding process.

After that, the summarised descriptions were typed and gathered to apply "pattern coding", a method to group the summaries into "a smaller number of sets, themes, or constructs" (Miles & Huberman, 1994, p. 69) to narrow down the lists of challenges. It is suggested that the frequency with which themes are observed or said in interviews and the fieldworker's conceptual explanation of the phenomena can be the decisive factors in choosing concepts which emerged out of the data (Miles & Huberman, 1994). My hermeneutic stance was concerned with the voices of the researched, therefore, the former principle was then primarily applied to assemble the challenges and to generate coding. As a result of coding two main cases, Fern and Linda's challenges in drama integration have 18 and 28 codes respectively. There were 36 codes in total after combining the two teachers' challenges, as shown in appendix 6.

A method of organising the codes emerged. Finding a coding structure seems to be one of the most frequently encountered issues in data analysis. It is because, as Okely indicates, “[t]here can be no set formulae, only broad guidelines, sensitive to specific cases” (1994, p. 32) in coding or the generation of concepts. For that purpose, I began to seek for a coding framework to conceptualise the challenges I collected. As a naïve researcher, I was not completely confident in applying a coding structure lacking theoretical references, as trials of data coding were performed.

5.5.4.2 An Initial Understanding of the Data

This section discusses the changes in the research inquiry. An initial analysis of the data has shed light on my understanding of the challenges to teachers. Guided by the hermeneutic practice, accordingly, the path of the inquiry was altered. To be precise, the course of the data analysis was redefined.

After looking into the codes of the challenges derived from the interviews, the data revealed that teachers had a lot of general pedagogical issues. Any of us would assume that the teachers I worked with would have less pedagogical challenges than those in relation to drama since they were trained to be teachers. Possibly, this was because they were new to this profession. However, considering that these teachers were also new to using drama, the stated reason could not explain fully the phenomenon. After a few weeks’ pondering, I realised that this could be their enacted pedagogical practice conflicting with that of using DaP. This hermeneutic thinking process prepared the way for the interpretation of data discussed below. The perceived understanding of ‘the part’, the contrasting practice, formed my new knowledge of teachers’ challenges. As the hermeneutic interlocking relation between the part and the all (see 5.1.2), my understanding of ‘the all’ inquiry began to reshape.

Later, after locating all of the challenges into matching categories, the data showed that they were not only bonded by practice, but also by theories, beliefs and attitudes. In the same hermeneutic vein, my knowledge of teachers’ challenges was reconstructed with this new understanding of the part. In applying a new pedagogy such as drama, it is not merely practical skills which influence the primary teachers, but also their attitudes, beliefs

and concepts. For example, teachers have concerns with the issue of control (Calderhead, 1987). Yet, the practical aspect is generally what teachers aim for. Moreover, these individual teachers' perceptions are significantly related to the socio-cultural context, as the contextual analyses show. My present understanding was that the challenges of using DaP could be culturally specific.

The above updated my all understanding of the teachers' challenges which, again, resulted in the modification of my research focus. Particularly, it drew my attention to teachers' perceptions of drama and education when drama is integrated, such as the completion of teaching materials as priority and a negative image about using drama, as Figure 6-1 shows. Initially, this research attempted to investigate teachers' change by using multiple approaches as suggested in case study research. The focus was to investigate teachers dealing with the issues which emerged from using DaP. As the hermeneutic exercise was presented, it appeared that there was a need to re-define my inquiry partially and put more weight on teachers' conceptions. The entire line of inquiry with regards to classroom teachers' use of drama pedagogy remained unchanged. Yet, inspired by the aforesaid understanding, it was of interest to use Kate as a supplementary case in investigating teachers' changes in conception. This decision seeks to support the results discovered from studying the main case studies. The focus of my inquiry was to a degree modified.

Considering that the new focus of the research question four was to look into teachers' perceptions, the interview data could serve my primary purpose to collect teachers' comments, feelings, and perceptions. The data were mainly drawn from the pre-research, mid-research and post-research interviews. Furthermore, these sources were accompanied by the group meetings in which teachers shared their collective beliefs or learned from each other.

5.5.4.3 The Trials

(I) The 1st Trial: O'Neill's and Lambert's Model: The trial tested O'Neill's and Lambert's (1982) concept of teachers' difficulties that are borrowed from Bolton's notion of the modes of dramatic activities, i.e.

exercise, dramatic playing, and theatre. There are resemblances between the authors' illustration of teachers' difficulties and those occurred in my study, such as group work and choosing roles for students.

However, this coding rationale, which is characterised by strong artistic requirements on teachers as well as students, failed to fit in the emphasis of my research on teachers' use of DaP. For example, it requires pupils both to maintain the make-believe condition and to develop actions. The latter was unlikely to occur regularly since drama was primarily used to learn other subjects, rather than dramatic elements. Teachers' integration was subject to time constraints, whereas the development of a dramatic action can be time consuming. Other than that, teacher's intervention is not encouraged when there is an "absence of a clear focus for the work and the lack of dramatic tension" in dramatic playing (p. 24). On the contrary, as demonstrated earlier (§4.2.3.6), it is a key characteristic in using DaP. Hence, this confirms that this rationale is not suitable for my coding purpose.

Moreover, according to the authors, one purpose in teaching drama is to "develop their drama skills and become familiar with and adept at using the medium of drama" (p. 22). This is most likely to happen in a drama classroom, rather than a general classroom due to time constraints and the focus of teaching objectives. Though this learning was expected to be one of the teaching objectives in the second teaching stage, the primary goal was to raise children's awareness and enhance pupils' communication skills while they prepared the group drama. In addition, the external and pre-conditioned factors, such as students' reaction to drama experience, teacher's understanding, emotional and physical situations which occurred in my study, are not covered in O'Neill's et al. model. As analysed, O'Neill and Lambert's et al. theory does not closely match with my research focus.

It became manifest from this trial that the criterion for locating a coding theory is to examine if there is a balanced account on teachers' practice. That is, a model which covers the artistic and pedagogical perspectives in teaching or learning.

(II) The 2nd Trial: Understanding the Data Collected: During the first trial, I mused over the difficulties in finding a suitable model since the

discourse on classroom teachers has not been fully developed. It might be possible to create a structure from the data collected. After reading the codes over and over, time appeared to be a feature in grouping challenges, which occurred before, during and after teaching. After a trial run, I realised that some challenges appeared early on and then disappeared later, such as planning. Or, sometimes they might recur in different stages. For example, weak planning can create problem in delivery as well as assessment. Other factors such as a teacher's concepts of drama and education can continually influence the teacher's practice. Furthermore, it is unlikely to identify the occurrence of challenges scientifically, such as teachers' emotions or their recognition of pupils' prior experience. In addition, teachers' challenges possibly last over a certain period or later recur. Taking these into account, time did not appear as an effective method for coding.

I learned from this trial that it might not be possible to find a coding framework which could make an absolute division among teachers' challenges. However, there needed to be a systematic examining of teachers' classroom practice.

(III) The 3rd Trial: Neelands' Model: The third attempt was to apply Jonathan Neelands' (2004) model, in which, a drama teacher "needs to be able to manage time, space and bodies and to do so in both the social dimension of the classroom and in the aesthetic dimension of the art-form" (p. 41). This two-dimensional learning offers optimism in coding teachers' problems, as I learnt from the first trial.

After trying out Neelands' theory, it showed that elements discussed are mainly related to management of a lesson which excludes problems related to subject matter. He describes drama teachers as managers in dealing with space, time/task and behaviour. These elements are related and interactive. However, it would be difficult to identify teachers' challenges with these elements, as shown in my second trial. Moreover, Neelands emphasises that management is about students' behaviour with little implication of teachers' instruction, such as handling of unexpected responses. In addition, students' behavioural problems are repeated when he talks about teachers' facilitation.

The focus of Neelands' theory is different from that of the present study which mainly examined teachers' pedagogical concepts and behaviour.

Furthermore, considering the interactive nature of teacher and students' behaviour, Neelands' theory certainly creates difficulties of separating teacher's behaviour from students'. For example, if students are not able to respond to the classroom activities as a teacher expects, this could imply teachers' inadequacy in teaching or classroom management. Students would behave uncooperatively if they think the lesson is boring as a result of a teacher's poor planning (Fleming, 2001). In addition, there is an overlapping referral of teachers' behaviour in the 'time/task' and 'behaviour' categories which then could cause coding problems. For example, "anticipate potential problems of noise, aggressive behaviour" in the former category is to some extent similar to dealing with disruptive or negative students (p. 42-43) in the latter problem.

The divisions of artistic and social learning initially caught my attention, but this caused differentiation between two categories due to the supportive nature of drama and education. Similar to O'Neill's et al. theory, Neelands' method appears to be largely oriented to practical problems. There is no particular indication of either teacher's preconditioned influences as shown in Britzman's (1991) case studies. As stated earlier (§4.3.2), these influences play a central part shaping in teachers' practice. Also, as the analyses shown in chapters 2 & 3, I argue that factors of this kind can have an impact on a teacher's drama integration (§3.1.3). Apart from that, teachers regarded students' behaviour after teaching as an issue in this research. All of these considerations mean Neelands' structure is not entirely sufficient.

The picture of the coding framework was getting clearer and clearer. I was looking for a model which can represent classroom teachers' drama-integrated practice. It focused on teachers rather than students. The system needed to take account of all aspects of teachers' practice. It contained not only theory and practice, but also general and drama-related pedagogy.

(IV) The 4th Trial: A Model from Wider Education: The trial undertaken was to test Robin Alexander's (1994) conceptual model of classroom practice. Two teaching aspects, theoretical and practical, are included: observable

practice and teachers' ideas, values, and beliefs. Considering that the focus of my study was to understand teachers' theoretical and practical encounters, teachers' view of society in this model was not a main concern. This theory appeared to be too general, not specifically equivalent to a teacher's use of drama.

From this trial, I learned that it was necessary for me to search for a coding system which particularly related to classroom teachers' use of DaP. The trials undertaken so far had failed to construct a coding framework in view of the particular aim of exploring teachers' challenges. I started to test out theories from the field of DiE and then moved to general education. Though not being able to find a corresponding theory, this journey described so far helped me to comprehend the rationales for a coding framework.

Note on a Hermeneutic Coding Journey: These above trials assisted me in the search for the criteria to categorise teachers' challenges. I learned that for researchers, data analysis is a test of the "ability to think – to process information meaningfully and usefully" (Fetterman, 1998, p. 93).

At this point, I would like to summarise the hermeneutic path I followed while locating a coding structure of the data analysis. Learning from the first trial, I realised the coding framework needed to combine the artistic and pedagogical aspects of using drama. After the second trial, I was aware that the complex of dividing the challenges. After the third trial, I understood that the coding structure I was looking for should be systematic and logical. After the fourth trial, I discovered that it was necessary to tie the intended framework to specific reference to primary teachers' use of drama pedagogy. Thus, my conclusion was to borrow from the current literature to theorise a framework. This was the step by which I worked toward the data analysis.

My knowledge of augmenting a framework was the result of the interactions of the parts (the coding methods) and the all (the data). My understanding was evolved and enriched after each interchange of the part and the all. My hermeneutic understanding was deepened and focused since it was like an upward spiralling circle, as discussed earlier (§5.1.1).

(V) A Step Forward: Learning from what I have analysed during the trials, I turned to the review of literature to generate a framework, as presented in sections 4.3 & 4.3.2. To validate the appropriateness of the framework as the ‘pre-determined’ coding structure, two tests were carried out between the coding structure and the data collected, as shown later (§6.1.1). Though predetermined coding can be one of the principles in qualitative data analysis, the classification of coding was “made after, not before” my fieldwork, as Okely (1994, p. 24) advises. Due to the particularity of the case studies, the demands of drama specialists’ in using drama would not be the same as those of classroom teachers. It is expected to modify this theoretical framework after data analysis.

Even though I was clear about and thought through the methods and the operations of the fieldwork, I consider that it is essential for a researcher to extensively justify her philosophical stance and methodological decisions. Having learned from that, I sought for a theoretical structure before I carried out the data analysis. At the end of this coding journey, my understanding was that “there is no clear and accepted single set of conventions for analysis corresponding to those observed with qualitative data” (Robson, 2002, p. 456). This coding passage also assists me, as a researcher, to acknowledge the potential for the reorientation of the inquiry. As Denzin advises, “[r]esearchers must be ready to alter lines of action, change methods, reconceptualize problems, and even start over if necessary” (1978, p. 304).

5.6 Conclusion

In this chapter I have examined the methodological considerations, from theoretical principles to practical implementation. This presentation illustrated different stages of my research journey and how it has been evolving to reach my understanding of the complexity of methodology. The data analysis journey in which I have engaged so far has shown me the intricacy and involvedness of qualitative data. Miles describes it an “attractive nuisance” (Miles, 1979; Miles & Huberman, 1994) to stress the richness and complexity of the qualitative data that makes the analysis such a challenging task. As presented, conceptualising the dynamics of theory and practice was

the most changeable task in my research, especially the pathway by which I came to construct the coding framework.

Furthermore, this journey helped me comprehend that qualitative research can be 'scientific' and systematic. As Okely (1994) argues, qualitative researchers can do no more than follow general guidelines while there are some accepted rules in quantitative data analysis. Within this view, Bryman and Burgess (1994) even indicate that qualitative data analysis might not be desirable. Thus, this experience ultimately has developed me towards being an experienced researcher.

Chapter 6 Primary Teachers' Challenges in Integrating Drama into the Curriculum

6.0 Introduction

This chapter, together with Chapters 7, 8 and 9, present findings and the discussion of the results from the case study carried out in Taiwan. These chapters consecutively answer the four research questions introduced earlier (§1.3). The present chapter is an introduction to the more analytic chapters to follow. It outlines teachers' challenges in using DaP. Chapters 7 and 8 examine teachers' pedagogic and artistic challenges respectively in answering research questions 2 and 3, which seek to substantiate the assumptive accounts put forward in Chapters 2 and 3. Chapter 9 comprises concluding remarks concerning transformations in teachers resulting from handling challenges.

This chapter aims to answer the first research question: what are teachers' challenges when integrating drama into teaching other subjects? At the same time, I intend to give overall findings of the empirical case study and verify the arguments related to the Taiwanese culture of education and drama and the teaching training framework as already addressed in chapters 2 to 4.

This present section continues to discuss issues of identifying and separating teachers' challenges, and the organisation of data sources. The remainder of the chapter analyses and discusses the following four main findings: verifying the teacher training framework, teachers' evident challenges, the differences in teachers' challenges and the subjects integrated.

6.0.1 Identification of Challenges

This section seeks to answer the ethical issue of whether the researcher or the researched defines the challenges, as posed earlier (§5.5.1). These challenges were mainly drawn from the following sources: the pre-research interview, post-teaching interviews and group meetings. The last two kinds of data, which comprised teachers' reflections on their drama integration, were used as an initial source to create a list of emergent challenges. Later, this list was enhanced with the challenges emerging from the sources mentioned above and from interviews with pupils and administrators.

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"An appeaser is one who feeds a crocodile - hoping it will eat him last." -
Winston Churchill

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In practice, since I, as mentor, had the responsibility to comment on my mentees' practice (§5.5.3), my double role-taking presented the intricacy of identifying teachers' challenges. For the most part, except in the first two weeks of the research, participant teachers identified their challenges. In the first week's group meeting, I/researcher indicated that the workshop experience teachers received could be a source for them to reflect on their practice. On the contrary, they expected me to play the role of mentor and point out where they needed improvement. They expressed that since they were not experienced in using DaP, it was difficult for them to point out their own strengths and/or weaknesses (ptgmw1). At this point, I/researcher interpreted their actions as not being confident due to their inexperience in and unfamiliarity with integrating drama. In order to ease their discomfort, I agreed with their request to guide them to think about their first two-week practice.

In arriving at this decision, I considered Guba and Lincoln's (1981) advice, which states that a researcher as an instrument ought to be responsive to the research context. Wolcott (1995) identifies four characteristics of fieldworkers while carrying out fieldwork as being receptive, realistic, committed and having the capacity for judgment. Importantly, he stresses that

the fieldwork approach is the need for receptivity or openness to the research setting. Such openness is exercised particularly in attention to context and to the opportunity for the researcher to be intuitive (Wolcott, 1995, p.191).

With these notes of caution, I/researcher primarily played, particularly in the first two weeks, the role of mentor in order to support teachers to explore the challenges they encountered in their initial practice. As expected, participants became more assertive as they gained more experience integrating drama.

Notes on Categorising Teachers' Challenges: For ease of presentation, this analysis separates teachers' challenges into artistic and pedagogic categories, considering that drama education correlates drama and pedagogy. In so doing, however, I acknowledge that it is not possible to divide teachers' challenges accurately into the stated categories due to the interrelated nature between drama and pedagogy. In this regard, answering research questions in different chapters is deemed necessary for practical reasons.

For example, teachers recognise that drama as a legitimate pedagogic technique can be associated with both drama and pedagogy. This view can be treated as a pedagogical challenge since this notion is crucial to using drama pedagogy. However, in view of the fact that this concept relates to teachers' pre-understanding of drama, it can also be an artistic challenge. Another example relates to pupils' concentration, which is a requirement for any kind of teaching. This challenge is located under the drama-related category because its emergence was associated particularly with pupils' involvement in drama. As presented, dividing teachers' challenges into distinct categories may present constraints to the data analysis. In order to evade this restraint, research question four investigates teachers' transformations by merging the artistic and pedagogical aspects together.

6.0.2 Data Presentation

Presentations are classified into key findings, shown as headings which contain related auxiliary results, shown as subheadings. Each section first reports findings arising from the fieldwork data, which are later supported with teachers' descriptions and then followed by discussions of the results. In order to differentiate the findings from discussions, the former is presented in boxes. Throughout the rest of this thesis, the term 'case teachers' is used to refer to the classroom teachers, whereas the use of term 'participant teachers' has a wider implication referring to both the classroom teachers and the student teacher.

In this study, data records begin with the initial letter of the pseudonym for an interviewee, which is followed first by the source of data, and then by the week number the interview has been carried out (see Fig. 6-1). The use of pseudonyms in presentation attempts to secure the anonymity and confidentiality of the participants interviewed (Lewis, 2003). For example, Fptiw3 refers to Fern's post-teaching interview in the third week. The first letter which is capitalised signifies the individual participant. Exceptionally, the capital letter S followed by a number refers to different students. In addition, the digit after each challenge indicates its frequency of occurrence in the post-teaching interviews.

The fieldwork data quoted in this analysis are translations from Chinese into English. The key principle of translation was to keep the original wording and phrasing of what had been said. In order to make meaning accessible to readers, translations were complemented by information regarding the context of the interview or clarification, in square brackets or in footnotes.

6.1 Verifying the Framework of Teachers’ Training

- 1.) Fern’s and Linda’s challenges which emerged as they integrated drama across the curriculum (see Figures 6-1 & 6-2) closely match to those proposed in the theoretical framework (see §4.3.2). As findings in Figure 6-1 reveals, the case teachers encountered practical, theoretical, and identity challenges.

2.) The challenges that the case teachers encountered are very similar to the ones appeared in the review of the literature (see §4.3, Figures 4-2 & 4-3). Firstly, under the practical challenge category, both participants’ most frequently occurring general pedagogic challenges included lesson planning, assessment, facilitation, group work, completion of lesson, classroom order, and dealing with difficult pupils. Drama-related pedagogic challenges include pupils’ engagement, role establishment, dramatisation, drama conventions, and empowerment issues. Secondly, the theoretical challenges consisted of the concept of drama, valuing learners’ prior experience, and pupils’ responses to drama pedagogy. Thirdly, challenges associated with identity contained teacher’s health and thinking, professional identity, teacher’s self-evaluation, and institutional factors.

6.1.1 The Verification

The verification of the framework generated from the literature review was carried out twice. Challenges discussed in teachers’ interviews were grouped into related categories in Figure 4-3. Figure 6-1 was then created to illustrate that problems which occurred during teachers’ practice closely match the generated framework. This analogy verified the aptness of the training framework generated (see §4.3.2). Challenges listed in this figure are those recurring four times or more in either Fern’s or Linda’s thirteen drama-integrated lessons, including one trial teaching. This decision was made since the issues that happened more than four times were more noticeable than

those occurring less than four times. The frequency can be interpreted as common, rather than a specific occurrence. In this analysis, Figure 6-1 is treated as a structure of analysis.

In order to re-examine the comparability, teachers' problems, regardless of frequency, were again located in the same framework, which can be seen in Figure 6-2. The result was compatible, which again proves the suitability of the framework. The repeated analogy of the challenge categories suggests that the empirical evidence verifies the relevance of the teacher training framework. This equally reaffirms the validity of applying this framework as the coding structure.

Moreover, teachers encountered practical and theoretical challenges and those associated with identity. These occurrences authenticate the formation of the teacher training framework, as Figure 4-3 combines the theoretical knowledge and practical skills required of a teacher shown in Figure 4-1 and the identity issue shown in Figure 4-2. As shown in Figure 6-1, the case teachers encountered all types of challenges suggested in Figure 4-35. This finding indicates that training teacher is necessary before a teacher integrates drama.

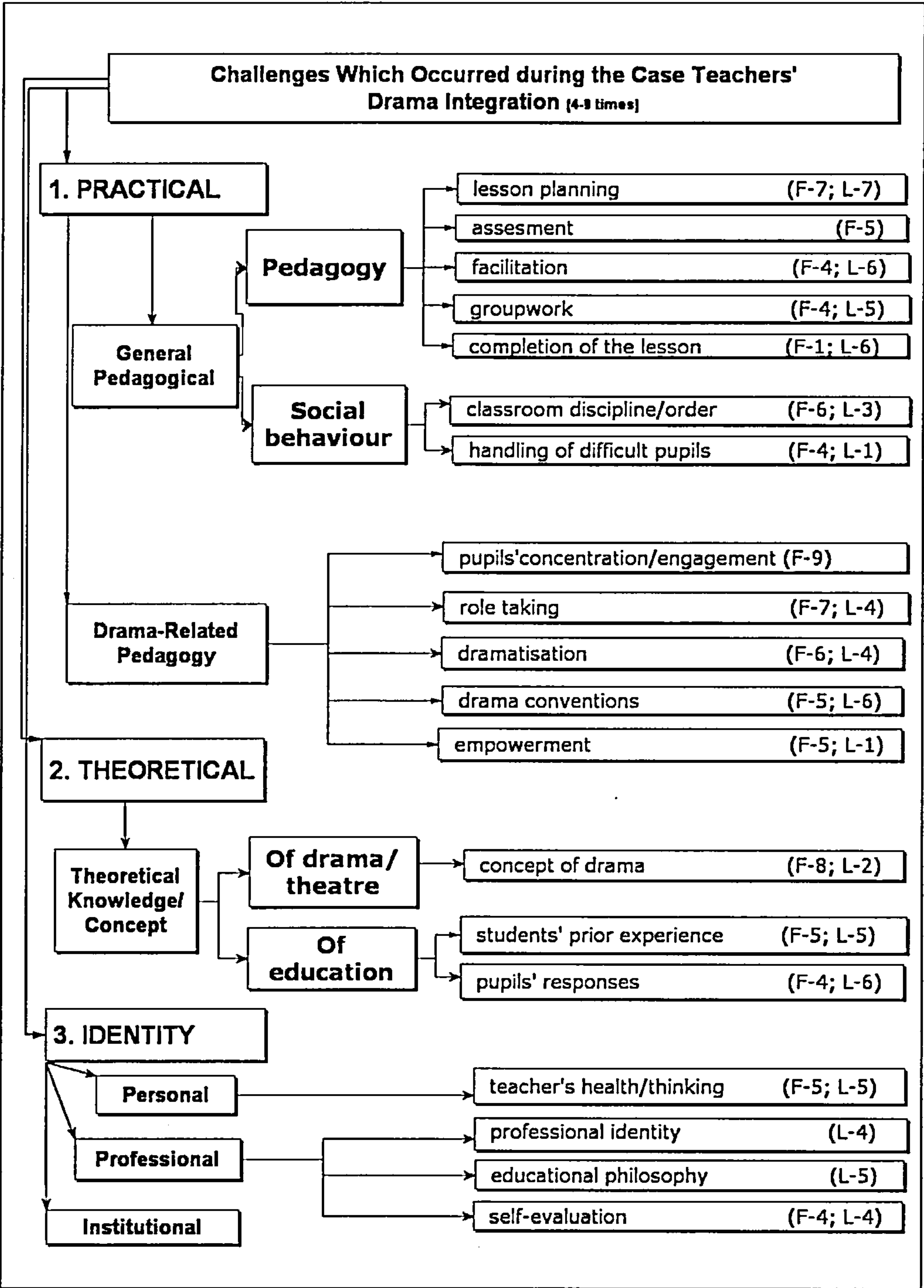
6.1.2 Occurrences of Teachers' Challenges

This section suggests the possible reasons for the occurrences of teachers' challenges in the subcategories.

(I) Practical Category: As Figure 6-1 shows, the case teachers were challenged by general pedagogy, such as lesson planning and assessment. It is commonly believed that most Taiwanese teachers are weak at planning as a result of a centralised and textbook-led education (Lin S.-C., 2004b). The same reason can also explain the occurrence of teachers' challenges in facilitating and managing group work. The Taiwanese old schooling did not require the pedagogical skills appropriate for using drama pedagogy. In fact, teachers have been trained and have practised under a collection code, in which they have been the authority who transmitted knowledge, while students had less autonomy (see §2.1.4). These challenges emerged from within the requirements for them to create a dialogic and knowledge-constructed learning climate (§4.2.3.4). In other words, the emergent

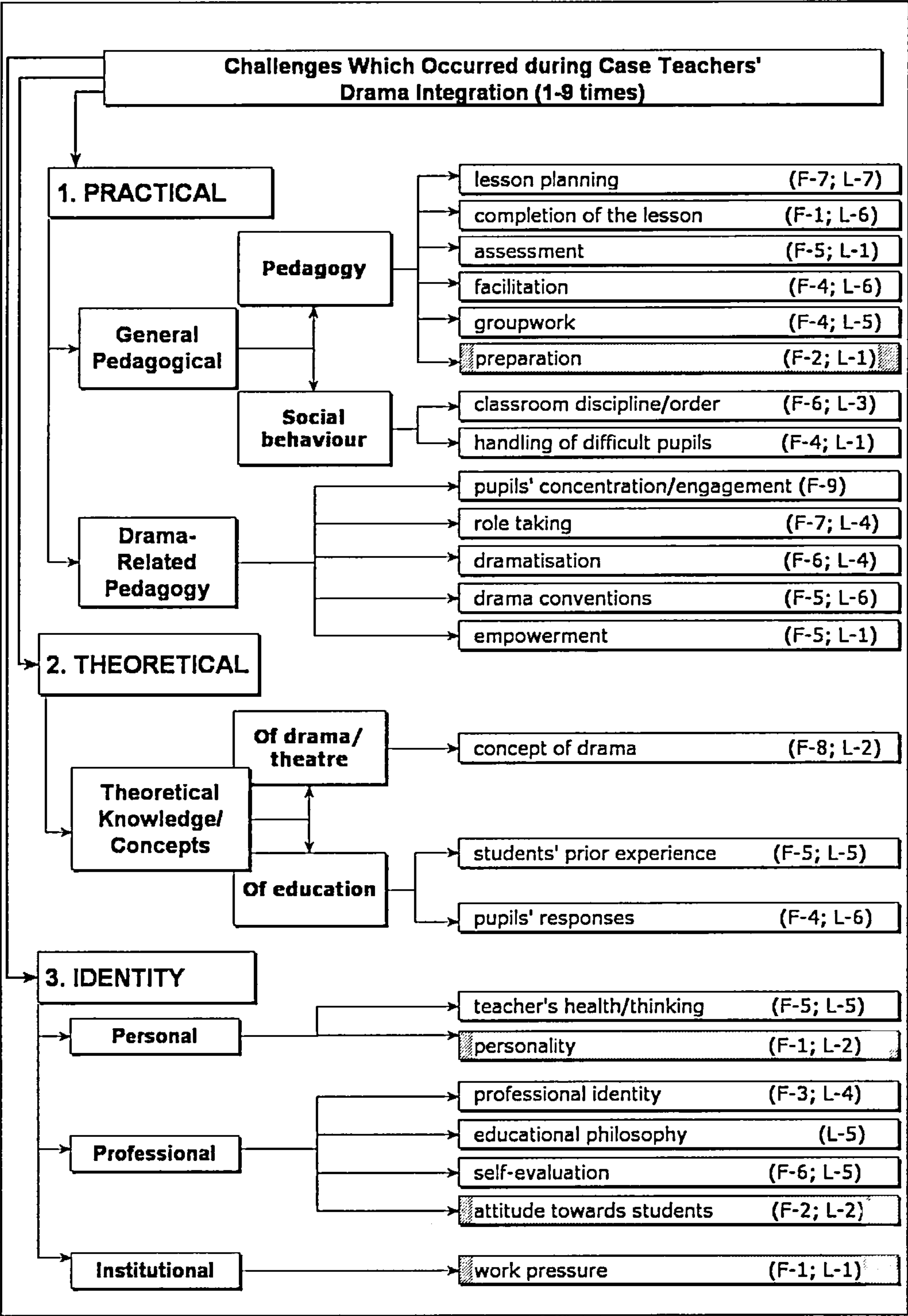
challenges were resulted from the difference between the intended practice and what teachers enacted.

Figure 6-1 Challenges which Occurred in the Case Teachers' Interviews (4-9 times)



1. The challenges listed were occurred more than and included four times and were discussed to a different extent after two participants' weekly teaching. The challenges occurred less than four times are not listed. The number behind each problem indicates the frequency with which it occurred.
2. Though pupils' engagement is also a general pedagogical problem, it was referred to the fictional context during the interview.

Figure 6-2 Challenges which Occurred in the Case Teachers' Interviews
(1-9 times)



1. The challenges that occurred less than four times are added in this chart compared to chart 7. The number behind each problem indicates the frequency with which it occurred.
2. Though pupils' engagement is also a general pedagogical problem, it was referred to the fictional context during the interview.
3. Square boxes show the challenges occurred 4 or more than 4 times; shaded boxes show the challenges which occurred less than 3 times.

As Figure 6-1 shows, challenges related to the handling of pupils' social behaviour, such as maintaining classroom discipline (see §7.4) and handling of difficult pupils, also occurred. This result is consistent with the preliminary finding that classroom discipline was the teachers' main concern caused by using drama (§5.4.1). Similarly, both teachers' encounters were in accord with the primary concern of survival and classroom management of first-year teachers (Ho & Toh, 2000; Cooke & Pang, 1991). The general pedagogical challenges teachers encountered presented so far suggest that training in general pedagogy is necessary for teachers who expect to, or who are expected to, apply drama, just like those who teach any subject matter.

Teachers in Taiwan are inexperienced and unfamiliar with using drama pedagogy, as is shown in section 3.1.2 and also in Xu and Zhang's (2002) recently implemented national survey. Moreover, Lin's (2004) study found that primary teachers did not use drama due to their worries about deficient drama training. It was expected that they would be challenged by drama-related pedagogy. This study discovered that teachers encountered challenges such as role-taking, dramatisation, and using drama conventions.

Moreover, the issue of empowerment occurred, which is potentially related to the change from a traditionally authoritarian classroom to a democratic one. As discussed earlier (§4.2.3.6), a partnership between the teacher and students is required while integrating drama. However, this seems to have challenged teachers' authoritarian role, which is discussed later (§9.1.3). As teachers' encounters showed, drama-related pedagogical knowledge is an essential part in using drama pedagogy. The results showing that teachers encountered both general and drama-related pedagogical issues support the argument I raised earlier that teachers need a balanced training in both areas (§4.1.4).

(II) Concepts of Education and Drama: More than practical challenges, teachers were challenged theoretically by the concepts of drama and education required in drama integration. As Figure 6-1 shows, the case teachers were not able to acknowledge fully learners' prior experience (see §7.3). In the same figure, both teachers' existing conceptions of drama greatly affected how they used drama (see §8.2). These results agree with the

contextual analyses that teachers are pedagogically and artistically challenged in integrating drama (§2.3.3.2 & §3.1.2.1). In addition, the teachers encountered theoretical and practical challenges pointed out the importance of relating practice to theory in using drama pedagogy. This agrees with my argument that not only practical but also theoretical preparation is necessary to carry out successful drama integration.

(III) Issues Related to Identity: Findings show that identity matters play a role in teachers’ practice as important as practice and theory. These findings are supported by Lortie’s (1975) study, which indicates that external elements such as health and environment can affect teachers’ work. Data revealed that personal matters related to teachers’ well-being such as emotions, health and thinking influenced their drama-integrated practice, particularly in role-taking. Having noted that drama experience is holistic (§4.1.2), this demand applies equally to teachers. In addition to this, professional identity issues occurred, agreeing with Britzman’s (1991) social theory which indicates that teacher’s concepts are shaped institutionally and by society. Most obviously, both case teachers regarded completing teaching material as a teacher’s duty. Furthermore, institutional factors such as work pressure appeared to affect teachers’ practice. These concepts were possibly developed during their training, as required by the workplace, or perceived when they were students.

The evidence provided to date revealed that the challenges the two teachers encountered while integrating drama contradicted the assumptions embedded in the literature that classroom teachers can transfer what says in the texts into their teaching and apply general pedagogy without problems. (see §4.1.4). The research results confirmed my claim that the current literature pays little attention to supporting classroom teachers. However, in reality, they are in need of specific and balanced training in using drama pedagogy.

6.2 Teachers’ Salient Challenges

As Figure 6-1 shows, for both case teachers, the occurrences of practical challenges were more prominent than the theoretical challenges. Moreover, practical and theoretical challenges appeared more than those related to identity. In the practical

category, they encountered more general-pedagogical problems than drama-related challenges. By the same token, they were theoretically challenged more by general education, rather than by drama. These results suggest that they struggled less with drama-related challenges than with general pedagogical issues, both theoretically and practically.

As shown in this finding, the practical and general pedagogical problems were the most frequently discussed issues in the teachers' interviews. The possible explanation is that the fieldwork has emphasised exploring teachers' practical experience, rather than their philosophy and identity. Due to this focus, data collected would be insufficient in explaining teachers' experience from a psychological or sociological aspect. Presumably, researching teachers' identity would most probably demand different propositions in the interviews. This might explain why the occurrences of theoretical and identity issues recorded are less than the practical ones.

Also data revealed that teachers' challenges, both practical and theoretical, were more related to general-pedagogy than to drama-related issues. This result is the opposite of the current reviews which emphasise the artistic aspect, as I argued earlier (§4.1.3). General pedagogic skills required for integrating drama are not extraordinary to any teaching which consists of such methods as group work and facilitation. The fact that the case teachers had more challenges with regard to general pedagogy may be attributed to their being new to the teaching profession. Another explanation may be that the teacher training they received did not prepare them for carrying out the drama pedagogy, which was stated earlier (§2.3.3.2).

The present finding revealed that it is not sufficient to provide teachers a training which is associated only with drama-related pedagogy. It indicates that teachers' pedagogical preparation should carry equal weight, as argued previously (§4.1.3 & §4.2.3). It also suggests that training comprising the theory and practice is necessary to assist primary teachers' drama integration.

6.3 Differences in Challenges

1.) Although teachers' recurring challenges are similar (see Fig. 6-1), the frequency of the occurrences varies between the cases. Generally, Fern discussed the same

challenges slightly more than Linda did. Linda was less concerned with issues relating to discipline, such as classroom order, handling of difficult pupils and empowerment issues. Fern was concerned with evaluation and pupils' engagement whilst Linda did not come across these questions as much as Fern did. Moreover, Linda struggled to complete the intended lessons. These findings suggest that the case teachers had the same challenges, but they were affected differently.

2.) Each teacher had her specific challenges. Fern's three most frequently occurring challenges (see Fig .6-1) were pupils' concentration and engagement (9)¹², the concept of drama, (8) and role establishment (7). In contrast, the challenges were lesson planning (7), facilitation (6), and pupils' responses (6) in Linda's integration. Given that, Fern encountered, to a great extent, drama-related challenges, both theoretically and practically. On the other hand, Linda's primary challenges were related to general pedagogical practice and the educational concepts.

6.3.1 Different Frequencies

(I) Practical General Pedagogy: The different frequencies in the recurring challenges suggest that the two teachers reacted differently to emergent challenges. As Figure 6-1 shows, the frequencies of occurrence of general pedagogical challenges for the two case teachers appear approximately similar. However, Fern's dealing with general pedagogy such as children's behaviour was mentioned more frequently than Linda's. This was possibly attributable to Linda's trainee teaching experience in which she had participated in a research project in developing classroom management and teaching skills (Lptiw6).

Presumably because of this training, Linda was inclined to put emphasis on certain teaching aspects. She stated, "basically, I feel I am...I especially emphasise pupils' order during the delivery" (Lpreri). In the interviews, she recurrently underlined the significance of pupils' social behaviour (see §7.4.1). She would constantly examine the classroom discipline or perhaps set a high standard, as will be discussed later (§7.4.2). Potentially, with this emphasis, more attention has been paid to this matter. Resulting

¹² The numbers in parentheses show the frequency of the challenges.

from that, the data suggest that Linda was modestly anxious about classroom control, as compared to Fern's practice.

Moreover, Linda was concerned with facilitating pupils' learning which could be related to her received training. This explains why Linda discussed this challenge more frequently than Fern (see Fig. 6-1). In addition, she attempted using different approaches in exploring pupils' comprehension, following her educational belief. In week 2, she explained that hot-seating an invisible subject was an experiment to "test where their ability was" (Lptiw2). In the following week, she clarified that "I simply let them try acting stuff" so she allowed pupils to "play first", then they could understand what acting requires (Lptiw3). This 'experimenting' attitude possibly explains why Linda frequently struggled to complete the intended lesson plan.

(II) Practical Drama-Related Pedagogy: As Figure 6-1 shows, the case teachers had similar frequencies in drama-related pedagogical challenges. Firstly, Fern's repeated encounters were to ensure pupils' concentration as she considered it as the key to engaging students in learning. The finding discovered that Linda was less affected by the same challenge. I/researcher noted my thoughts after a few-weeks' observation: "Linda always makes sure to have pupils' full attention before she starts a lesson. Fern mentioned that she has been struggling to catch pupils' eyes. Why such a difference?" (Rfnw3; Rfnw4). Linda associated the development of this practice with her college education (§7.4.1).

Secondly, Fern discussed role-taking and dramatisation slightly more than Linda did. This can be because Fern recurrently used the TiR technique, which would suggest a high frequency in looking into relevant issues (see §6.3.2). This simultaneously explains why empowerment issues occurred more for Fern than for Linda, as a result of the equal relationship required in role-taking.

(III) Theoretical Challenge: The case teachers similarly struggled to deal with the issues in relation to pupils' prior experience, as shown in Figure 6-1. On the other hand, Fern talked about the concepts of drama more than Linda did. This possibly was due to Fern's constant concern with pupils' engagement in drama and her frequent use of role-taking.

(IV) Identity Challenge: Basically, the case teachers had a similar frequency in the identity category, except for two issues which Linda discussed more than Fern did. There were educational philosophy and personality. Linda was concerned with whether her pupils understood the things she taught. She spent more time in listening to pupils' responses (Lptiw7, Lptiw7). As a result, she usually did not finish her teaching task.

6.3.2 Teachers' Different Outstanding Challenges

Figure 6-1 shows that the teachers' major challenges were distinctive. The artistic challenges occurred more in Fern's interviews than in Linda's. This probably was because Fern, as seen in Figure 6-3, frequently applied conventions related to teacher's role-taking, employed in weeks 2, 3, 4, 5 & 6 while Linda applied them in weeks 2, 4 & 5. Fern used TiR-related conventions almost twice as much as Linda, which suggests that Fern would have more discussions related to artistic challenges. This explains why Fern prominently encountered artistic challenges. Furthermore, the frequent use of role-taking provided Fern with more opportunities to examine pupils' engagement. Thus, this is Fern's most recurring challenge, as Figure 6-1 shows.

Linda had more pedagogical challenges than Fern, as would have not been expected in view of her training experience mentioned earlier. However, her practice would put more weight on the general pedagogical aspects in which she was trained. Moreover, she inclined to stay outside drama because of her worry about jumping out of the role to deal with discipline matters (§8.1.1). This can explain why she had fewer discussions about drama-related pedagogy. Still, this does not suggest that she could handle such pedagogy better.

Without the specific training which Linda had received on general pedagogy, Fern considered integrating drama as an opportunity for her to improve her pedagogical practice (Fprei) (also see §7.1.1 & §9.3). She expected that her teaching could be "more complete through using drama" so that her pupils were "able to learn things" (Fpreri). Later she elaborated that what she meant by 'complete' was to develop her classroom practice through integrating drama. As revealed, being part of my research project was central to her professional development.

With a different focus, Linda regarded undertaking drama pedagogy as an extra skill to enhance her current teaching. She anticipated that drama could assist her to “form another kind of ... teaching mode because what we have learnt at school is more traditional... that is, I teach on the platform, students learn on their seats” (Lpreri). As presented, Linda considered the drama integration project as the reinforcement to her professional knowledge. These two teachers’ different attitudes and expectations of drama integration probably resulted in their different challenges.

6.4 Subjects Integrated

As seen in Figure 6-3, both case teachers integrated drama with multiple subjects, including literacy, social education, art, performing arts, mathematics, moral and health education, and counselling. While Fern integrated drama most frequently with literacy, Linda tended to integrate drama mainly with art. The concurrences of integrating the arts and the humanities subjects were similar to the newly included Arts and Humanities learning area in the national curriculum.

I encouraged participant teachers to undertake different subjects. As a mentor, my interest was to improve these mentees’ ability through practising with various subjects. Simultaneously, this encouragement was driven by my interest, as a researcher, in understanding teachers’ challenges in applying drama across the curriculum. At this point, my double roles’ intention converged. These thoughts demonstrate the complexity and interlocking of my double roles, which was raised earlier (§5.5.3).

In the first research period, Fern concentrated on Chinese literacy and the humanities, while Linda focused on art learning. The use of drama with literacy and arts are not unusual. Their preferences of subjects with which drama was integrated reminded us of Taiwan’s drama curriculum. Drama is included as part of the Arts and Humanities learning area, which reinforces two strands of learning: arts and humanities. Although this is not confirmed, the case teachers’ integration might have been shaped by the new educational system. If the nature of drama pedagogy is linked to arts and humanities, significantly, this finding suggests that applying drama pedagogy precisely matches Taiwan’s new curriculum.

Figure 6-3 Subjects Integrated and Drama Conventions Used in Fern and Linda's Teaching

Week	Subject Integrated		Teaching Objectives	Conventions Used
W0 (Trial)	F	literacy	cake-making competition	still image
	L	art	bridge drawing	storytelling
W1	F	literacy	honesty, review on vocabulary and genres	hot-seating
	L	art	presentation skills, critical thinking on arts	pupils' story-telling
W2	F	moral & health education	dealing with frustration	still image, mantle of the expert (TiR)
	L	Art, counselling	communication	hot-seating
W3	F	mathematics	multiplication	teacher in role
	L	literacy	introduction of script, environmental issue	group drama
W4	F	literacy	recital	teacher in role
	L	counselling	honesty	hot-seating
W5	F	art	Chinese painting	teacher in role
	L	mathematics	fraction	teacher in role (mantle of expert)
W6	F	literacy	patriotism	teacher in role
	L	literacy	patriotism	press
W7	F&L	Literacy, performing arts	composition	storytelling
W8	F&L	social education	communication	forum theatre
W9-1	F&L	Mathematics, art	data collection, column bar	mantle of the expert
W9-2	F&L	social education, art	mailbox-making, empathy	gossip circle still image
W10	F&L	social education	communication	hot-seating meeting
W12-1/2	F&L	performing arts	acting	group drama

- (I) -Subjects Integrated (week1-6): Literacy (F-5; L-2), Social Science (F-3; L-1), Art (F-3; L-3), Performing Arts (F-2; L-), Mathematics (F-2; L-1), Moral and Health Education (F-1; L-), Counselling (L-2)
- Subjects Integrated (week7-12): Art, Performing art, Literacy, Social education, Mathematics

- (II) Conventions Applied
- Still Image (F-3), Teacher in Role (F-5), Hot-seating (F-2), Mantle of Expert (F-1), Storytelling (F-1), Forum Theatre (F-1), Meeting (F-1), Group Drama (F-1), Gossip Circle (F-1, L-1)

Presumably, the case teachers integrated subjects which they felt confident and were easy to integrate. This can be explained that, for primary teachers, compared to other disciplines such as mathematics and science, drama was more easily integrated with arts and humanities subjects. It may be natural that drama is an art form and a study of humanism (see §4.1.2, §4.2.3.4 & §4.2.3.6). For this characteristic, Hornbrook underlies that English DiE has a belief in practising “a revolution of feeling, a new self-awareness, leading to a nobler, more progressive, humanism” (1989, p. 5). This finding implies that both areas can be the starting point for any teacher who wants to apply drama.

In the second stage of research, participant teachers cooperatively designed an interdisciplinary curriculum in anticipation of learning from each other. Planning aimed at exploring the use of drama as an integrative tool. It developed as the theme of communication seeking to enhancing pupils’ awareness and skills in communication, which centred on social education and included visual arts, performing arts, literacy, and mathematics. The repetitive integration of the arts and humanities affirms again that they are essential learning areas while applying DaP.

6.5 Conclusion

This chapter reported the overall challenges the case teachers encountered in using drama across the curriculum. It discovered that they have practical and theoretical challenges. This concurs with my argument that both aspects should be comprised in preparing teachers’ drama-integrated praxis, as I reviewed earlier (§4.2.3 & §4.3.2). This chapter also verifies that teachers are challenged not only artistically, but also pedagogically, as contextual analyses argued (§2.3.3.2, §3.1.2.2 & §5.5.1). Moreover, this analysis reinforces that teachers’ general pedagogical knowledge are as important as the artistic preparation in primary teachers’ drama integration. These findings highlight the significance of providing primary teachers with balanced guidance in theory and practice, as well as in general and drama-related pedagogy.

Chapter 7 Pedagogical Challenges in Employing Drama as Pedagogy

7.0 Introduction

This chapter aims at answering the second research question: what are pedagogical challenges confronting teachers in employing DaP? As revealed in chapter 6, Taiwanese primary teachers were pedagogically challenged while using drama. This analysis seeks to study closely this type of issue, which was drawn from the five challenges discussed as follows.

The present section continues to present the reasons for selecting the target challenges. After that, this chapter investigates teachers' pedagogical challenges under four key findings: attitudinal changes, required conceptual changes, learners' prior knowledge, and classroom order.

7.0.1 Selection of Five Challenges

Considering that the length of data analysis does not permit a complete examination of all the teachers' challenges, I chose five challenges, one from each subcategory of the framework (Fig. 6-1). The criteria for selecting challenges are the frequency of the challenges and the researcher's interest.

My attention was firstly drawn toward the classroom order issue (in the general pedagogy category) because it appeared as the teachers' main concern in the preliminary study (§5.4.1). As Figure 6-1 shows, the classroom teachers involved in the case study encountered the same issue (§6.2). By closely looking into this challenge, teachers' worries can be understood. Secondly, my attention was also drawn to the teachers' use of role taking (in the drama-related category). As has discussed that teachers share power with students is essential to using drama pedagogy (§4.2.3.6), presumably this issue can be very demanding since Taiwanese teachers are accustomed to being the authority in the classroom (§2.1.4). Investigating this challenge can bring understanding of its impact on teachers.

Thirdly, in view of the unfavourable and restrictive conception embedded in culture about drama, as already contended (§3.1.2), the concept

of drama (in the theory of drama category) was chosen to examine, whether such preconceptions had any bearing on teachers' drama integration. Fourthly, as has been developed, the educational underpinnings of integrating drama are in conflict with those required in Taiwanese old schooling, but parallel to the new (§2.3.3.2), studying whether teachers acknowledge students' prior experience (in the theory of education category) can help to understand their conflicts derived from using drama. Fifthly, drama educators indicate that teachers are not confident with using drama in classroom practice (Bowell & Heap, 2001; O'Neill & Lambert, 1982; Somers, 1994; Winston & Tandy, 2001). Studying teachers' self-evaluation (in the identity category) sought to understand teachers' changes in attitude.

The interview data related to these five challenges were analysed in detail. After that, findings were re-organised under two titles: artistic and pedagogical challenges, parallel to the contextual analyses proposed in chapters 2 & 3. In answering the first research question, the post-teaching interviews are the main source for analysis, which then are triangulated with other data sources such as group meetings and pre-research interviews (see Fig. 5-2).

7.1 Attitudinal Change

- 1.) The case teachers described their attitude towards professional development as a decisive factor in taking on board the idea of using drama. This suggests that teachers' changes in attitude are required in such areas as leadership, concepts of drama and pedagogical practice when teachers expect to integrate drama.

2.) These teachers made positive and negative comments in relation to their feeling, pupils' performance, discipline, and the subject matter. Fern described how smoothly the lesson flowed as the key criterion while assessing her work. Linda commented on her drama integration from various perspectives.

7.1.1 Teachers' Attitude as a Prerequisite

The finding suggested that the attitude of teachers was an important factor in integrating drama. This concurs with Fullan and Stiegelbauer (1991) who point out that teachers' attitudes are essential to bring about change. The case teachers indicated that inexperienced teachers tend to be more willing to

access drama due to being in the early stage of professional development. Fern stated that they were “more enthusiastic” and ambitious about learning new things (Fpreri). In Linda’s words, they are more “motivated” to enhance professional qualifications (Lpreri).

By contrast, experienced teachers are not as keen to develop new pedagogy as the less experienced (Fpreri, Lpreri). This result agrees with Fleming’s view that “[e]xperienced teachers may be more confident with aspects of classroom management and control but may find themselves less inclined to take the risks involved in adopting new methods” (1994, p. 5). Particularly, Fern emphasised that the teacher’s attitude of learning was the key to the use of drama as a pedagogic tool (Fpostri). She indicated that teachers’ drive for enhancing teaching performance influences whether drama is taken into consideration. Fern’s account supports Elbaz’s (1983) view, that teachers’ knowledge is characterised not only by belief, but also by perceptions, feelings, values, purposes, and commitment.

Moreover, the Head of Instructional Affairs, Cindy, concurred with Fern and Linda’s viewpoint. She specified that teachers changing their attitudes in certain aspects before they apply drama are essential. As I pointed out previously (§4.2.3), this is because using drama requires a particular type of pedagogy which is the opposite of the teachers’ current practice. She indicated, “Firstly, teachers need to learn to let go. Let go means to ... lower her status. Secondly, (it is) not necessary, er, a teacher keeps thinking how much I must teach” (Caiw8). Cindy observed that two factors which challenge teachers using drama pedagogy are the change in teacher-student relationship and concept of teaching, as has discussed earlier (§4.2.3.6) and shall be confirmed later (§9.1.2 & §9.1.3). Her observations also agree with Lin Yu-Sien’s (2004) research on primary teachers’ attitudes toward educational drama. It discovered that not all teachers were keen to undertake DaP unless they acknowledged that changing their embedded concepts was necessary. As analysed, teachers’ attitude and interest in using drama could be an advantage due to the conceptual changes being required.

7.1.2 Teachers' Evaluations

Usually, the case teachers started the post-teaching-interviews by self-evaluating on the lesson taught. Fern generally described what she felt about the lesson delivered. When she was positive about her teaching, she said: “it was superbly smooth (she laughed). Moreover, it was beyond my expectation that children could behave so well” (Fptiw3); “I felt smooth” (Fptiw5); and “...today was very smooth” (Fptiw7). As presented, Fern considered that the criterion to look at her work was whether pupils could perform as she planned. When Fern was negative about her practice she said, “I felt very terrible today!” and “it wasn’t smooth! Because I felt the classroom order was not good, it was not smooth” (Fptiw4); “Um, very terrible, today” (Fptiw10). As the descriptions showed, smoothness and classroom order were the two factors by which Fern evaluated her performance.

In contrast to Fern’s overall comments, Linda assessed her teaching from various aspects. She said, “It ran quite smoothly”; “...emotionally is more relaxed” (Lptiw1); Facilitation had “a bit failed”; “I think my teaching failed today. It was not very successful...” (Lptiw2); “I felt today’s technique (hot-seating) was still not very good yet...” “...I didn’t lead very well, but I felt, today I felt not bad, besides, it appears that I did not jump out of the role (she laughed)” (Lptiw4); “Um, I feel my teaching today is ok”; “Yes, re-gain my self-confidence (she laughed)” (Lptiw12). As shown, Linda used factors such as facilitation and conventions to evaluate her practice.

Smoothness was the phrase Fern used frequently to assess her drama integration. Similarly to Fern, Linda also considered ‘smoothness’ as a criterion. It refers to how smoothly a lesson flows, whether teachers complete what is planned without unexpected situations or interruptions and whether students willingly cooperate with what a teacher intends to do. ‘Smoothness’ for Taiwanese teachers generally indicates that the lesson is delivered as planned, though for some teachers smoothness may denote other standards. Due to such an anticipation, Taiwan’s teachers would find using drama pedagogy challenging considering that it is full of spontaneous and unexpected situations (§4.2.3.4).

The above accounts first show that Fern was inclined to evaluate her work conclusively, by contrast, while Linda analysed her performance from

different directions. The training in Linda's student teaching (see §6.3.1) possibly influenced the ways she evaluated her teaching. Secondly, the case teachers had both positive and negative evaluations. Being in their initial stage of professional development, it was reasonable that they stumbled while improving their overall pedagogical abilities.

7.2 Requiring Conceptual Changes

Research results showed that both the case teachers made an identical decision to repeat the same teaching material, firstly, in week 8 in daily teaching and, later, in week 9 when drama was integrated. This decision revealed that both Fern and Linda considered teachers, rather than pupils as the main concern of pedagogical decisions, as teachers would have done under the old schooling (§2.1.4). At the same time, this pointed out that they did not associate drama with learning. That is, they were not confident with drama as a pedagogical tool. In order to carry out data triangulation (§5.5.2), pupils' perspective is presented particularly pertaining to the repeated lesson. They emphasised that teachers should use drama in its own right to assist them in learning new things. Their reactions concurred with the analyses that using drama pedagogy calls for changes in teachers' concepts of pedagogy and drama, as argued in chapters 2 & 3.

(I) Repeated Lessons: The repeated teaching occurred during the team-planned teaching period. The participant teachers planned to integrate drama once a week while they continued their daily teaching. In week 9-1, drama was integrated with mathematics to teach pupils the conception and drawing of a bar chart. However, Fern and Linda came to a position where they had to decide whether to repeat or skip this session in week 8's daily teaching. They taught the material once in daily teaching and repeated the same content in drama integration.

Fern talked about her observation:

actually, actually I was a bit superficial yesterday, because I think I have taught this, and then the structure was similar to the mathematics lesson taught before, so I felt very troubled. It was very boring. Students' attitudes were the same. They were bored, too (Fptiw9-2).

It appeared that she did not engage in teaching, nor did her pupils involve in learning. She indicated that neither teaching nor learning occurred, “actually yesterday... I was not very involved in the drama, then the pupils were not involved either, yes, so you [I] felt it was quite terrible” (Fptiw9-2). Similarly, Linda pointed out that in the drama-integrated lesson some pupils were playing around so she spent time disciplining pupils rather than teaching (Lptiw9). These two teachers’ experiences showed that using drama for review dissatisfied them and their students due to the lack of learning.

Britzman (1991) advises that pedagogical choices are complex and are constrained by various factors such as classroom management, the attainment of the school curriculum, and administrative considerations. There can be a pressure for the case teachers to delay certain topics, or not to continue what they have already started because of drama integration.

Still, the case teachers’ matching action in repeating the same teaching materials twice has implications: the cultural shaping of education and drama influenced teachers’ pedagogical decision. Firstly, their decision suggested that they did not consider the pupils’ learning as the priority, giving more importance to the teaching schedules. This was potentially influenced by the teachers’ prior practice which tended to consider teaching objectives at the heart of teaching. This reveals the need to change teachers’ pedagogical theory, in which pupils are not treated as the focus of education, to successfully use DaP (see §2.1.4). Hence, it is necessary that teachers transform their view from a teacher-centred towards a child-centred classroom practice, as proposed earlier (§4.2.3.2) and verified later (§9.1.2).

Secondly, their decision also revealed that the case teachers associated drama with pedagogy weakly. Linda described that using drama improved some of her pupils’ bar chart drawing (Lptiw9-1). However, as reviewed earlier, drama can motivate and holistically promote children’s learning, not simply using it for review (§4.1.2). Such a way of using drama showed that teachers did not regard drama as being as legitimate as other pedagogical methods. The case teachers’ view concurs with the argument that the cultural image of drama/theatre is considered as not pedagogically valuable (§3.1.2.1).

This result agrees with Lin's (2004) study which indicated that the idea of integrating drama was new to the minds of society, which could be a challenge for Taiwanese teachers. Due to the preconceptions discussed, they were not able to treat drama as other pedagogical methods, which aimed to promote learning opportunities. This reveals that integrating drama pedagogy calls for changes in the teachers' concept of education and drama.

(II) Pupils' Responses: Similarly to Fern and Linda who were unsatisfied with their repeated teaching, their pupils had analogous remarks. They felt that they had been learning similar things repeatedly. One of Fern's pupils indicated that the lesson was boring because "the content of the lesson has been taught" (FS5gi). He also stated that he did not pay attention to what Fern taught "because I know some of what the teacher taught already" (FS5gi). At the end of the interview, he asserted that he would not feel so bored if drama method was used to learn that which had not been learnt before. Linda's pupil elaborated that "like the bar chart, we had talked about it many times in the class. If this is taught again, I think, um, it is very boring. I feel I don't want to learn" (LS2gi). The learning, as these pupils expected, concurs with the need for a balanced curriculum which is "relevant, imaginative and challenging" (Hargreaves & Earl, 1990, p. 215). As presented, pupils felt discouraged because the lesson taught was not challenging and they expected to use drama to learn something new, but not to review.

These pupils' comments can be interpreted as resistance to the learning environment where they were not treated as competent learners. Moreover, these responses suggested that learning did not happen, as teachers were not able to use drama to create learning opportunities for them. Pupils avowed that repeated learning materials are uninteresting while learning through drama. In reality, they were submissively required to go through things they already knew while the teachers used drama for review. As has been stated, Linda believed that some of her pupils' work was tidier, whereas her pupils argued that such learning was boring. This result underlines a key theoretical foundation of using drama pedagogy, which involves knowledge construction by pupils with the assistance of the teacher (see §4.2.3.6). In the case of the

repeated teaching, pupils were neither motivated nor challenged in learning, since teachers were not able to integrate drama with learning.

The theory of using drama-as-pedagogy is analogous to the findings in Newman’s et al. (1996) empirical study of American 24 public schools. The term “authentic achievement” was invented to suggest that the use of students’ prior knowledge needs to “involve the construction of knowledge found in significant intellectual accomplishment” (1996, p. 24). Learners who learn with drama and authentic achievement are capable of generating new understanding if a stimulus offered is new and alien to their current knowledge range. The two case teachers did not scaffold a learning opportunity beyond pupils’ developed knowledge. As a result, pupils’ learning was not productive.

After triangulating data collected from pupils, it is essential that teachers consider pupils as able ‘knowledge constructors’ while using drama pedagogy, as proposed earlier (§4.2.3.6) and confirmed later (§9.1.3). This result is supported by Elbaz’s (1983) study which discovered that teachers need to change their view of learners. Certainly, this kind of practice pedagogically challenges teachers who are used to working with an authoritarian approach in which teachers are assumed as the only ones who possess knowledge (see §2.1.4). This finding suggests that teachers need pedagogical training in using drama pedagogy, apart from recognising it as a justifiable educational means.

7.3 Learners’ Prior Knowledge

One of the main pedagogical challenges for the teachers I worked with was to learn to value and understand learners’ developed knowledge in relation to their learning tasks. As the fieldwork showed, the case teachers started to translate theoretical principles into practice. This result supports my earlier argument concerning the importance of theoretical provision in drama integration (§4.2). It is also in accord with Ho and Toh’s (2000) study, which concluded that beginning teachers frequently struggled to transform theoretical knowledge and beliefs into meaningful classroom practice due to limited experience and knowledge.

Note - The present section aims to identify each case teacher's progression from their first awareness and verification to their acting upon the mentioned concept. In view of the complexity of classifying teachers' challenges (§5.5.1), the concept of pupils' prior experience is treated as a theoretical principle vital to a learner-centred pedagogy, which regards learners as being at the heart of planning, delivery, and evaluation.

(I) Fern's Practice: The topic of pupils' experience appeared in Fern's interview in week 2. She was a coordinator who organised a meeting with children who were experienced teachers skilful in dealing with pupils' frustration. She observed that children were not able to carry out the role she assigned to them and said, "they can't completely understand how they should behave on that occasion; it is to do with their learning experience - in their prior experience, they couldn't sense such a feeling" (Fptiw2). This thought can be read as Fern's early awareness of the significance of linking pupils' role-taking compatibly with their existing experience.

Three lessons later, she described her understanding:

[Drama] activity can proceed more smoothly because [I] can understand pupils' psychology more and predict what might happen in the classroom. So my curriculum design and explanation can be more suitable for pupils' needs (Fptdw2).

In week 7, after some weeks' practice, Fern learnt to establish the linkage between pupils' knowledge and the teaching task, which resulted in her successful teaching in week 7, as the following dialogue shows.

R¹³: How would you identify the effective points in today's teaching?

F: Concentration! That is, this story kept their attention.

R: What did you do so you were able to catch their attention?

F: To draw their attention, I think they like this story very much because it is quite close to their experience. (Fptiw7)

Fern understood that it was because the story she designed relevant to her pupils' experience and their interest in acting. She also learnt from experience that understanding children's prior experience is central to classroom practice.

In week 8, Fern clarified two reasons for unproductive teaching. Firstly, pupils lacked acting-out experience and forum theatre technique was too

¹³ R signifies the researcher, the interviewer, of this study. F signifies Fern, the interviewee.

difficult. Secondly, she indicated that the dramatic tension built was not strong enough to induce pupils' participation. She said, "they [pupils] couldn't feel the way the character feels, so they couldn't have a real participation" (Fptiw8). These observations accentuate the importance of teachers' and learners' artistic quality in drama integration, which will be discussed in section 8.4 and appendix 7.

The recurring reflections exhibited so far show Fern's growing understanding in bridging her teaching with pupils' established knowledge or artistic experience. She learnt that pupils would be interested and motivated once the linkage between pupils' prior knowledge and the characters or the issue in drama is bridged; and as a result, they would engage in learning. Wehlage, Newman & Secada (1996) describe this knowledge, in-depth understanding and elaborated communication as disciplined inquiries in achieving genuine learning. It is the base for constructing new understanding. However, this knowledge from drama can be verbal, intellectual, emotional, and physical, but is not limited to the intellectual (as in the theory of authentic achievement).

Learning from her success (w7) and mistakes (w8), Fern accordingly bridged pupils' experience with the character of the story by putting them in someone else's shoes. She asked her pupils to imagine 'as if' the character were one of their classmates. She took on a facilitator's stance (Morgan & Saxton, 1987) to offer help: "if he (Darcy) were someone in our class. About this boy, what do you feel? ...What do you feel about him? Or about him, what kind of action you would take. Yes. Let them think in this direction" (Fptiw9-1). By doing so, Fern scaffolded the gap between the learning content and pupils' experience so as to invite their intellectual contribution about the issue explored. What she did was to connect learning with pupils' real experience and assisted them in constructing knowledge. She attempted to pursue pupils' depth of understanding of the matter taught through questioning, aiming to generate substantive conversation. Fern's practice gave evidence of her acknowledging pupils' experience.

As presented, Fern's knowledge of scaffolding learning tasks with pupils' prior knowledge or their capability level was formed as she proceeded

to make sense of employing drama as an educational tool. This became part of Fern's practical knowledge developed from her drama-integrated experience, as stated earlier (§4.4.1). This result confirms that acknowledging pupils' knowledge is a key theoretical concept for using drama pedagogy (§4.2.3.6). It also implies that the change of pedagogical focus in Fern, as will be discussed (§9.1.2).

(II) Linda's Practice: Linda, like Fern, was challenged to come to grips with pupils' prior knowledge. In week 2, Linda aimed to teach the importance of communication. She was a facilitator, the messenger of an invisible bridge, hot-seated by pupils. She considered the hot seating activity as unsuccessful due to the absence of linking the invisible bridge and the intended teaching, communication, in the beginning of the lesson. She indicated that this link "should be a point to deal with earlier" (Lptiw2). Being intrigued by Linda's lesson plan, I/researcher inquired into her hot-seating activity. She replied, "I was testing. I wanted to know if my pupils could handle that" (Lptiw2). However, her 'experiment' seemed to ignore the link between her pupils' prior knowledge and the learning activity. I recorded that she "overestimated pupils' artistic provision at an abstract level" (Rfnw2). In fact, this was her pupils' first encounter with an imagined world. Linda's case confirms that teachers need to consider learners' artistic provision, as Fern's data showed. Probably, Linda's decision may have been because she was inexperienced not only in teaching but also in using drama, so she did not take pupils' artistic ability into account. Otherwise, many of us would consider what Linda did as too challenging especially for pupils who had little drama experience.

Week 6's lesson aimed to teach patriotism referring to the fact that the French were forced to surrender their land to Germany during the Second World War. She accounted for pupils' lack of involvement because "they couldn't quickly recognise that kind of feeling [patriotism]. It requires a situation for them to experience" (Lptiw6). Without providing the context in which pupils can draw from prior knowledge, they could not be involved in the learning process, as Linda expected. Consequently, pupils in role as journalists did not sensibly interview the Frenchmen played by other pupils in a press conference activity.

In week 7, Linda argued that in order to make the character 'May' relevant to students' own experiences, it was necessary to cut down the storytelling part and spend more time on facilitation. She suggested the following questions: "What happened to May? What could May do to solve her problems? Then, we hope to be able to bring students back (to the topic)" (Lptiw7). Week 7's lesson aimed to encourage pupils' creative expressions through storytelling and to teach how to write a composition about personal change. Linda's criticism sought to emphasise the latter objective. As shown, she gradually recognised the significance of relating teaching content with children's existing knowledge.

In week 8, Linda stated that teaching was not progressing as she expected because of pupils' lack of artistic preparation. She said,

our students were not used to performing in the middle of the stage yet... today was completely open, that is, allowed students to act out the ending by themselves entirely. That is, nobody led them. They needed to think of their own ways. (Lptiw8)

This lesson was not successful as a result of her pupils not being familiar with the conventions used, and lacking 'performing' and thinking-in-action experiences (Ltiw8). Same as Fern, Linda understood that teachers' intervention and their evaluation of pupils' artistic readiness were essential in integrating drama (§8.1.2 & appendix 7). To amend this lesson, she took an extra lesson to make sure pupils got involved with the issue intended (Lptiw9).

In week 10, Linda asked volunteers to be in the role of friendship experts in a press conference to tackle how to communicate well with others. She pointed out that she could have handled her teaching better, if she had approached it differently. Aiming to connect with pupils' experience, she realised, "...I think in this activity, I think I should use voting because this can be associated with their prior experience" (Lptiw10). She continued, "Everybody considers the four persons you want to interview first" (Lptiw10). She explained further,

That is what you want most - the four persons that you want to interview most. You have some reasons why you want to interview them. Then when you think of why you want to interview them, actually, that is, the question you want to ask later, actually, you have thought (about the questions) (Lptiw10).

Linda's scaffolding attempted to draw from learners' knowledge in support of their self-understanding about the world surrounding them. The above words suggest that Linda examined her practice from the perspective of learners, as an educator who believes that children have plenty of knowledge before they start formal schooling. In other words, an observed conceptual change was that Linda gradually considered the child as the centre of her classroom practice, as shall be elaborated later (§9.1.2). Though Linda did not fully carry out this concept during my observation, her awareness in this matter can be a start to bring about changes, as Fullan & Stiegelbauer (1991) advises.

(III) **Fern and Linda:** As the findings show, from being unaware of the pupil's prior knowledge, Fern and Linda moved forward in recognising such knowledge in classroom practice. They also realised that linking teaching materials with pupils' prior knowledge was a main factor in succeeding in integrating drama. Fern learnt this from her stumbling experience in the early weeks and put it into practice in structuring in week 7 and carried out this principle in weeks 8 and 9. Although Linda repeatedly acknowledged the same teaching concept in weeks 2, 6, 7, 8, and 9, she was not able to put this concept into practice, as Fern did. This means that their change was conceptual. This result to some extent challenges Wagner's (1987) claim that teachers frequently think in circles without equivalent action to resolve problems.

The case teachers' knowledge of pupils was improved by solving the above challenge. Their change concurs with Kagan's (1992) review analysis that understanding students is one of three main requirements of a novice teacher. The understanding gained emerged out of encountering drama-integrated challenges. They developed their strengths to practise better, as Britzman (1991) indicates that practice makes practice. At the same time, their practical knowledge, in Elbaz's (1983) term, of integrating drama was formed.

In addition to acknowledging pupils' existing experience in integrating drama, Fern and Linda began to carry out this concept as one of their 'developed' educational principles. Their professional development is mirrored in Chen Kuo-Tai's (2003) one-year study of a Taiwanese novice teacher's practical knowledge. He discovered that teachers' recognition of

pupils' prior knowledge is one of the teachers' key developmental areas in general pedagogy.

This finding (§7.3) confirms that acknowledging and linking with learners' prior understanding is crucial for drama to evolve (see §4.2.3.6). It also agrees with the child-centred concept required in drama integration (§4.2.3.2) and Taiwan's new schooling (§2.3.2.2 &), which is discussed later (§9.1.2). As this discussion showed, not only teachers' knowledge of education but also that of drama pedagogy can be enhanced through using drama. The implication is that integrating drama can result in enhancing teachers' professionalism. Having noted that the theory and practice of the Taiwanese new schooling is closely matched with that of drama integration (§2.3.3.2), this suggests that applying drama pedagogy can potentially enhance school development and accordingly implement the new curriculum.

7.4 Classroom Order

- 1.) Classroom order appears to be a recurrent theme while interviewing both teachers. This result agrees with the preliminary finding that it was teachers' main concern about using drama pedagogy (§5.4.1). The occurrences of this challenge were more apparent in the first half of Fern's interviews, whereas Linda revisited this topic less often. However, Linda struggled to deal with this challenge due to her high control of pupils' behaviour in general teaching.

2.) As a corollary of the challenges in the classroom practice, the case teachers mutually pointed out that the classroom order in a drama-applied classroom was different. They explained that it is necessary to lower the standard since drama involves pupils' contributions.

7.4.1 Classroom Order as a Recurring Issue

The question of classroom order was raised repeatedly, not only by Fern but also by Linda. This finding is congruent with Kagan's (1992) analysis of 40 learning-to-teach reviews, which describes classroom discipline as one of the main tasks for novice teachers. It also validates Chen's (2003) study which concluded that classroom management is one of the particular aspects by which a beginning teacher may develop knowledge.

(I) Different Classroom Control: The case teachers had different levels of managing classroom order. Fern appeared to be moderate. For her, the quality of the classroom order would not be an issue as long as learning occurred (Fpreri). After the trial lesson, she, again, indicated that she could accept pupils' noise with a view to "making the teaching situation better" (Fptiw0). Later, she repeated the same statement (Fptiw2).

On the other hand, Linda seemed to maintain high classroom control. She stated, "I greatly emphasise pupils' order in class' (Lpwgm; Lpreri). Later she described the manner she worked with pupils: "Actually in our class, generally when I teach, I will be very angry if they speak" (Lptiw1). This frequent control of pupils' order can be explained as the influence of her prior experience and knowledge. This knowledge is widely described as one of the influences in developing teachers' practical knowledge (Elbaz, 1983; Chen, 2003).

There are various experiences which possibly shaped Linda's view of classroom order. Firstly, it was shaped by her teacher-college education, as can be seen from the extract below:

[we] talked about a strong emphasis on classroom order problems. Among the teaching concept I learnt from the teacher college, as long as [I] controlled pupils' focus [concentration], this [controlling] could make sure to transmit the information intended. Traditionally, it is considered that the students whose eyes are not on the teacher are not concentrating. [They] cannot learn well. This concept exists in my current teaching experience. Always there are some students missing their learning opportunities because they were not looking at me. This is a very pitiful thing (Lpwd).

Secondly, this view was possibly reinforced as a result of the training she received in student teaching, as stated earlier (Lptiw6). Thirdly, her emphasis on classroom order is potentially influenced by her preconception that using drama pedagogy is chaotic (see §8.3.1). Fourthly, another likely factor, which resulted in Linda's high expectation of pupils' behaviour, was her family education, which imposed an extremely high standard of achievement. She indicated that it had

high, high, high demands. If you [I] get 99 [out of 100] in an exam, my family will ask why you [I] did not get 100. They will not tell [me] that you are [I am] good by getting 99. If you are [I am] the second of the

class my family will ask why are you [am I] not the first of the class (Lptiw3).

In week 9, I recorded in my fieldnotes,

Linda took 11 minutes before she put the gossip circle into action. She frequently reminded pupils to behave while facilitating what gossip is and explaining how to proceed with the gossip circle. Again, she also asked pupils to be quiet during the 4-minute gossip activity. Why? (Rfnw9)

It was observed that Linda habitually examined pupils' social behaviour both inside and outside drama. A high standard in classroom order recurred. It Linda's case implies that teachers' earlier formal educational training, as well as family education and expectations, influences their pedagogical concepts. However, Fern's interviews did not offer information in terms of the association between her prior experiences and her classroom order.

(II) The Classroom Order Issue Recurred: As noted (§6.3.1), the classroom order issue was less repeated in Linda's interviews. Firstly, this could be because Fern used more TiR related conventions than Linda, or Linda ignored this issue (see §8.1.1). This highlights the interrelation between drama and pedagogy, as discussed later (§8.1 & §8.3.1). Secondly, this was probably associated with the difference in the standards set by the teachers for pupils' behaviour. Fern did not seem to have a high control of pupils' discipline so she encountered this problem more than Linda did.

Linda' Key Challenge: Though the interview with Linda contained less narratives relating to classroom order, this does not suggest that this issue was a less challenging matter for her. In fact, Linda prioritised the lowering of the standard as a key challenge. She said, this was "quite a big challenge" (Lpreri) due to her worry that she would "probably interrupt the drama to take care of pupils' order" (Lpreri) when pupils were too noisy. Linda endeavoured to refrain from over-emphasising pupils' order.

In fact, Linda had engaged in this issue since she started integrating drama. As she said, "that classroom order problem, so I tried today. I really tried. You have seen it. I didn't directly stop and blame them when they were noisy" (Lptiw1). She even attempted to "completely hand over the order issue to students" (Lptdw3). Again she succeeded in not taking up the pupils' order

issue, in her words, “I think I have achieved one task today. That is, I stood for a long time not blaming pupils (She laughed)” (Lptiw4). The interviews showed that Linda made an effort not to watch over pupils’ order as she would have done in her teaching so as to avoid too much intervention in pupils’ activity.

Linda’s endeavours revealed that she tended to be more tolerant of classroom disorder. In week 1, she managed to regain pupils’ attention by lowering her voice when she told the story (Lptiw1). Similar attempts occurred in weeks 3 and 4. Exceptionally, however, in week 7, Linda stopped the lesson to retrieve her control of the classroom when pupils played with those sitting outside the storytelling circle. In reply to my question “What would you do if you wanted to continue the lesson without stopping it?” she answered, ‘I will say, ey (erm), it is strange, why do those people play tai chi¹⁴ in the audience seating area, sort of like this...’ (Lptiw7). Linda’s answer affirms that there are other possible solutions, apart from stopping the lesson, but she approached this classroom order issue in a manner that she was used to, “stop the lesson” as in week 1 (Lptiw1). These stated occasions in which Linda struggled to act upon her general order practice explain why she was so concerned that she might not be able to handle role-taking well (see §8.1).

In this finding, Fern’s and Linda’s practices demonstrated that it is more challenging to use drama pedagogy when teachers have a high control of classroom order. In other words, a lower standard is favoured while integrating drama, as discussed shortly.

7.4.2 A Lower Classroom Order is Necessary

The finding suggests that both teachers lowered the standard for classroom order. As already noted (§4.2.3.6), teachers share power with pupils in a drama-integrated classroom; this does not suggest that they let pupils get on with learning by themselves. On the contrary, as Toye and Prendiville advise, teachers “must never let go” (2000, p. 54) but carry out their professional commitment to manage learning and pupils’ behaviour. The authors indicate that teachers need to remember what they normally do while applying drama

¹⁴ Pupils acted out the people in the park at this moment of storytelling.

pedagogy. This reinforces that disciplines and rules are necessary, but quietening down pupils is not encouraged since learners' commitment is constantly required. In this sense, if 'keep silent' is a virtue in general teaching, it is necessary for teachers to modify such classroom order standards while integrating drama.

The case teachers understood the need to lower the standard of classroom order. Fern pointed out that the standard while drama was used "is different from the general order standard" (Fptiw3). She elaborated that "the [drama-integrated] teaching, which needs discussion and practice, must be noisier. So the order standard needs to be lowered. If it is lecturing ... the order requirement is relatively high" (Fptdw5). Similarly, Linda indicated, "the requirement of pupils' order can change because of the learning content" (Lptiw4). She explained that

while integrating drama, [we] ought to give students enough space to express themselves. The order issue at this time seems to be not so important. Because the purpose of order control is to let students contribute, in this kind of teaching, even though students are very noisy, [this] does not mean they are not concentrated. Maybe on the contrary they are too concentrated so they are noisy (Lptdw0).

With this concept in mind, both Fern and Linda lowered their classroom order standards to encourage pupils' holistic involvement. As they opined, a different standard was required in a drama-integrated classroom, quite distinct from that of a general classroom. Therefore, initiating such changes in classroom order proves importance of the teachers' willingness and attitude in using drama (§7.1)

7.5 Conclusion

As this chapter demonstrated, teachers were pedagogically challenged in attitude (§7.1), theory (§7.2), and practice (§7.3 & §7.4), which agrees with the contextual analysis put forward in chapter 2. Initially, this analysis revealed that a teacher's attitudinal change is helpful to start using drama. Secondly, it underlined the necessity of treating drama as being equally legitimate as other teaching strategies. This general hesitation was reflected in the reluctance of the two case teachers to use drama to generate learning. This emphasises that a teacher's conceptual change is essential to apply drama as a tool of teaching.

Thirdly, teachers will have to learn to value pupils' prior knowledge. This suggests that teachers are required to modify their developed educational concepts to those required in using DaP. Finally, the finding indicates that lowering the standard for classroom order control is indispensable. A conclusion drawn from research question 2 is that teachers are required to modify their theory and practice about education appropriately for using DaP.

Chapter 8 Artistic Challenges in Employing Drama as Pedagogy

8.0 Introduction

This chapter aims to answer the third research question: what are artistic challenges faced by teachers in employing DaP? In accordance with the study of Taiwanese drama education in chapter 3, findings reveal that teachers would come across artistic challenges in integrating drama, as confirmed in chapter 6. This chapter attempts to examine closely teachers’ artistic challenges. It examines teachers’ artistic challenges under four headings: the connection between drama and education, preconception of drama, preconceptions of drama education and teachers’ artistic preparation

8.1 Connecting Drama with Education

- 1.) Data show that the case teachers’ artistic challenges were intertwined with their pedagogical issues. The challenges related to Fern’s use of role-taking and dramatisation came to light in the first research period when the question of classroom order appeared. A similar linkage also appeared in Linda’s teaching, particularly, towards the end of the first research stage. These concurrences point out that both teachers’ drama pedagogical challenges were significantly associated with their general pedagogy.

2.) Findings show that the case teachers did not intervene due to the drama role they took on. Fern was well aware that her role-taking as a teacher who coordinated a meeting did not endorse her legitimate power to question pupils who were in role as experienced teachers proficient in managing pupils’ frustrations. Similarly to Fern, Linda believed that she should not intervene in pupils’ tasks when she was in an equal role to her pupils. This occurred when she was in role and out of role in weeks 3, 6, and 8. Their similar response is potentially associated with the dramatic culture they received, which separates drama and pedagogy (§3.1.2.1).

8.1.1 Relating the Artistic Aspect to the Pedagogical Aspect

The concurrent teachers’ challenges in general and drama-related pedagogy highlight the interdependence of these areas in integrating drama. This

finding supports my argument that a balance of these two areas is important (§4.1.4). It underlines that teachers connect artistic and pedagogical aspects are essential to using drama effectively. In other words, drama integration calls for a good quality of general pedagogy, both theoretical and practical, to enhance the use of drama. In the same way, it requires teachers' good artistic preparation to support their general pedagogical practice.

However, this mutually dependent relation is not emphasised in the current literature. The potential reason can be that the debate of method and subject has been the prominent discourse, which resulted in overlooking this area. Though this area is never regarded as a main concern in the literature, yet educators such as Neelands (2004), O'Neill & Lambert (1982), and O'Toole & Dunn (2002) advise teachers to evaluate both pupils' social and artistic abilities while applying drama.

Pupils' Responses: As stated, Linda did not use role-taking as much as Fern did (see §7.4.1). My interpretation is that was possibly due to her difficulty in bridging social and artistic aspects in using drama pedagogy, namely, pupils' order and her role-taking. She indicated that she "can get out of role more easily" to take care of classroom order but she was worried that she "cannot assume the role easily" (Lptiw1). This constraint explains why she applied role-taking related conventions less. Few weeks later, to explain why pupils called out "you are the teacher" when Linda was in role (Lptiw4), she said, "erm, because sometimes, sometimes, pupils wanted to talk to you intentionally, then wanted to –Yes, you are she [the teacher], you are she!...today I deliberately ignored it" (Lptiw4). In fact, before her role-taking, a few pupils loudly pointed out that "teacher is going to lie to us again" (Rfnw4). Linda ignored this reaction to continue her role-taking.

As a researcher, I was intrigued by the way she dealt with pupils' responses; I recorded "Linda intentionally ignored pupils' actions, why?" (Rfnw4). Many of us would agree that a drama teacher would consider pupils' actions as indicators of their involvement. Linda did not handle this issue, possibly due to her inexperience in using drama. Moreover, her drama-integrated practice is shaped by her existing concepts of drama, as will be discussed shortly (§8.2). This suggests that Linda was potentially influenced

by the cultural sense of drama, as not associated with pedagogy but performance (§3.1.2.2), so she did not read the pupils' response as a sign of suspending their disbelief in an imaginative world. This finding implies that understanding the artistic-pedagogical interrelation is particularly important for classroom teachers who are from a culture, like Taiwan, which relates drama to pedagogy weakly.

8.1.2 Teachers' Intervention

The finding revealed that the case teachers did not justify their intervention inside drama. As already discussed (see §4.2.3.6), it is described more as a responsibility than as a right. This result agrees with my argument that teachers need to understand the theoretical underpinnings required in using drama pedagogy, as proved in this case. This reveals that conceptual changes are required from the side of teachers when their embedded concepts do not match those considered necessary in using drama, which is verified later (§9.1).

In week 2, Fern did not intervene when pupils were not able to form a panel to discuss the intended topic. She considered it inappropriate due to the dramatic role she was in. She said, "because my role was the presenter, that means my role is more parallel [to the pupils]. [I was] even in a role to invite them to come so I could not control their order in that situation. I could ask them only to discipline themselves¹⁵" (Fptiw2).

Similarly to Fern, Linda refrained from intervening while pupils needed her guidance in week 6. She assigned pupils' roles as journalists to interview the Frenchmen who had lost their country in the Second World War while she was in role as the press conference coordinator. Since she had not established pupils' roles and clarified the tasks assigned, they could not propose useful questions. Linda explained: "because I was thinking I was the coordinator at that time, I needed to respect the people who asked and the people who answered" (Lptiw6). Later, she further stated that she wanted her pupils to have the experience of being "here and now" (Lptiw6), hence, she did not intervene.

¹⁵ Fern was in role as a coordinator who organised experienced teachers who were pupils to contribute as to how to help teachers to manage pupils' frustration.

Though Fern and Linda were conscious of the power relationship between their roles and those of the pupils, they did not connect their real-life role as a classroom teacher with that in the drama as a coordinator. Both of them disregarded interrelating drama and pedagogy. Though, teachers have dual roles while using DaP, their underlying mission is to teach; the dramatic roles that teachers take on are the medium of teaching, which can be operated either to handle discipline problem or to facilitate pupils' thinking. This result justifies an earlier argument that teachers are artistically challenged since perceiving drama-as-pedagogy is culturally unfamiliar (§3.1). Therefore, DaP only succeeds when a teacher retains the role as a teacher, whether he/she is in or out of role in drama. However, the case teachers refrained from intervening, not because they intentionally separated drama from education, but the idea of using DaP was not rooted in their minds.

As already discussed, using drama as a pedagogical method is based on the effectiveness of connecting drama and pedagogy. In this sense, teachers who apply DaP need much more than the knowledge of drama and education. Of prime importance, teachers need to know how to establish a strong connection between the two elements. This applies not only to teachers whose culture is less ignorant about the utility of DaP, but also to anyone who wants to use drama.

8.2 Preconceptions of Drama/Theatre

- 1.) Findings indicate that the case teachers' use of DaP is restrained by their preconceptions of drama. Both teachers attempted not to reveal that drama was used for learning in the first few weeks. In sequence, teachers had difficulty in engaging pupils because the students were unaware that drama was being used as pedagogy. Their matching action was probably influenced by the cultural sense of drama/theatre as an art form. This indicates the necessity for teacher educators to tackle and evaluate teachers' preconceptions.

2.) Data also show that Linda's drama integration was restricted owing to her preconception of drama as a performance. In the literature, drama is described as episodic (Bowell & Heap, 2001; Neelands, 1984; O'Neill & Lambert, 1982), whereas she considered that it could not be broken down. Likewise, Fern also discovered that her colleagues who observed her lesson treated her storytelling as a

production, rather than a learning process. Hence, these data repeatedly confirm the argument in chapter 3 that teachers are artistically challenged since, to them, drama is regarded as an art form.

8.2.1 Drama is Fictional

The case teachers intentionally covered up the relation between drama and education. Fern perceived drama as something concealed, so she attempted not to reveal to her students that drama was being used as a learning tool. She said, “I hope they don’t know [that drama is used], and then they are not conscious that they are learning” (Fptiw1). As a consequence of not revealing to the pupils that their experience was purely fictional, Fern found it difficult to engage them in the first three lessons. In week 3, her pupils’ engagement started to change after she disclosed that drama was a learning tool. She observed that her pupils appeared readily to accept her role-taking as true. This change in attitude was opposite to that of week one (Fptiw3). She indicated, “they are more willing to cooperate” (Fptiw3) and “It is very obvious. [They] will not question your [Fern’s] character” (Fptiw3). Moreover, as a result of informing the purpose of drama, she shared that “they are easily engaged in the situation I planned” (Fptiw3). This outcome concurs with what Heathcote (1984) advises that pupils can engage more once they know where they stand, confirming that drama requires pupils’ cooperation. Therefore, Fern’s case underlines that it is essential that pupils are aware that drama is a medium of learning.

Similarly to Fern, Linda also refrained from disclosing the fictional nature of drama. In weeks 3 & 4, she deliberately ignored pupils’ responses about her role taking. Possibly, she tried not to expose this feature of drama. As a consequence of such cover-up, Linda’s pupils regarded her role taking as cheating. One pupil described her drama-integrated experience as “faking” and “using lying to teach us” (LS1gi). Another pupil identically illustrated that “teacher keeps lying to me” (LS2gi). He said he “can’t stand it” because he felt that “[what] teacher [did] is like hiding something”. Interestingly, he wanted me to pass on a message to “tell [my] teacher not to lie to me” (LS2gi). The other pupil was confused and she perceived the way Linda used as “a special way... It feels like lying but it is not lying... you can’t say it is complete lying,

because it seems that our teacher is not lying, but just feeling a bit strange” (LS6gi). Such responses indicated that they were puzzled. They expected Linda to work with them authentically.

The concerns aired by the pupils concur with that of Heathcote who reminds teachers to retain an authentic attitude while working with pupils. She avowed that the two aspects of pupils’ responses, both authentic and unauthentic, “have to be dealt with immediately, and cannot be shelved or ignored” for creating an authentic climate (1984, p. 181). Two features of being an authentic teacher are “seeing students as they really are demonstrating themselves to be” and “being interested in students as they represent themselves to be” (Heathcote, 1984, p. 175). Pupils were understandably less involved when their needs were not being taken care of. To avoid confusion, Heathcote and Bolton advise that the ‘as if’ frame “must be introduced early” (1995, p. 25). In any case, the mutual understanding between the teacher and students can lead to successful contracting and pupils’ willingness to work inside an imaginative frame that is not real, but which can be made as if real.

The reasons behind the reluctance of the case teachers in disclosing the illusion of drama/theatre can be traced to the influence of historical and cultural definitions of drama as an art form (see §3.1.2.2). The portrayal of drama as fictional appears to contradict the notion of theatrical performance, in which both the actors and audience know that what happens on the stage is unreal but neither of the parties would expose this fact during a performance. Very differently, while using DaP, pupils need to clearly know if they are inside or outside drama (Toye & Prendiville, 2000; Winston & Tandy, 2001). This is because a mutual understanding is a precondition for both teacher and students to work in drama. Furthermore, teachers ought to examine, constantly, whether pupils understand the changes between fictional and real worlds in order to encourage their reflection on the connection between drama and reality. This repeats that it is necessary that teachers understand the theoretical concepts underlying drama pedagogy, as has been argued (§4.2) and confirmed (§8.1.2). At the same time, this also highlights that to support their practice, it is importance that teacher educators recognise teachers’

preconceptions of drama and the difference between their current beliefs and those required in using drama pedagogy.

8.2.2 Drama is an Art Form

Having previously pointed out that the teachers' understanding of drama was shaped by the cultural image of drama as art form, this analysis aims to discuss this issue mainly drawn from week 7's data.

As mentioned, Linda stopped the lesson in week 7 to reclaim the control of classroom (§7.3); she offered an alternative method to my question: "If you did not stop story telling activity to take control of the order issue, what could you do?" She answered that she would point out to the pupils that they should perform inside and not outside the storytelling circle, so as to regain their attention. Her solution reveals that she regarded storytelling as a production. Actually, this response is in accord with the conventional view of drama (see §3.1.2.2).

Earlier, in Linda's first storytelling activity, I/researcher observed that pupils had been playing with those outside the storytelling circle, not long after the bridge was formed. In fact, Linda noticed that pupils had difficulty in holding the bridge half way through the activity so she encouraged the bridge-pupils, "Hold on for a moment more, bridge [pupils], come on, come on" (Rfnwo). She confirmed, "actually, I knew they were very tired at that time. I wanted to tell them. Hang on a bit more, hang on a bit more. We are nearly there" (Lptiwo). As a researcher, I was intrigued by what Linda did, having five pupils to form a bridge and wavy water for nearly 8 minutes out of an 8.5-minutes' storytelling. I have been thinking, "why has the same pupil acted as the bridge for so long? Did she do this deliberately or not?" (Rfnwo).

She stated that her purpose of using storytelling was to physicalise the activities around the bridge. I/mentor made it clear in the post-teaching interview that an exchange of pupils could invite wider participation that matched her objectives. I/mentor also pointed out that it was not easy for those pupils who acted out the bridge and water. To understand her pedagogical decision, I/researcher asked, "You had the same pupils act as the bridge for quite a while. I saw them struggling to continue. Is it possible to change the bridge [pupils]?" (Lptiwo). Linda replied "Erm, actually- I don't

know. In the beginning I was- I thought I could not, but now I think it over, it seems ok” (Lptiw1).

Linda’s existing concept seemed to consider drama as something which should not be broken down. I/researcher nursed a question in mind, “what made her handle this matter in this way?” (Rfnwo). My thought was not confirmed until six weeks later. It was in week 7 that Linda used the storytelling technique a second time. She made an identical decision to have a pupil to act out the character May for more than 19-minutes. On my researcher’s indication that this was a repeated conduct, she explained, “I think by using the same person to be May, gives pupils a focus ...[if she had different pupils to play May] I felt it is more like - the story will have the sense of disconnection” (Lptiw7). Linda’s accounts suggest a perception of drama as continuous and uninterrupted which reflects the cultural image of drama as a performance.

Nevertheless, Linda’s view of drama here appears contradictory to the notion that drama teaching is “a sequence of linked episodes” which can be explored from a wide range of perspectives in time, presence and role (Bowell & Heap, 2001, p. 116.). With this characteristic, students can move in and out of roles without losing engagement in the dramatic context (Neelands, 1984). Understanding that drama is an episodic process in which teachers seek to create learning opportunities is apparently new for Taiwanese teachers due to the embedded perception. This prevented Linda from engaging different pupils to act out the same character.

In contrast to Linda’s strategy, Fern involved different pupils to act out the same character in week 7. She affirmed that pupils were able to “accept the role changes easily in storytelling” (Fptgmw7). The reason why Fern adopted a different strategy can be associated with her TiE experience in Teacher College. She shared her prior drama experience, “we directly presented a play, then interrupted it, then there was a problem for pupils to solve, like that” (Fpreri). Fern understood that drama/theatre could be episodic since it is common that actors step out of their role to work with the audience in a TiE programme. As Fern’s case suggests, teachers’ understanding of drama is central to

integrating drama. This equally indicates that teacher training in this aspect is necessary, for which further evidence will be provided later (§8.4).

Moreover, Fern realised that her colleagues who observed her storytelling teaching considered drama as production. After hosting a post-teaching meeting with them, she told me “most teachers do not understand what we are doing. They regard drama as performance” (Fptiw7). This traditional view of drama harboured by some of the teachers became apparent to me during the few-minute in the beginning of the meeting. The first question to me/mentor from a teacher was a suggestion. The teacher said, “You can put up some props, some make-up and few rehearsals then they can perform better” (Rfnw7). Some of them opined that I could help the teachers to better the performance. My interpretation was that they evaluate Fern’s lesson as a production.

In an interview later with Cindy, she was surprised how drama could be used to promote learning. She stated, “In the past, our interpretation of drama teaching was completely different from what I felt today” (Caiw8). This again brings to light the culturally embedded concept of drama shared by many teachers. Findings presented so far repeatedly confirm that teachers’ preconceptions of drama appear in conflict with the usage of DaP.

The discussion reached in this finding pointed to teachers’ view of drama integration as being strongly shaped by the cultural view of drama/theatre. This result is consistent with the key argument that teachers are artistically challenged, as proposed in chapter 3. This underlines the importance for Taiwanese teachers to identify the differences between what they believe and the necessary concepts required in using drama pedagogy. Considering that teachers’ preconceptions would influence their practice (Elbaz, 1983; Britzman, 1991), teachers’ induction is crucial before integrating drama.

8.3 Preconceptions of Drama Teaching/Integration

1.) Data show that the case teachers were influenced by their existing perceptions about using drama. On one hand, using drama as an educational tool appears new since these teachers had no experience in this area. On the other hand, it was not new because teachers had preconceptions acquired from their prior training

and from the societal beliefs. With a strong view of the typical image of a teacher inside them, Fern and Linda were concerned for their authority in the class and their pupils' behaviour in the event of integrating drama¹⁶. According to Fleming (1994), these misconceptions are often based on their knowledge derived from the experience of theatre and children's dramatic plays.

2.) Fern considered drama as something different from general teaching. She believed it to be more time consuming if utilised DaP. However, as she gained experience in using drama, it ultimately generated a new understanding in her about drama pedagogy. This finding brought to light the ignorance of the teachers about the influence of societal, cultural and training factors in shaping their concepts of drama integration. This phenomenon agrees with Lortie's (1975) research which indicated that inexperienced teachers can identify the influence of the schooling received before they became teachers, but possibly many of them are not able to recognise this. This, as the previous finding in 8.2, confirms that teachers are artistically challenged in using drama pedagogy.

8.3.1 Chaos Occurs

The case teachers had a preconception that it was difficult to handle classroom order once drama was integrated. Fleming describes this worry, "control breaks down" (1994, p. 67), as one of the common problems confronted by experienced as well as by inexperienced teachers. Fern's concerns typically agreed with this review. Before the research, she expressed concern that pupils might be too excited and too difficult to calm down (Fpreri). Similarly, Linda believed that "I supposed that it was quite difficult and pupils would go mad! ... could not bring them back [to reality]" (Fptiw1). This explains why teachers are generally anxious about the order issue, as the preliminary finding showed (§5.4.1).

Fern's worries did come true. She recorded that "the activity process was very noisy and chaotic and I constantly attempted to maintain order, but pupils' concentration was still not focused" (Fptdwo) and "pupils were over

¹⁶ An auxiliary analysis (appendix 8.) discovered that the factors affecting the pupils' behavioural change were directly associated with their understanding of drama and the freedom given to them, by drama pedagogy, in expressing themselves.

excited. They could not calm down to continue the following teaching¹⁷” (Fptdwo). As discussed later, this outcome might be a result of loosely bridging the pedagogic and artistic aspects while applying drama (§8.1.1) and pupils’ dramatic experience (appendix 7). If the above situation recurred, Fern said that she would repeat the same teaching after the drama integration (Fpreri). Her response suggests the lack of confidence in using drama due to the difficulty of handling pupils’ classroom discipline, which will be discussed shortly (§8.3.2). As presented, Fern was insecure if drama was integrated.

Fern was also concerned that the students may not behave properly, disrespecting her position as the teacher in otherwise formal occasions owing to the “confusions of role taking”, the shifts between her dramatic role and professional role (Fpreri). Heathcote (1984) describes this challenge as “decision-making and leadership”. It is one of thresholds that concern teachers, including noise, space, size of grouping, evaluation and standards, and teaching registers. In Fern’s case, she did not feel comfortable if pupils’ called her by the name of the characters she played. She felt that her professional identity or leadership was at risk when pupils did not respect her as a teacher outside the classroom. Her response suggests that she regards herself as the authority which associates with the Chinese cultural image of teachers who are highly respected (see §2.1.3 & §2.1.4). However, when pupils addressed Fern through the names of the characters she role-played, it could denote something different. It could possibly due to the fact that they liked the character she played or they found it interesting to call her by such name. It is also likely that pupils wanted to embarrass her by calling such names. Still, this seems highly unlikely.

Linda shared Fern’s view that maintaining pupils’ order in a drama-integrated classroom would be demanding. She raised her doubts before she started applying drama: “what worries me most is ... to use this method [drama] to teach. They [pupils] will become chaotic” (Lpwgm). She noted that

¹⁷ This teaching can mean either the teaching right after the drama activity in the same lesson or the next lesson in which drama is not applied.

I thought about whether such [drama-integrated] lessons would influence the general discipline and order in the class. Especially, corporal punishment is absolutely not going to happen in my class. Sometimes verbal order cannot stop students' inappropriate behaviour such as talking, looking around and playing with small objects ... [I] worry that once drama is used, students' minds might fly away (Lpwd).

She later reiterated the same worry in the pre-research interview.

What I cannot stand is that pupils are noisy when I teach. But I think this kind of thing will happen in drama teaching because sometimes kids will be carried away. Um, I feel this for me is a quite big challenge. Moreover, I am very worried that I will possibly stop the drama to manage pupils' order when I am in that kind of situation (Lpreri).

Toye and Prendiville describe Fern's and Linda's concern as "a breakdown of discipline" (2000, p. 55). Their identical concern ratified Lin Yet-Sien's (2004) finding which identified this concern as one of the teachers' difficulties in applying drama. Firstly, these two teachers' anxiety can be read as the uneasiness caused by the practice since they are used to controlling the classroom. Secondly, it is probably inherited from a commonly held cultural view embedded in education that the use of drama would cause chaos and disorder. Considering that "[c]hange is a process, not an event" (Fullan & Stiegelbauer, 1991, p. 130), it takes time for Taiwan's teachers to modify their developed habits and concepts.

The teachers' preconceptions of working in drama started to change as soon as their drama-integration experience increased. Linda illustrated her change of perception: "actually to teach this thing [drama] is quite interesting. It wasn't like what I assumed earlier. It was quite difficult, pupils would go mad... couldn't bring them back" (Lptiw1). This is because, she reminded pupils of the changes between reality and the drama. She said, "...because after the event [storytelling], [I] pull them back by saying we are back to school, we are back to school" (Lptiw1). As analysed in appendix 8, it is potential that pupils change their behaviour because drama liberates their intellectual, physical, and emotional expressions. Linda's clarification is a good example of managing pupils' potential confusion which could result in chaos while integrating drama. This importance is frequently referred to in the literature. Winston and Tandy (2001) remind teachers to define clearly the

dramatic space by marking the happening of transformations by time, place, and identity; so pupils know how to behave.

8.3.2 Drama as Something Different from General Pedagogy

(I) Fern Distrusted Drama as Pedagogy: The data reveal that Fern did not regard drama methodology as the same as other pedagogy. Before integrating drama, she separated drama from general pedagogy exactly as the culturally defined drama which disconnects drama and pedagogy. She stated in the pre-research interview, “possibly I still teach formal lessons as formal lessons, then drama lessons are drama lessons” (Fpreri). This description can be read as her doubt about using drama as a teaching tool. She worried that pupils could not understand they were learning inside drama, so she stated: “I possibly enter a role, and then I come out of that role. Then, [I] change back to classroom teacher to teach them this content. I will do it this way at present” (Fpreri). This revealed that Fern did not believe that drama could be as effective as other pedagogical tools. This thinking is, to a great extent, associated with the embedded cultural concept of drama, as already contended.

This mistrust persisted in her even in week 4. As she noted,

It is necessary to get out of the role to be the teacher, so [I] can control students' concentration, though drama teaching is to empower, on one hand, I am more used to being the [classroom] teacher to integrate the teaching content. On the other hand, [I] can control time better (Fptdw4).

Still, Fern felt more comfortable as a teacher, though she understood the benefit of using drama. Britzman describes such struggles, as Fern underwent, thus “[e]nacted in every pedagogy are the tensions between knowing and being, thought and action, theory and practice, knowledge and experience, the technical and the existential, the objective and the subjective” (1991, p. 2). My interpretation is that Fern’s unease possibly was caused by the influence of the traditional view that teachers are the authority and ought to be in control of every aspect of pedagogical decisions. Accordingly, she felt uncomfortable at sharing power with her pupils when drama was applied, which agrees with the review (see §4.2.3.6).

Fern's doubt was obvious when she used questioning, a common teaching strategy both in general and drama teaching. Neelands (2004) defines drama as a questioning medium to emphasise the interdependence of drama and questioning. Morgan and Saxton believe that this skill essential to applying DaP "must be investigated and practised" (1987, p. 70). They reinforce that more than phrasing the question, teachers are also required to handle the answer, so as to interlock pupils' responses into the dramatic context. Fern used questioning in general teaching, but not in drama integration. She stated, "I keep questioning! Let them think by themselves, but, this is the way I generally teach. Only I did not do it this way when the drama lessons were taught" (Fptiw4). Fern considered that drama and general teaching are "just different" suggests that she excluded drama from the category of general pedagogy. This again confirms the influence from the culturally shaped concept of drama.

Though Linda did not exclude drama from general teaching pedagogy, her conception was also influenced by the traditional view of drama, as presented earlier (§8.2). Possibly, this is a result that and she treated drama as an extra strategy in reinforcing her practice (Lpreri). The power issue was not central to Linda's practice possibly due to her high control of the classroom (§7.4.1).

Notes on Children's Response: In responding to the drama-integrated experience received, Fern's pupils I interviewed as a focus group declared that they learnt through drama (FS1gi, FS2gi, FS3gi, FS4gi, FS5gi & FS6gi). One of the pupils maintained that he "learnt not to lie. Tell others the truth. In this way, you build up good friendships. Not like the bear [which was] so lonely"¹⁸ (FS1gi). Likewise, Linda's pupils in the focus group also had the same response (LS1gi, LS2gi, LS3gi, LS4gi & LS5gi). One of Linda's pupils commented on the experience he received. He said, "I feel our teacher truly teaches us ...she truly, truly teaches us" (LS1gi). Both teachers' pupils asserted that they were learning through drama, while Fern did not trust drama as a pedagogical method.

¹⁸ In this lesson, Fern taught honesty with a stuffed bear as a character in a dilemma whether to tell the truth or not (appendix 9.).

Fern's separation of drama from other pedagogical methods suggests that classroom teachers would be artistically challenged by the notion of using DaP, as I argued in chapter 3. This can be traced to the social and institutionalised educational concepts embedded in teachers (Elbaz, 1983; Britzman, 1991). Such beliefs, both with regard to education and drama, can influence their classroom practice, which "are critical to teachers' development and change in role conceptions and teaching practices" (1998, p. 66). Therefore, it is essential to support teachers in recognising their prior beliefs and conception of drama.

(II) Using Drama is Time Consuming: Fern believed that drama integration consumed more time than general teaching. As Fern Said, using drama pedagogy "possibly cannot keep up with the timetable" because "you will spend more time... The time spent in general teaching is not quite the same" (Fpreri). She indicated that she "cannot think of how to handle this issue" in trial teaching (Fptdwo). Later, she repeated that "drama lessons need to build up the context, it needs a long time to do it. So the time spent to motivate pupils is longer than that spent in general lessons" (Fptdw4). Due to this concern, she and I/mentor continually discussed about how to teach as much as she would do in her daily teaching (Fptiw1, Fptiw2, Fptiw5 & Fw9-2).

Fern's view began to change as her successful experience increased. She reflected,

I have thought about how to design the lesson so it could be delivered smoothly ... to save time, then not easily to lose focus so there is still quite some time left... But this lesson actually can cover even more (Fptiw3).

This dialogue shows that drama can well serve Fern's teaching. However, she still considered drama as distinct. Her resistance to viewing drama as being as legitimate as other pedagogies is clearly shown in the following extract.

I know, but I still can't regard drama lessons as general teaching. That is, I will see drama as something different, and then see what can be integrated into a drama lesson. Its process possibly is not quite the same as a general lesson, yes! (Fptiw4)

Fern’s resistance can be portrayed as part of a process to form “personally tested practices” that are “screened through personal conceptions and subjected to pragmatic trial” (Lortie, 1975, p. 79-80).

After a few weeks’ practice, Fern expressed her changing view: “I think, it [DaP] is a general teaching method, for example, discussion, and instructing are all the same, you integrate them into teaching” (Fptiw9-2). Fern’s changes in using drama pedagogy, according to Britzman, are the outcome of the conflict of “their past and present in the process of coming to know” (1991, p. 14). In essence, drama-integration becomes the locale in which teachers’ existing knowledge of drama and pedagogy is transformed.

As presented, Fern’s preconception of drama potentially caused her resistance to acknowledging drama as a general method. This highlights that using DaP caused teachers’ conceptual conflicts with their established views of drama, which can be construed as the artistic challenge proposed. Probably the training these teachers received as primary specialists may have contributed to the prejudice in refusing to view drama as a learning tool (§3.1.2.iii). To succeed in using drama, as shown in Fern’s case, teachers’ conceptual changes are required, which is in accord with other findings (§7.2, §9.1).

8.4 Teacher’s Artistic Preparation

Research results show that teachers’ artistic capacity is influential for successful drama integration. For example, teachers’ involvement of role-taking and contracting can raise pupils’ learning interest and engagement. This suggests that better handling of artistic elements by teachers can result in pupils’ better engagement and learning. This resonates with the previous findings that there is an inter-supportive relationship between teachers’ dramatic and general pedagogic performance¹⁹ (§7.2 & §8.1).

¹⁹ An auxiliary finding (appendix 7) reveals that pupils’ dramatic knowledge and experience are equally contributory to the success of drama integration. This emphasises the necessity of teachers becoming aware of the students’ artistic development as part of their artistic ability while integrating drama. Equally, it implies that pupils’ induction might be required.

(I) Role-Taking: Findings show that the case teachers' drama-related knowledge considerably affected their drama integration. Firstly, most of the pupils I group-interviewed confirmed that drama as a learning tool is of interest to them in learning, as reviewed earlier (§4.1.1). One of Fern's pupils explained, "because if she is our teacher and we all know she is the teacher, we do not want to listen to her. If we know she is someone else, we will be quiet and will not be naughty" (FS1gi). It is explicit that pupils enjoy working with 'someone else' in their routine school life, though they truly know that this 'someone else' is their teacher they see every day.

Moreover, it is most likely that pupils are not provided with enough opportunities to express themselves imaginatively and holistically in daily chair-bound teaching. This explains why students look forward to, borrowing from O'Toole and Dunn's (2002) term, "pretending to learn". As another child elucidated the reason,

I feel it is very boring and very dull when drama is not used. Because we all come to the same classroom every day, with the same teacher; [it is] not like that [when drama is used, it] is very interesting and also very exciting (FS1gi).

Fern's pupils pointed out that teachers' use of drama pedagogy can spice up their school life and most importantly can motivate their learning.

Fern observed that her students learned through using DaP. After reading through pupils' suggestions of solving the little bear's problem, she said, "I discovered that they could understand what the character felt. Not only was their wording humble but also they continuously encouraged the little bear to be honest" (Fptdw1). Fern's observation points out that teachers' role-taking is useful in generating learning.

(II) Role Selection: Secondly, findings also revealed that the dramatic roles teachers selected influenced pupils' involvement. In week 4, Fern observed that pupils were less engaged when she was a competition presenter while pupils were in-group to participate in the contest (Fptiw4). This outcome was different from weeks 3 and 5 when she took on the role of a child who needed help in mathematics and an old calligraphy scholar who taught Chinese painting respectively. Fern recalled what her pupils explained

“because in the last week, the role teacher played was lovely so we wanted to listen to (the character), but the role teacher took this week was serious, so we did not feel like listening” (Fptiw4). These responses indicate that the more attractive the role is to the pupils, the more they would be engaged. This underlines that the roles teachers choose and their task in drama have to relate to pupils closely, as Toye and Prendiville (2000) emphasise. Thus, pupils can easily get involved in roles and issues that they can relate to. This finding echoes with the necessity of linking drama with students’ prior experience (see §7.3).

(III) Contracting: Thirdly, the case teachers indicated that pupils’ engagement improved after contracting. In week 3, Fern contracted with pupils before she role-played as a child in need of help. She affirmed that, as a result of this, pupils’ engagement was enhanced: “they were more willing to cooperate” and “they were more easily engaging in the situation I designed!” (Fptiw3). Learning from this, Fern realised that drama is “more than planning a condition and asking students to cooperate. If students need to carry out contracting, [I] believe that students are willing and also engage more easily in the situation” (Fptdw3). Her experience shows that contracting is a device for classroom control which agrees with the review earlier (§4.3.2.2).

Similarly to Fern, Linda also found it easier to engage the pupils in learning by contracting, than otherwise. She recorded that she

intentionally created a mysterious situation and told the class that someone mysterious was coming. But without contracting with students, so [my] students focused on [the point that] teacher [me] was lying (Lptdw2).

Two weeks later, she reflected on her first use of contracting: “contracting with students was not clear. Teacher’s role transformation seemed to be too quick so students could not respond in time” (Lptdw4). A week later, she succeeded in carrying out a contract. She equally recalled the difficulty engaging pupils in her early integration “because I think the way, like the way I used to teach, I felt it was difficult to get pupils involved, then. Besides, it impeded the progression of teaching” (Lptiw5). Linda talked about her pedagogical decision to use contracting.

Today when I played that- that character Jane, students might say, 'You are not [Jane]? You are the teacher!' I was afraid that I would encounter this situation. Because - if it is in this case, then we can't play at all but I still didn't tell them that we were acting (Lptiw5).

She continued to identify the impact of contracting on her pupils' engagement.

I felt this time, I sense it was more – I felt that students were involved more, because what I said this time was different from last time. I told them this time. I put on a hat I would be Jane, but I did not tell them who I was when I put on my hat. Then, I felt that pupils were more able to understand what's the situation this time... then I felt it was quite good²⁰ (Lptiw5).

Linda concluded, "today, I felt it went quite smoothly; besides, I felt pupils' responses were very active" (Lptiw5). She noted her progress.

I feel I make progress in applying drama as a teaching tool, like the role-taking issue has been gradually improved and the contracting is better. [I] let students clearly discern [whether] the teacher's role is the classroom teacher or is the character, Jane, who needs help (Lptdw5).

Fern and Linda highlight the successful contracting plays in drama pedagogy. With this technique, they observed that pupils' involvement was enhanced and their responses were more productive. As analysed, the case teachers' contracting experience implies that if teachers effectively use drama-related pedagogy, the quality of the general pedagogy can be enhanced.

Contracting is regarded as a useful pedagogical apparatus to generate a learning environment and quality (§4.3.2.2). This is because it is constructed under the mutual agreement of teacher and students. This construction is certainly different from what happens in an authoritarian educational setup which is most likely by the teacher. Since both the teacher and students are goalkeepers, it legitimises the power and protects the dramatic autonomy in which the teacher and students are all involved. As Neelands maintains, it can form "an ongoing dialogue about how to maintain the quality of learning and interpersonal relationships in drama" (2004, p. 54). Therefore, it is the alternative to authoritarianism and didacticism. Moreover, contracting will be of much value to classroom teachers while dealing with students' social behaviour, just as a means of classroom management (Neelands, 2004). It

²⁰ In week 4, Linda jumped on the idea of wearing a hat without referring to the pupils.

“ensures that all activity in drama is masked” (Neelands, 2004, p. 55) which shelters children from inappropriate criticism. Hence, it represents more than the parameter of sanction.

As presented, this research result agrees that inexperienced teachers seem lacking of sufficient attention to the important basics of the dramatic art, as Fleming (2001) pointed out. It indicates teachers’ artistic preparation as one of the essential preconditions in using drama pedagogy.

8.5 Conclusion - Preconditions for Drama Integration

This section concludes the findings presented to date, drawn from the chapters 6, 7 & 8. The analysis of the case teachers’ pedagogical and artistic challenges emerging from drama integration provide knowledge of how drama works. It revealed that there are preconditions for preparing primary teachers’ use of drama pedagogy.

The first domain is the general pedagogical skills, such as group work and facilitation and handling classroom order (see §6.1.2, §6.2 & §7.4). The findings lead to the conclusion that a teacher who handles general pedagogy better is most likely to carry out better drama integration. For example, if a teacher, like Linda (§8.3.1) maintained a similar standard of classroom discipline in drama integration as she would do in daily teaching, she might be less troubled by this issue. In short, teachers’ capacity for general pedagogy can be the primary strength in integrating drama.

The second domain is teachers’ drama-related capacity, such as the application of convention and contracting (§8.1 & §8.4). In order to manoeuvre the tool of drama well, teachers apparently need foundations to begin with. As analysed, pupils were motivated and engaged more when teachers could effectively manage drama-related pedagogy such as role-taking and contracting (§8.4).

The third domain is the theoretical principles particularly appropriate to using DaP, such as the child-centred, dialogic and knowledge-constructed concepts (see §9.1). At the same time, this research found that the changes in teachers’ attitude concerning these theories can be influential to their use of drama pedagogy. As analysed, teachers were challenged by the ideas such as

sharing power with students (§9.1.3) and a lower standard for classroom order (§7.1.1 & §7.4.2).

The fourth domain is the need to comprehend and clarify the prior concepts of drama and education in the minds of teachers. As already found, teachers' challenges were greatly intricately linked with their preconceptions of drama, drama as pedagogy, and education, which had strong cultural and traditional roots. These rooted concepts cumulatively contributed to the disinterest and lack of confidence in employing drama pedagogy. To list a few: teachers ought to be the sole authority in the class (§8.1.2), drama integration is chaotic and pupils are easily out of control (§8.3.1) and drama is different from general teaching (§8.3.2). In fact, these concepts engrained in teachers significantly influenced how they responded to drama as a learning tool (see §7.2, §8.2 & §8.3).

The fifth domain is the connection of drama and pedagogy in using drama pedagogy. The results indicated that the traditionally embedded concepts of drama and education nursed by teachers were the most observable detrimental factors that caused a weak connection of drama and pedagogy (§8.1-8.3). The case teachers were not able to connect drama and pedagogy closely (see §7.2 & §8.1). As a result, they were increasingly challenged by the classroom order issue until they came to realise that the use of role-taking was interrelated to pupils' engagement. This accentuates that teachers' knowledge of linking drama with pedagogy is the most essential area which needs support. As shown in section 8.4, the case teachers gained more positive experience after they realised the interdependence of drama and pedagogy.

As shown, the first three domains match with those proposed in the teacher-training framework (Fig. 4-3). However, the last two newly discovered domains suggest the necessity of modifying the framework.

8.5.1 A Modified Framework

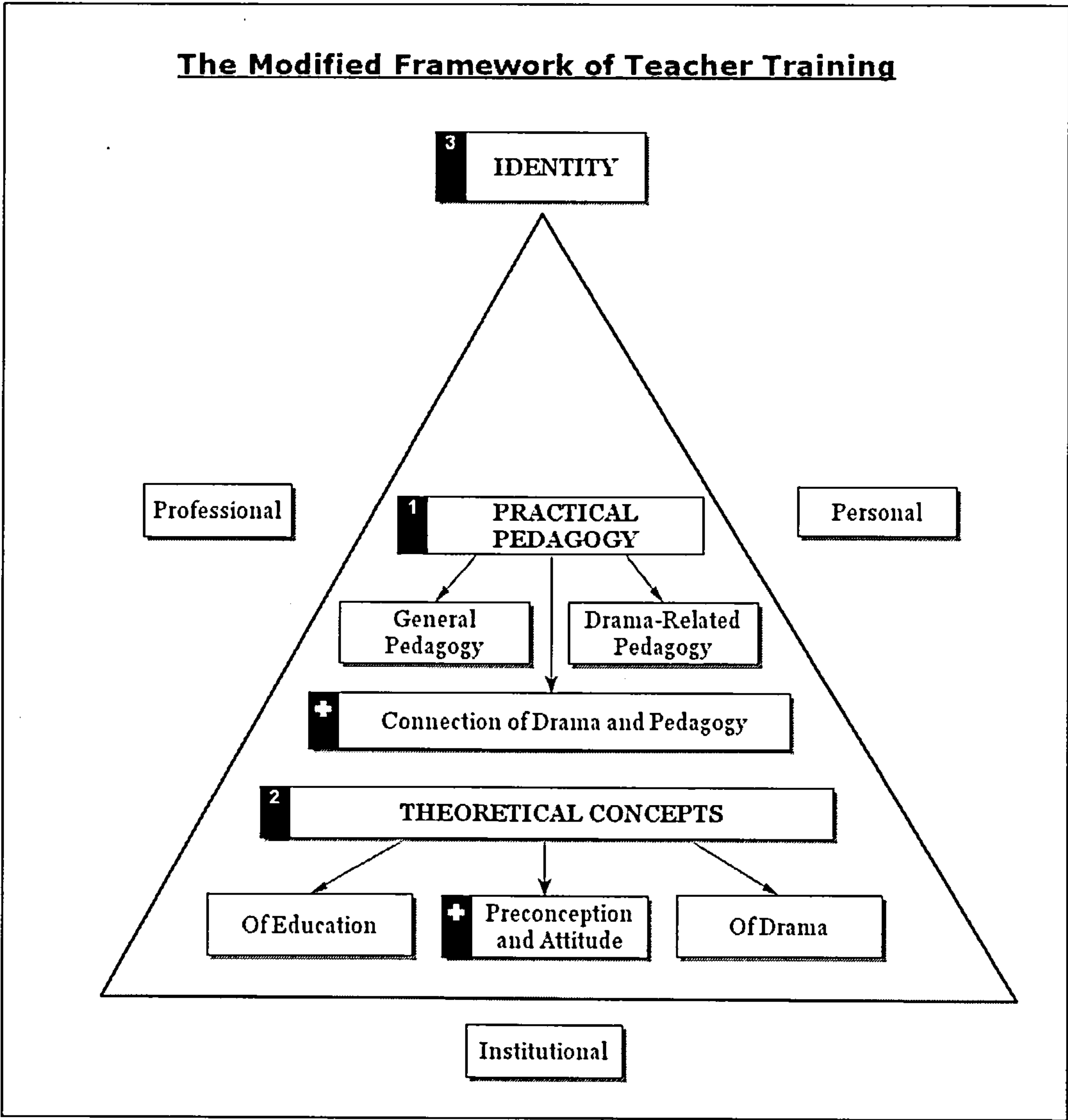
Based on the preconditions discovered, this section presents the modified framework (see Fig. 8-1). Firstly, research results confirm that, as the framework suggests practically, teachers' general (§7.3 & §7.4) and drama-related pedagogical skills (§8.4) are essential to their use of DaP (the first and second preconditions). Secondly, the findings verify that theoretical concepts

of drama/theatre (§8.1 - §8.3) and education (§7.3 & §7.4) are equally important (the third precondition). Thirdly, the results also confirm, as shown in sections 7.1.1 & 7.4 & 8.3.1, as the framework suggests that the teachers are challenged by factors of identity, such as attitude and the issue of control (the third precondition). Thus, the case study carried out in Taiwan verified the framework generated from the literature review.

However, as this research found, the case teachers were strongly influenced by their preconceptions of drama and education (§7.2, §8.1 - §8.3). According to Fullan and Stiegelbauer, educational change “requires that teachers understand themselves and be understood by others” (1991, p. 117). Hence, it is significant that teacher educators acknowledge teachers’ preconceptions of drama and education and discern whether they are compatible with those required in using DaP. To be precise, it is helpful that teachers and teacher educators identify with the cultural context of drama and education in which drama is applied. Through clarifying the cultural concepts embedded in teachers’ minds, they can understand the gap between their prior knowledge and that required for using DaP. This is suggested to be the area in which teachers need support.

Furthermore, research findings underline that the connection of drama and education, both practically and theoretically, is crucial to integrating drama effectively, as sections 7.2 and 8.1 show. As discovered, the dynamics of drama and pedagogy could be the most complicated and challenging aspect for teachers. This suggests that support for teachers in this area is necessary.

Figure 8-1 A Modified Teacher Training Frameowrk for Drama Integration



Chapter 9 Integrating Drama, Transforming Teachers

9.0 Introduction

This concluding chapter aims to answer the fourth research question: are there transformations in teachers which result from integrating drama? While tackling the challenges involved in the integration of drama, teachers underwent consequential transformations especially relating to perception. In order to look into teachers' thoughts, interview data are used as the key source. It is hoped that teachers' discourse can reveal their changing concepts or developed knowledge.

The findings presented to date in chapters 7 & 8 are used as a basis to understand teachers' changes. As noted earlier, the student teacher is regarded as an additional case (see §5.5.4.2). Hence the analysis discussed below includes Kate's data to strengthen the results discovered from the main case studies. In the course of the analysis, I am aware that the participant teachers' DaP experience could be the main, but not the only factor contributing to their changes. In view of the complex nature of teacher development, I am equally aware that teachers' transformations resulting from using DaP are not independent, but interrelated.

The present section continues to summarise the theoretical basis with regard to teachers' development. It draws from the empirical evidence to analyse the role of reflection and practical experience in shaping the teachers' drama integration. After that, the first section analyses four conceptual changes in teachers. These are: teachers had a new understanding about textbooks; they gradually gave priority to children's need in classroom practice; they realised that a different teacher-student relationship was required while using DaP and they appeared to carry out a dialogic approach. In the second section, the image of the teachers I studied has changed and their professional confidence has been enhanced. The third section reports the improvements the case teachers claimed as a result of using DaP.

9.0.1 Teachers' Development

This section illustrates the theory that supports the analysis of the changes or development in teachers. It also answers the questions put forward in relation to observing the teachers' transformation and the adequacy of the length of the research to examine these changes (§5.5.1). The entirety of teachers' development spans over a wide range from novice, through beginner, competent, proficient to expert level (Galton, 1989). This analysis considers that first-year teaching represents a single developmental stage. Teachers' development emerged specifically out of the context in which drama was employed as an educational tool.

Professional development in teachers is defined as “changes over time in the behaviour, knowledge, images, beliefs, or perceptions” (Kagan, 1992, p. 131). For professional growth to occur, “teacher candidates are likely to maintain conventional beliefs and incorporate new information or puzzling experiences into old frameworks” (Feiman-Nemser & Buchmann, 1986, p. 255). As explained in chapters 2 and 3, teachers' intended practice, namely, drama integration, was in contrast to their previously developed approach. In order to carry out the intended teaching, presumably teachers attempted to solve conflicts that arose between their previously developed practices and those which were newly formed. In that sense, development in teachers can be expected. As Kagan states, the premise for teacher growth is that teachers' “prior beliefs and images must be modified and reconstructed” (1992, p. 142). The drama-integration, hence, serves as the locale for teachers to examine their previously developed beliefs and concepts and match those which are essential to the intended practice. It is also the context in which teachers' practical knowledge of using DaP emerges. This knowledge composes of the newly acquired concepts and skills, which is the resultant residue after the modification and reconstruction of embedded attitudes, beliefs, and skills.

For this change to occur, teachers who apply drama are required to engage in intra-personal and inter-personal dialogue about the conflicts between the developed daily practices and the intended drama integration. For Britzman, teachers' practice is a dynamic and dialogical forum, which “recognizes identity and pedagogy as discursively produced, incomplete, and subject to change” (1991, p. 32). While illuminating the concept of dialogic

teacher education, she argues that Lortie's (1975) theory of socialisation is limited to examining the influences that shaped teachers' practice. To enrich Lortie's theory, she reinforces teachers' dialogues by engaging in solving the contradictions derived from the dynamic influences such as social practice, social structure, and history.

This research was driven by interview (e.g. unstructured post-teaching interviews and group meetings) in order to create the opportunities for dialogues among the participant teachers. They considered these interviews as the forums for inquiry into their pedagogic practice (Fmidri, Kmidri, Fpostri, Lpostri & Kpostri). A common response to emerge from these teachers' interviews was the value they placed on being able to discuss issues with me and with their other colleagues. They therefore attributed their improvement to these interviews. However, I am aware that it may be that the questions I (as the researcher and mentor) asked acted as a catalyst for professional development through promoting thought about issues which may not generally have been raised. However, in many cases it was evident that the participant teachers' use of DaP has given them the experience to be able to think through the implications of the key principles of teaching and how they applied to their situation. This could be seen in greater specific detail in their interviews, meetings or sometimes journals, more explicit and more frequent comparisons indicated reference to their DaP teaching.

Moreover, Britzman is not interested in the result, but in knowing the structure which produces the result and the cause-effect relationship. She is concerned about "understanding what they [teachers] make happen because of what happens to them and what it is that structures their practice" (1991, p. 56). This points out the importance, both for teacher educators and teachers, to understand the cultural and social practice embedded in teachers' practice. The contextual analyses I carried out were to follow this theory to understand the social structure that shapes Taiwanese teachers' drama integration. The preceding chapters, 6, 7 & 8 provided the evidence for verifying the cause-effect relationship.

9.0.2 Teachers' Reflection

The research findings reveal that teachers' reflection or pedagogical thinking is helpful in bringing about teachers' transformations. The data presented here are mainly drawn from Fern since Linda had constraints in carrying out her reflection. Apart from her physical situation (Lptiw9, Lptiw12), Linda repeatedly stated that she was overloaded with abundant work from different school projects (Lptiw12-1).

Integrating drama praxis entails teachers constantly engaged in practice and reflection so as to bring about transformation. Schön (1983) indicates that teachers' reflection occurs when engaging in a process of problem solving, where things are named and the situation is framed. The case teachers dealt with challenges emergent from using drama which was analogous to problem solving. They encountered unfamiliar and problematic circumstances in which teachers' thinking and reflection, influenced by the institutions and the society (Britzman, 1999; Lortie, 1975), were required. Hollingsworth (1989) identifies this awareness as one of the factors which support a novice in acquiring teacher's classroom knowledge. Similarly, Elbaz indicates that witnessing the practice is a world in which the teacher comes to "best examine her knowledge in use", that is shaped by understanding and reflection (1983, p. 33).

Fern's development was attributed to her constant reflective thinking before, during and after teaching. She wrote

I have thought about being in role as the little bear and I also considered students were not used to the drama teaching approach. Nobody led questioning would not attain the eventual objectives. So I was in a dilemma while considering who to put in hot-seating (Fptdw0).

After observing her colleague's teaching, Fern believed that it was crucial to build up the relevance between the character and pupils' experience, so that their empathy with the character was raised. She reflected-in-action,

I was thinking in the first part of the lesson, why didn't it [teaching] lead to the point we planned? Is it because of pupils' recognition? Or, they didn't believe Darcy [the character in the story] was their classmate? They were not in role as Darcy's classmates, so the gossip diverted in another direction (Fptiw9-2).

Thinking/reflection has been central to Fern's teaching, as she said, "we²¹ will bring in our thinking, ourselves, that feeling. Then, then, we start examining our teaching in the process. ...We will examine if this lesson is workable when we teach" (Fw3ptgm). Teachers, like Fern and her colleagues, reflect-*in-action*, in Schön's (1995) terminology, upon their practice fitting into unexpected situations. Wideen, Grimmert and Andrews define this conduct as reflective practice, which "involves changing the teacher's belief, values and classroom behaviour" (2002, p. 117).

In another way, Wilson, Shulman and Richert (1987) define the thoughts, such as Fern expressed, as pedagogical reasoning. Fern's instant reflection on teaching social education (i.e., the subject matter) required her to build up the link between pupils' experience and the learning task (i.e., the general pedagogical knowledge). She realised that this was essential for successfully employing DaP. Resulting from such pedagogical reasoning, Fern's pedagogical content knowledge²² was also emancipated. This arose from her attempt to relate the character closely to the pupil's perspective, to enhance their engagement (§7.3.).

Fern attributed her effective teaching to this pedagogical reasoning: "today, the reason why it was easier for me to lead the lesson was because I have been thinking about how to lead the lesson and what was I going to do, so I could lead to the theme" (Fw9-2pti). In sequence, this thinking had shaped Fern's teaching toward the child/learner-centred concept, as the following interview shows.

I think the influence is how to structure lessons and to prepare lessons. Before, I did not think about doing that at all. Just go and teach. And now, possibly I think more. Do they understand if I teach this way, then or- are there any ways to let them easily get involved in the (learning) situation, yes! (I) will think more of these things (Fpostri).

Pedagogical thinking, according to Feiman-Nemser and Buchmann, "is strategic, imaginative, and grounded in knowledge of self, children, and subject matter" (1986, p. 240). The case teachers' developments discovered in this research actually include these three perspectives. As demonstrated later,

²¹ The uses of 'we' refer to either Fern herself or her and her colleagues.

²² Shulman defines this knowledge as "the ways of representing and formulating the subject that makes it comprehensible for others" (1986, p. 9).

teachers developed their confidence dually as a person and as a teacher (§9.2); by teaching they understood the significance of students' prior experience (§7.3); and they recognised the connection of drama and education in drama integration (§8.1 & §8.3). This means that drama integration provided Fern with opportunities to develop pedagogical thinking.

Additionally, as a by-product, she recalled that her thinking ability was improved while drama was integrated:

I spoke (facilitated) more fluently last semester, but this semester²³, perhaps I did not think, that is, the logic of my speaking is more and more jumpy. There is a difference. That is, I need to think often! Think often. My individual logic will be smoother (Fpostri).

In teaching, such thinking resulted in Fern's change in confronting pedagogical problems. She stated thus, "before I always thought it [the intended teaching task] was not possible to do such a thing but now I always think there must be some way to change it to be that thing" (Fmidri). This change of thinking and attitude enabled Fern to be more open and reflective, as discussed in detail later (§9.2). As analysed, pedagogical thinking plays an important role in Fern's successful use of drama. As a result of dealing with the challenges which emerged in drama integration, Fern's reflective engagement in her experience appeared to support her developing towards a reflective practitioner.

9.0.3 The Role of Experience

Experience is considered as a source that provides guidance in practice; as Dow describes, "experience is the teacher" (1979, p. 17). In agreement with this view, Elbaz (1983) discovered that teachers learn from practical experience to integrate their developed knowledge. Once a teacher finds alternative ways of handling problems, "she found it easy to abandon this task as not feasible for her, and drew from the experience as an important principle" (Elbaz, 1983, p. 49). This practical experience is believed to be "the most stable ground of knowledge" (1991, p. 117), according to one of the student teachers in Britzman's study.

²³The fieldwork was completed in the first semester of the academic year. The post-research interview was carried out in the second semester.

Data suggest that Fern learned from her drama-integrated experience. Overwhelmed by dealing with classroom order in the beginning of her teaching, Fern recalled her disorientation “I felt chaotic, but I could not think what on earth to do at that time. I could only look at them to present their work (a party scene) group by group” (Fptiwo). She continued, “it wasn’t like what I imagined, like a real contest” (Fptiwo). This indicates that there was a gap between what she thought, what she did and what happened. Later, she repeated “...I don’t know what to do” (Fptiwo). This ‘reality shock’ may be, to a great extent, associated with her lack of experience.

Initially, Fern was new to use drama pedagogy. Possibly, she regarded drama as not being the same as other pedagogical methods (see §8.3.2) could have led to her inaction to deal with the order problem, which she would not have done in daily teaching. Secondly, her pupils were not familiar with using drama to learn. Thirdly, Fern was a newly qualified teacher who was not experienced in handling unexpected situations. For beginning teachers, like her, Lortie points out that the abrupt change from a college student to a teacher with full responsibility “can be something of an ordeal” (1975, p. 73). This explains why Fern had such a reaction.

Fern reflected on her ‘failure’ to establish the dramatic context which resulted in the classroom order issue. She realised, “the setting and the (dramatic) atmosphere I created were not enough” (Fptiwo). Keeping this experience in mind, she said that she approached the same problem differently, as seen below.

In today's mathematics lesson, I suddenly wanted to use a puppet to motivate the kids, but some kids thought it was not real. They intentionally talked about it. From the training I received in the workshop, [I] understood that while taking on a role in the classroom, it was better not get out of the role and then used the role of [classroom] teacher to warn them. Therefore, [I] used the little technique that the puppet was not satisfied with kids' attitude and wanted to leave. As a result, really, most of the kids could engage in the situation and hushed those who fooled around. Eventually, it ended smoothly and felt [I was] learning something (Fpwd).

Fern’s problem solving suggests that she gained positive knowledge from her practical pedagogical experience that building up students’ belief in the dramatic world is the pre-condition for involving them. As reviewed earlier,

this imaginative suspension is the key to involve pupils in learning (Heathcote, 1984). Pupils were disengaged due to their doubt about the dramatic world Fern created in the beginning. This highlights that a good artistic quality of a drama can result in students' involvement. Fern's remaining in the role to manage pupils' behavioural problems actually made a close link between the drama and pedagogy. Once the connection was built up, pupils were engaged in the activity Fern planned and accordingly, the classroom order improved. This is one of the examples when Fern reflected-in-action, as stated previously (§9.0.2).

In later weeks, I witnessed that Fern put into practice the aforesaid principle. I recorded that "children couldn't engage in the context Fern established. It appeared that it was difficult for her pupils to believe in the character, the little bear, she introduced" (Rfnw1). To focus the pupils, "she remained in her role and emphasised the little bear's dilemma" (Rfnw1) which contributed to her pupils' resultant engagement. As a drama teacher, Fern's idea was too challenging since they had no role-taking experience.

Another obvious example occurred in week 3. Fern was in role as a kid who came to ask help from the students (the class Fern taught). Being a child who suddenly met a whole class of 35 students, she was frightened and remained silent after she entered the classroom. I noted that "more than 30 seconds, both parties (Fern and her pupils) waited!" (Rfnw3) It seemed that Fern waited for pupils to initiate the dialogue. She explained what she has thought in that moment:

I have been thinking "why didn't you [pupils] ask me questions?" I held it there. I wanted to tell them [pupils] to ask me question but I knew that I was in role as a child, not the teacher, so I couldn't. I waited so long. I was worried that they would not ask me questions. Finally, they asked me questions. I was relieved (Fptiw3).

When asked what if pupils still said nothing, Fern replied "I would say that I was not sure that if you could help me and pretended to leave?"

Fern's experience in weeks 1 & 3 reinforced the way she managed role taking. She identified that the reason for her success in integrating drama was because the distinction in the roles. She said thus, "actually I distinguished

two roles²⁴ obviously” (Fptiw3). She effectively handled the artistic aspect of teaching which resulted in the good quality of classroom order, as verified earlier (§8.4). Two weeks later, she observed and reviewed the pupils’ attitudes in response to her role taking: “I felt that they, to some extent, respected me”; she continued, “Yes, yes, yes, (they) regarded me as an old scholar” (Fw5pti)²⁵. The accumulated experience assisted Fern in understanding that pupils’ engagement depends on a teachers’ successful artistic teaching. It is Fern’s positive experience which empowered her to solve her problems. Moreover, Fern’s practice equally suggests that successful drama integration is characterised by the quality of the linkage between drama-related pedagogy and general pedagogy.

Fern personally pointed out that her growing experience has contributed to her success in integrating drama. As she put it,

Yes! I feel I am very used to this method to teach what I want to teach. Then, I will not think very – that is, feel very difficult to manage a role or to deal with the classroom order. I feel [I am slowly] getting slowly used to this mode (Fw5pti).

Fern became more confident as her experience increased. She maintained that “I feel, actually my teaching is more like I - I am already more used to this teaching method” (Fptiw5). Phrases such as “more used to” occurred in week 4 (§8.3.2), “very used to” and “getting used to” appeared in week 5. The comparison of the past and the present highlights the role of experience in her DaP teaching. This suggests that Fern had learned from constantly reflecting on experiences in dealing with challenges and mistakes.

This experience is highly influential in shaping teachers’ performance (Lortie, 1975). Britzman accentuates this lived practical experience in which individual teachers are able to explain “with meanings, be reflective, and take actions” (1991, p. 34). Likewise, according to Lange and Burroughs (1994), this experience can continually provide teachers with evidence to reflect and modify their teaching and to develop their knowledge. Fern’s development concurred with these authors’ viewpoints. In essence, Fern’s own experience

²⁴ Two roles refer to Fern’s general role as a classroom teacher and as a child who needs help in the drama.

²⁵ Fern was in role as a forgetful old scholar who specialised in Chinese painting.

in using drama had a bearing on her practice. This equally highlights the role of experience in equipping her about drama integration. As Lortie (1975) reinforces, experience is the key in becoming a teacher. Fern's case implies that the more experience a teacher gains, the better his drama integration will be.

An auxiliary finding is that Fern pointed out that students' experience of learning through drama is a supporting factor in drama integration (see appendix 7). She said, "it must be we all are used to it, the pupils are used to it, and I am used to it, too..." (Fw5pti). Her statement appears to echo the theoretical principle that the teacher and students work as partners while using drama pedagogy (§4.2.3.6). If students are not familiar with drama, it is difficult for them to take responsibility for being a partner. This points out that not only teachers but also students' induction is necessary.

9.1 Conceptions of Teaching

The findings (§9.1-9.1.4) analysed below indicate that the case teachers' conception of classroom practice has four new understandings. They gradually disregarded the teacher-centred and knowledge-transmission approach while working towards a child-centred and knowledge-constructed practice. In this course of analysis, I am aware that the drama-integrated experience is a key reason contributing to teachers' conceptual changes but this does reject other influences such as experience and practice.

9.1.1 The Role of Teaching Materials

The findings show that using DaP has developed in the case teachers I studied a new understanding about using teaching materials. They discovered that the textbook-led approach and the emphasis on completing teaching materials were incompatible with the discipline of using DaP. As a result, they gradually shunned these formerly developed approaches.

(I) The Use of Textbooks: The findings firstly reveal that as a result of integrating drama, the case teachers gradually disregarded the textbook-guided approach. Linda and Fern pointed out that this approach occupied "60-70 percent" (Lptgmw5) and "80 percent" (Fptgmw5) of their teaching

before using DaP. They stated that they did not follow pre-determined teaching materials as they used to. Fern said that she did not

follow the instruction manual, that is, how to say it will be easier (for pupils) to understand, then the sequence possibly will - I will change it! (I) won't – that is, completely follow the sequences (in the instructional manual) (Fpostri).

Linda also observed Fern's changes and said, "I heard Fern ask pupils to put textbooks away and listen to her" (Lpostri).

The same change occurred in Linda who asserted that "I do not need textbooks when I teach" (Lpostri). As she disclosed, "before (I) was following the textbooks, leading pupils to read and write one question after another. Now I am more - I will consider how to do it appropriately for this class. (I) will change the lesson" (Lpostri). Linda's 'the newly developed approach' differs from her past style. In an earlier group meeting, she confessed that "in fact, I planned lessons according to textbooks in the past, that is, the teaching manuals and materials, that is, according to those things" (Lptgmw3). Again, she repeated in the post-teaching interview, "in the past, [I] was more easily limited by the lesson plan" (Lptiw12-1). The above difference suggests that Linda's progress resembled Fern's. She, like Fern, "thinks more" of organising the teaching procedures. When asked about her change, Linda concluded, "I will not follow the textbooks to run the lesson", instead she "will run the lesson by herself [myself]" (Lpostri).

The above evidence shows that teachers' inquiry about their prior concepts, as reviewed earlier, e.g. Feiman-Nemser & Buchmann (1985) and Kagan (1992), prepare the way to changes. As a result, the case teachers are more autonomous in classroom practice, rather than simply being dependent on textbooks.

(II) The Completion of Teaching Materials: Secondly, Fern and Kate did not perceive completing teaching materials as a teacher's primary objective. This topic appeared in week 3's group meeting. At first, Kate avowed that she made a mistake in rushing to finish teaching what she had planned. She said, "at the outset [of my drama integration], very obviously, I wanted to run through the lesson, that is all" (Kptgmw3). Kate recalled that she focused on finishing teaching materials when she first taught. She said, "I only worked

toward the teaching objectives I wanted to attain”, ignoring what happened in the classroom (Kptdwo). She struggled, as she put it, “I think I was too concentrated on matching teaching objective and schedule, but it is also a basic demand as a teacher” (Kptdw1). Fern responded to Kate that she also made the same mistake to “run-through the teaching activities once and it [teaching] is finished” (Fptgmw3) without attempting to examine whether pupils learned what was taught. Her above approach was confirmed in week 2’s interview. Fern recalled that “yes, yes, yes, I know, [the classroom order was] extremely chaotic, I forced to finish what I wanted to teach” (Fptiw2).

According to Calderhead and Robson (1991), the established beliefs in the teachers’ heads are deep and inflexible. It is understandable that the participant teachers were solely dedicated towards finishing the teaching materials, ignoring what happened to the class. Practice of this kind was oriented to teaching objectives, the characteristic of the Taiwanese old schooling. In this fashion, the teacher’s task was to conform to the institutionally and governmentally determined contents and objectives. As a result, teachers consider the completion of what is listed in the textbooks or lesson plans as teaching.

Due to the necessity of pupils’ cooperation in using DaP, Fern started to question the issue of children’s learning. Fern doubted her way of teaching by finishing what she had planned. She raised the issue of effective teaching, along with the doubt about the way she worked with pupils and wondered whether either of them actually learned. She said,

I thought they should learn in the process but I did not know if they had learned. After evaluation, the result shows, half-half. Besides, you don’t know whether one half are those who already knew. You don’t know (Fptgmw3).

This reflection has led to Fern’s understanding of teaching in the following week. She claimed that pupils’ learning was enhanced if she did not merely feed them information. She said, “I feel when they really, seriously learn. [They] can learn a lot more than – when I keep inputting stuff....” (Fptgmw4). Fern realised that the knowledge transmission approach she used was not as effective in generating learning opportunities in comparison with the knowledge constructed approach. Kate also realised this, as she noted, “I

can comprehend real teaching and [regard this] as an objective. It is not just finishing the lesson” (Kptdw3).

As presented, Fern and Kate understood that they should not consider completing the teaching materials, the quantity of teaching, as the objective of teaching. This implies that they acknowledged that the banking education they used to practice did not serve the child’s learning.

9.1.2 Teachers’ Responsibilities

Simultaneously, a ‘new’ notion of prioritising the needs of pupils’ as the fulcrum of pedagogical decisions developed as a consequence of drama integration. Accordingly, teachers treated assisting students’ learning as the prime responsibility. This agrees with the earlier review that using drama pedagogy is a child-centred practice (§4.2.3.2).

Not being entirely dependent on textbooks to teach, the case teachers stated that they had a different priority in pedagogical practice. This result agrees with Clark et al. (1997) who underline that using DaP, more than transmission and inquiry, is knowledge-centred and child-centred. This change suggests that their teaching concept had been transformed.

While gradually disregarding textbooks as the only source and completing teaching material as the mission, the case teachers at the same time developed toward a child-centred approach which believes in children’s learning as a priority. Fern detailed that

So, now, I will emphasise more on – if they, on earth, really understand that point. Moreover, I will think, where are the places they do not understand? Then how should I say it, so I can turn to what I want to teach. I will think about this problem (Fptgmw3).

From the excerpt, Fern considers teaching is to support students in understanding what a teacher does, not forcing them to take in what she says. Her new approach examines students’ learning constantly during the pedagogical process; in Schon’s term, she reflects-in-action.

Fern carried out what she claimed. In week 12, Fern offered her criticism after observing her colleague’s teaching, she said, “I think there must be an aim for discussion... I think [there are] no aims, after that, no summarised conclusion has been made. I think this kind of discussion is

meaningless²⁶” (Fptiw12-1). When assigning learning tasks, she was concerned about pupils’ level of capability. She continued to elaborate what she meant, “I think there should be a practical task, that pupils should think more clearly about what might have happened afterwards by themselves, then, what they would do” (Fptiw12-1). Fern’s thoughts show that she considered the child as the centre of her pedagogical practice. She indicated that leading a productive discussion necessarily connected with and was drawn from pupils’ real experience. Hence, her newly developed concept would be: “I make sure pupils really learn things, then, move to the next step. I make more progress in this aspect” (Fptgmw4).

Linda elaborated an analogous change at the end of the practice and later repeated in the post-research interview:

When things occur in the classroom, I adapt teaching according to what happens in the class ... that is, the teaching points are there but the things inside [teaching content]. How you want to deliver depends on the situation of the class (Lptiw12-1).

We designed the curriculum mainly according to students’ responses when we did drama integration. So now our [my] curriculum design is also dependent upon students’ responses. Not like before, that is, to restrict students to following my teaching materials. Now [my teaching] follows students [students’ responses] more - to teach (Lpostri).

Linda indicated that her teaching would be synchronised with what happened in the class; making changes according to pupils’ reactions. Her conception of teaching was changed to regard the child’s responses as the centre of her pedagogical practice. As analysed, the case teachers’ pedagogical practice is concerned with what and how much the students learn, more than what and how much a teacher teaches, as Fern (Fptgmw4) underlined.

Carrying out the above concept suggests an increase in teachers’ autonomy and flexibility since they have to deal with the unexpected in practice. All these changes support the fact that learners, i.e. students, are placed at the centre of teaching. This conceptual change in teachers is in

²⁶ Pupils were in-group to discuss the communication problem between the characters and think of the ways that characters should act in order to improve or solve the problem.

accord with one of the fundamental beliefs, the child-centredness, required in using drama pedagogy (§4.2.3.2). This implies that using drama pedagogy can potentially enhance teachers' capacity in carrying out Taiwan's new curriculum because, as noted in Chapter 2, the educational concepts underlying these two practices are closely matched.

9.1.3 Teacher-Student Relationship

The findings show that the case teachers realised that drama integration demands a different and inter-dependent teacher-student relationship. Research results confirm that a co-operative partnership is required in integrating drama which is in accordance with the theoretical claim stated earlier (§4.2.3.6). This was unlike the old schooling in which students rarely had autonomy in most aspects of the pedagogical decisions. Fern and Linda acknowledged that teaching/learning succeeded only when pupils shared the power in a drama-applied classroom. This novel notion opposes the developed practice that the teacher is the authority in the classroom in which she offers standard answers.

Having shown that the case teachers considered the child's need as the priority, it called for a different teacher-student rapport. The rationale behind this relationship is that every step of drama demands pupils' contributions, so as to move forward along the line of the dramatic context. It is essential that students identify with each progression of drama since drama will not occur if pupils do not, or cannot involve and reflect. Hence, the teacher and students must co-operate to work as equal parties while drama is used as a tool of teaching/learning.

The case teachers were aware of the fact that students shared power in a drama-integrated classroom. Linda articulated that collaboration is the characteristic of using drama pedagogy in contrast to a general classroom where teachers are normally in control. She said,

I feel the biggest difference between drama teaching and general teaching is facilitation - that power, because teachers are in charge of teaching in general teaching, students are responsible for learning. Then the leading power is in teacher's hands (Lptgmw1).

She also identified that drama empowers pupils to do things in their ways through storytelling, whereas teachers generally have full control of the class in a general classroom. She said,

... for example, pupils' speaking... but actually in storytelling activity, they are very happy, not very organised... actually they are also learning. But in general teaching, we will control the direction of their speaking. But they are in drama, that is, ey, actually this means that they are very involved in this drama (Lptgmw1).

In response to Linda's observation, Fern pointed out the role of students in integrating drama: "pupils are one point of the teaching. They can also be part of teaching. That is, he [pupils] may be teaching as well" (Fptgmw1). Fern understood that students' power could even supersede that of teachers when drama was applied, as Heathcote (1984) advises (§4.2.3.2). Concurring with both Linda's and Fern's view, Kate elaborated that the substance of empowerment was to value students' voices. She said,

more than the empowerment of classroom management ...also the liberation of knowledge... like I felt that pupils had a lot of imaginative space, maybe ... not the answer you [[teachers] want but pupils will very subjectively speak out a lot of answers. Actually, I feel drama teaching must tolerate - pupils' various kinds of performances and his various kind of – knowledge guidance...I simply feel that you must be more tolerant to the kids' various kinds of voices (Kptgmw1).

These accounts agree with the earlier section, where learners are necessarily treated as knowledge enablers who are capable of making sense with their acquired knowledge while using DaP (§4.2.3.6). Wehlage, Newmann and Secada argue that "[o]nly rarely are students asked to use what they have learned to construct new knowledge" (1996, p. 25). Central to this research, the teachers I worked with indicated that using drama to learn provides students with such an opportunity to become the 'authority' in the classroom, in which the teacher is not the only one who knows.

The power sharing relationship demands a paradigmatic shift that calls for a change in teachers' mentality (§2.3.3.2 & §4.2.3.6). This is where the case teachers came to realise that their previously developed relationship was not effective to move drama forwards. As Bruner indicates, "ways of doing are not easily changed when they become institutionalized" (1996, p. 158). This shift in authority was difficult to attain since it did not fit in with the teachers'

mentality. It is worth quoting at length in revealing Linda's acknowledgement of the required change whilst she struggled to deal with the power shift in using DaP. She wrote,

this is the first time I used mantle of the expert technique. Though I kept reminding myself that students are already experts before using it, I need to trust teachers' role and to agree with the methods students said. But while I was actually using it, I occasionally cannot help questioning what the experts said, telling the experts that the answers given seemed to be a problem. This is what I need to improve (Lptdw5).

As analysed already, Linda had a strong control of the class (§7.4.2); this certainly caused her difficulty in treating pupils as of equal authority with her in the classroom.

This finding is in accordance with the earlier argument that a paradigmatic shift from an authoritarian to a liberal approach is expected while integrating drama. The participant teachers faced challenges to carry out this educational concept. This could possibly be due to their training and practice under a collection code in which teachers are the authority to decide the materials and how to learn, i.e. a strong framing in Bernstein's (1975) words (§2.3.3.1). However, teachers who use DaP are required to practise by an integrated code. This code calls for a weakening classification and framing, in which pupils are equally in charge of their learning and sharing equal power with the teacher in deciding what and how to learn (§2.3.3.1 & §4.2.3.6). As Bernstein (1967) describes, under the integrated code, pupils are endowed with greater autonomy in the learning process. To carry out DaP, Fern and Linda had to transform from a collection-code practice to the integrated code.

9.1.4 Two-Way Communication

In order to form a teacher-student co-operative partnership, findings show that the case teachers shifted from one-way to the two-way instruction. As a result, Fern used questioning to facilitate learning while Linda interacted with her pupils. This means that both teachers worked towards a dialogic pedagogy that is reciprocal, collective and supportive (Alexander, 2004), as analysed below. This result confirms with the theoretical underpinning analysed earlier (§4.2.3.4).

The constraints posed when the teacher and the students work together while using drama (see §4.2.3.6) calls for a two-way communication, as reviewed earlier (§4.2.3.4). This is because, using drama pedagogy is not “an act of depositing” (Freire, 1970, p. 58) like a banking system in which students are like empty vessels to be filled with facts, as if they were bank accounts to be filled with deposits. In contrast, students are knowledge bearers and doers as discussed (§4.2.3.6). Findings suggest that the case teachers worked towards a “questioning” method or an “interactive approach” (quoting Fern and Linda’s phrases). This outcome suggests that the case teachers developed towards a dialogic approach, as required in using DaP (§4.2.3.4).

Fern once mentioned that questioning was her teaching style (Fptiw4). Later, she declared in the post research interview that she handled teaching well because she entirely used questioning to carry out her teaching (Fpostri). This result verifies that the nature of drama is dialogic, as reviewed (§4.2.3.4). She continued, “I feel- actually teaching is more smooth, [and I] can facilitate more things out of surface” (Fpostri), whereas “it was half-half” (Fpostri). This means that she partly used questioning and partly used lecturing in her previously daily teaching. Moreover, Fern observed her pupils’ reaction to her change in teaching: “pupils are shocked. Answering this question is also like being questioned, like that. That is a feeling of being challenged, then it can stimulate their thinking” (Fpostri). Fern’s interviews show that her new way of working with pupils can possibly enhance the quality of learning.

Similarly, Linda announced that she developed an interactive teaching approach resulting from integrating drama. This newly formed method is not what she used to do, as she compared mathematics with drama integration:

It [interactive approach] is built up in drama integration. We are not likely to have encountered such questions before. For example, when we teach mathematics, our mathematics things are those in the textbook. Then the materials are more fixed. The pupils will be more concentrated, that is, the content on the page. There is something to follow when we teach. But when we teach drama there is no teaching material, there is nothing for pupils to see, so thinking becomes very free. Actually, real thinking is somehow more or less limited when we use textbooks (Lptiw12-1).

Linda declared that DaP liberated her and her pupils’ thinking. This is because, such teaching calls for a responsive relationship between the teacher and the

students, “that is, when something happens in the class [we] react upon what happens. Individuals [teachers] adjust [their] own teaching” (Lptiw12-1). She elaborated further: “that is to say, the main teaching points are still there. But, how to lead the details is dependent on the situation of the class” (Lptiw12-1). Linda’s account proves that using drama in teaching is flexible, interactive, and cooperative.

As presented, the drama-integrated practice the case teachers experienced engineered their changes. Not only did they conceptually transform from the teacher-centred mode to a power sharing climate, but also worked towards a dialogic pedagogy.

9.2 Reshaped Teacher’s Image and Enhanced Confidence

The experiences of the case teachers’ resulting from tackling the challenges reshaped their professional image as teachers. Moreover, they transformed from being unsure to being confident in using drama pedagogy, or even in their daily practice. In other words, both teachers’ professional confidence was improved.

(I) Image as Teacher: The case teachers’ image as teacher has been reshaped as a by-product of their resolving challenges while integrating drama. Dealing with the emergent issue from using DaP offered an opportunity for the case teachers to acknowledge, examine and confront the embedded beliefs which, according to Kagan (1992), is a key to change. Weinstein (1990) points out that teachers’ prior concepts and beliefs act as “a filter” before they receive different ideas. Teachers’ existing image was tested while their developed classroom practice conflicted with the distinctive requirements of using drama pedagogy. This process harmonise with Kagan’s belief that

whether a novice is able to accomplish this also appears to depend on the novice’s biography - particularly on whether he or she has reached a point in life where dysfunctional beliefs can be acknowledged and altered (1992, p.142).

While attempting to resolve the discrepancies between the established and the intended practice, teachers’ conceptual changes were required. These changes would potentially reshape their self-image as teachers.

The case teachers acquired knowledge in pedagogical practice to change. The findings presented in section 9.1 suggest that a teacher should not blindly

follow textbooks, but have his own ideas and plans while teaching (§9.1). The case teachers do not consider completion of lesson plans as the primary teaching objective, but consider students' learning as the priority (§9.1.2). The case teachers are not the authority in the classroom, but regard teaching as an activity where the teacher and the pupils mutually share the power (§9.1.3). The case teachers employ a teacher-student dialogic approach (§9.1.4), rather than one-way lectures. The case teacher believe that learners are bearers of knowledge, who construct knowledge, not merely passive learners (§7.3). The case teachers are not knowledge transmitters but knowledge scaffolders (§8.1.2). These research outcomes are congruent with the study of Kagan (1992), who indicates that beginning teachers draw on their required knowledge of pupils to transform and reshape their individual images of self as teacher.

(II) Enhanced Confidence: The case teachers' professional confidence was also enhanced as a result of drama integration. At the outset, the teachers I worked with were not confident and expressed doubts and worries (§8.3). At the end, this analysis discovered that Fern and Linda transformed from resistance, struggle to acceptance and confidence. This phenomenon agrees with Fleming (1994) who indicates that teachers new to drama are generally not confident in applying a new method. Moreover, studies carried out in Taiwan (Lin, 2004; Wang, 2002) similarly reported that teachers were not confident with employing drama without training.

The findings show that Fern transformed from being insecure in dealing with problems to not only being confident in using drama, but also being a confident teacher. Before using drama pedagogy, Fern wrote, "I am not self-confident about controlling the situation, but I believe I will try my best to experiment in my teaching" (Fpwd). Fern's try-my-best mind-set is certainly a helpful attitude in advancing her drama pedagogy, as she stressed earlier that teachers' attitude to learning can influence their achievements in integrating drama (§7.1.1). In the middle of her practice, Fern's confidence increased. She asserted that she is more open, rather than resistant in pedagogical decisions. She stated, "before, I would limit myself, thinking it

seems that I can't do this, I can't do that, but now I feel there is not much limitation" (Fmidri).

After completing the research, she affirmed that she did not mind people coming to observe her teaching (Fpostri). This suggests that she does not overrate others' opinions as she used to. She is now confident with what she does as a professional, whilst she used to care about what others thought of her teaching before integrating drama (Fpostri). In our last interview, she concluded, "I made progress. The pupils should make progress, too" (Fpostri). This outcome is the opposite of her early resistance toward using DaP (§8.3.2).

Like Fern, Linda similarly stated that she made some progress in becoming "less worried" about whether pupils learned the contents that could come up in the examination. She confidently asserted, "I will teach all (everything listed on the textbooks). (She laughed.) Then, I do not need to follow the textbooks. I am able to teach all of the content, too" (Lpostri).

Linda commented positively on her drama-integrated experience. She confirmed in the post-research interview, "I feel I have become more self-confident in lots of areas" out of the drama integration project (Lpostri). She realised that an interactive style was her wished-for approach while working with students, as previously stated (§9.1.4). Therefore, she emphasised that she wanted to apply what "she has learned" in her daily practice (Lpostri). These statements show that Linda's professional confidence has enhanced.

Fern's and Linda's experience suggests that teachers' professional development is interconnected with their drama integration experience. As Fullan and Stiegelbauer define, "[b]ecoming better teachers means greater confidence and certainty in deciding on instructional issues and in handling problems" (1991, p. 134). The development of both teachers suggests that they are becoming better teachers.

As presented, this research result implies that teachers' professional qualities can be improved with drama integration. However, this thesis does not suggest that all teachers can improve their professional knowledge through using drama, but what happened to these teachers may also happen to others.

9.3 The Claimed Developments

The case teachers claimed that their daily pedagogical practice has improved as a result of their drama-integrated experience. Kate's following account perfectly pointed out that drama-integrated experience had a bearing on teachers' classroom practice in general. She said, "I, because of drama teaching, reflect on my own teaching. Is it true, on earth, the class runs smoothly? Is it true there is no problem? Actually, drama teaching makes me reflect on a lot of problems, really" (Kptiw3).

Though the data collected here suggest that teachers' general classroom practice improved resulting from using drama pedagogy, I am conscious of the possible role of experience and practice in their development. The use of DaP certainly played a significant part in their following changes. However, it would not be the only reason contributing to their progression.

Firstly, the case teachers applied the child-centred concept developed as a result of drama integration in their daily teaching. Fern said, "now it is every lesson, that is, (I) make sure they really learn then I will move to next step" (Fptgmw4). In the mid-research interview, she affirmed, "(I) ask them to learn what I teach (in drama integration); therefore, then I ask them this in general teaching" (Fmidri). The same development occurred in Linda's practice. She stated:

We mainly depend on students' responses to run lessons when we integrate drama. So now [when] we deliver lessons we also look at students' responses to carry out the lessons. [It is] not like in the past, [We used] teaching materials to limit students, to follow what it says in the teaching materials. Now we follow the students to teach (Lpostri).

Linda indicated that she paid little attention to pupils' responses due to her previous textbook-led teaching. As a result of integrating drama, she started considering pupils' reactions as the substance of her classroom practice.

Secondly, Fern and Linda gradually applied an interactive, dialogic approach developed from integrating drama in daily practice (§9.1.4). Fern pointed out, "I feel I am always questioning now" (Fpostri). Linda discovered that the dialogic approach was what her students wanted and what she should apply. She concluded in the last interview: "yes, then I know more what I should give to pupils, and what the students want... less to follow the

textbooks in teaching [than before]...then have more discussion and dialogue..." (Lpostri).

Thirdly, the case teachers maintained that their planning skill was improved. Fern stated, "I think part of the influence from drama teaching is lesson planning" (Fmidri). Linda elaborated her identical changes in planning. She stated,

Compared to before, - before [I] followed the textbook. I wrote down one activity after the other according to the textbook. And now, I will decide which way is more appropriate to this [my] class. [I] will change the lesson (Lpostri)

As has been noted, teachers were not familiar with lesson planning because they were used to teaching mandatorily from the textbooks (§9.1.1). Teachers' ability in planning developed as a result of integrating drama.

Fourthly, Fern improved her classroom control skill; as indicated earlier, this has been her main challenge. She learned that focusing pupils' attention before a lesson begins could lead to better classroom management. The following dialogues collected in different research stages reveal Fern's changes in this aspect.

Researcher: What change do you observe resulting from applying drama as pedagogy?

Fern: I actually would not ask them, the whole class, all concentrated then [I] started teaching. Now I will ask them to have to concentrate. I start proceeding with the lesson ... so the amount of controlling order is less.

R: Is it in drama integration or non-drama lessons?

F: I feel the amount in drama integration is apparently much less. But in non-drama integration lessons, [handling of order issue] is still needed. That is, it is there are, still different. It is a bit more in non-drama [lessons]. It is less in drama [lessons]. But, the amounts in both [teaching] have been reduced.

R: How much has been reduced? Approximately.

F: How much has been reduced? I feel it is a half. Because I will ask them to concentrate. Right.

R: Feeling that drama teaching largely improves your daily teaching.

F: It progresses. [I] really feel it progresses. (Fmidri)

R: Are there teaching changes between last semester and this semester?

F: ...Before I started drama [integration] lessons. I –the times that I dealt with order was more. And now I possibly get them fully concentrated. That is, asking them to be entirely concentrated before

my class begins, then [I] start teaching. Yes, this is another place I changed more (Fpostri).

Finally, as a result of drama integration, these case teachers gradually developed towards reflective teachers. Fern constantly reflected on her teaching, as demonstrated earlier (§9.0.2). Linda also maintained that she established a reflective approach. She said,

in such a [planning] process, [I] will start to examine my own teaching... but now when integrating drama, such a thing is a tool. We design our own lesson plans. Then while teaching, we will examine if it is going to work while teaching students (Lptgmw3).

The above concepts and skills are certainly not new to teachers in view of the fact that Taiwan's educational modernisation began in the 1980s. Yet, the research findings showed that the case teachers struggled to carry out these practices. As Weinstein (1989) maintains, consensus exists that teacher education has little effect on modifying the established beliefs in the minds of prospective teachers. This appears to apply to the training that Fern and Linda received.

9.4 Conclusion: The Potential Role of Drama Pedagogy

Teachers' progress which emerged from the in-service teacher-training programme I carried out suggests that using drama pedagogy can potentially enhance teachers' professional development. Fern considered drama integration as the locale which developed her professionalism. She said, "I feel it is associated with my lack of experience so I used this teaching [drama integration] to improve my individual development" (Fmidri). Similarly, as a result of integrating drama, Linda understood what she expected as a professional. In her words, "Actually, I know more what I want to do, then how to do it, and how to achieve it" (Lpostri). This research demonstrated that using drama pedagogy has benefited both teachers' professional development. This result supports Dickenson and Neelands (2006) who believe that drama is a workable strategy for improving teaching and learning quality as well as life.

This research showed that the case teachers improved their pedagogical practice after a 14-hours drama-integration. Therefore, if drama methodology is integrated on a long term basis in a school, it is feasible that it can

contribute to school development. This is because, the qualifications required of a teacher who applies drama are closely matched with the new paradigm needed in the new curriculum (§2.3.3.2). Having stated that a paradigmatic shift is required to carry out the new schooling, this analysis showed that the case teachers gradually shifted their current collection-code practice to the integrated code in order to integrate drama. This suggested that teachers were simultaneously developing the skills to carry out the Taiwanese new schooling when they attempted to apply drama. In this regard, it is potential to support Taiwan's teachers in implementing the new schooling through employing drama pedagogy.

Moreover, as has been noted earlier (§5.2.1.5), the results of the case study research can possibly be transferred to or duplicated in other contexts (Guba, 1981). The examination of these case teachers are instrumental, as Stake (2000b) indicates, aiming to provide insights into primary teachers' integration of drama. The Taiwanese teachers' development discovered in this study implies that, if drama is integrated, similar developments are likely to occur to those who are accustomed to an authoritarian and teacher-centred approach, as most Taiwanese teachers are.

Chapter 10 Before the Journey Ends - Limitations, Suggestions and Implications

10.0 Introduction

The chapter aims to share the thoughts relating to the research together with an account of my personal development as a researcher. Firstly, it discusses the limitations of this research. Secondly, it presents implications from methodological and literature perspectives in addition to suggestions for further studies in Taiwanese. Thirdly, it reflects on the pathway on which I engaged as a researcher.

10.1 Limitations

As with many other research designs, this study has constraints in design and implementation. Attention was firstly drawn to the research context. This research was carried out at the very beginning of Taiwan's implementation of the drama curriculum, whereas it did not happen on a general basis. This was also a period when the notion of using drama pedagogy was new to Taiwanese teachers. In addition, British mode of drama education was introduced into Taiwanese society fairly recently (see §3.3.2). Therefore, it was difficult to locate teachers with the DiE experience. Due to this constraint, it was necessary for me to work as a mentor, as well as a researcher. The decision to take on the double role formed a constraint to this research.

The second limitation was due to attempting an in-depth inquiry on teachers' challenges in integrating drama. The inquiry focused on understanding teachers' classroom practice, because of that, I had to move my attention away from students' learning of the subject matter. Moreover, teachers integrated drama with a wide range of subjects, which would have made evaluation of student learning a more daunting task, thereby distracting from the original task.

The third limitation was that this research analysed only five challenges that the two case teachers encountered. This decision was made for the purpose of an in-depth inquiry. Furthermore, the word limitation for this thesis creates another constraint, which prevents me from presenting fully all the issues which emerged in teachers' practice.

The fourth limitation is related to the problematic nature of translation. In order to make sense in English of what participants said in Chinese, the presentation of the quoted transcriptions naturally demanded necessary transformations, which has been done with the least possible change, as discussed earlier (§6.0.2). To ensure the reliability of the data translated, procedures were taken to avoid misinterpretation (§5.5.2).

10.2 Implications

Having noted that this research was an exploratory case study (see §5.2.1.5), the present section pinpoints several areas for further inquiries for understanding fully teachers' integration of drama and for developing relevant theories. The implications are discussed from the perspectives of methodology and literature review. The implications suggested in the literature review are applicable to the local context of Taiwan, as research applicable to Taiwan is also relevant elsewhere. Due to the exigencies of implementing the drama curriculum, I particularly highlight the implications to Taiwan's local setting.

As already noted (§5.4.2), there were indispensable modifications made in the research design in order to conform to the accessibility and availability of the field. This suggests that it is possible for a qualitative researcher to tailor research design to fit the field. This indicates that, methodologically, a flexible research design would be necessary for an exploratory case study. Moreover, this study started with the literature. A theoretical deficiency, then, was discovered that led to further inquiry. After that, a theoretical framework was generated from the literature. Then, empirical studies were carried out to validate the generated framework. The interrelated theory-practice design provides a methodological example in theory building.

Having described drama integration as an area to which the current literature has paid less attention, it is suggested that more research needs to be done to answer many unanswered questions surrounding it. Not only theory-building but also practical evidence is needed to provide better support for teachers who are not specialised in drama. In classroom practice, as the teachers' challenges showed in the study I carried out, research into skills such as group work and facilitation to support teachers' integration appears important. Also, understanding pupils' learning through using drama

pedagogy is another area in advancing the value of drama. Of particular interest will be research on the integration of drama in one subject. This could be undertaken over a long-term study period in order to understand the development of pupils' academic and artistic achievement. Moreover, comparisons within and outside the Taiwanese culture appear meaningful to understand the role of culture in teachers' use of drama. Thus, the intra-cultural and cross-cultural studies are necessary to comprehend the whole picture of drama integration.

For Taiwan: The fieldwork offers rich information about classroom teachers' drama integration in Taiwan. Yet related studies need to be done to affirm the proposed hypotheses and the theoretical framework generated. This would broaden the existing knowledge of drama integration in Taiwan.

Initially, research can be conducted covering different teachers in a wider range of specialties, experiences and with pupils of different ages. This would provide both primary and secondary sectors with a comprehensive view of using drama. Secondly, as results showed, classroom teachers are challenged in various aspects. Essentially for Taiwan, studies need to be conducted to find out strategies to improve teachers' current skills in a drama-integrated classroom. Thirdly, it is necessary for researchers to make enquiries into the integrative quality of drama in view of the inclusion of drama in the AH curriculum. Studies of this kind are especially significant for current educational development.

10.3 My Pathway towards Being a Non-Naïve Researcher

My research journey has assisted me in becoming a non-naïve researcher. I acted upon the guidance from the works of Gadamer, Denzin, Lincoln, Stake and Yin to carry out my fieldwork. Learning from my stumbling experiences e.g. the matter of accessibility (§5.4.2), data coding (§5.5.4), and interpretation (§6.0.1), I realised that the completion of research calls for flexibility and reflectivity in response to the uncertain nature of the research process. I also understood that while implementing research a researcher has to examine her prejudice continuously (§5.3.2.1), so as to avoid misinterpretation or manipulation of data. Moreover, I know that a qualitative researcher needs to keep the subject of inquiry constantly before her. Ethical

considerations are essential for a researcher in her decision-making and problem-solving. Thus, the voice of the researched can be heard.

In addition, the process of writing up has developed me to be a reflective researcher. My academic confidence increased with the process of acquiring a coding structure for data analysis. As a postgraduate student, I was trained to be always critical about my viewpoint in interpretation. This constant vigilance, therefore, has become one of my academic qualities to engage in further academic work. With the newly formed academic understanding, I am more than a naïve researcher.

10.4 Conclusion

In closing, this research highlights that studying classroom teachers' drama integration is central to encouraging them in using drama pedagogy. The theoretical work from the literature and empirical evidence from this Taiwanese case study anticipates stimulating ongoing and comprehensive inquiries around the area I tackled.

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Appendices

Appendix 1: Rationales of the Emergent Grade 1-9 Curriculum

This analysis discusses the rationales stated in the governmental document so as to understand the motivations behind the Reform. They are associated with the social expectations, the legislative actions, and the enhancement of the national capacity.

1. The Societal Expectations Importantly, the educational reform was a response to the social demands. Since the 1980s, educational change has been a major, heated, and debated issue in Taiwanese society. It was a part of the social movements. A variety of associations and activities were organised to modernise Taiwan's education, particularly from the mid-80s to mid-90s, as stated (§2.2.3). This advocacy was an all-round movement, rather than a one-dimensional occurrence. For example, the Association for Promoting Humanistic Education (1987)²⁷, now known as the Humanistic Education Foundation (1989), appealed for students' learning rights, in particular, for the banning of corporal punishment and for improving education. The Association of Teachers' Rights (1988) stood up for teachers' entitlements. The Housewives' League (1988) insisted on parents' participation in the children's education.

Important events fuelling education reform were organised by national civil associations. In 1988, the National Educational Meeting was held before the government-led Sixth National Education Meeting. This presented the voice of non-governmental powers (Ren, 2004). It was symbolically a union of civil power in the educational reform domain (Xue, 1996, pp. 195-197). It took place just after the political liberation which hall-marked the increasing civil power in the public domain. It became obvious that political liberation was vital to the increasing dynamics of civil powers. Another important event was the National Civil Education Reform Meeting organised by the Taiwanese Research Foundation, The Taipei Society²⁸, and the Humanistic Education

²⁷ The dates in brackets in this paragraph indicate the time the organisations were created.

²⁸ Taipei Society is the English name of Cheng She.

Foundation in 1994. It presented analyses of the educational problems and made suggestions on educational change. In particular, during this meeting the Educational Reform Council was recommended to be in charge of reform affairs (Yang et al., 1994; S.-K. Yang, 2001).

Most crucial was the 410 Education Reform Procession on April 10, 1994, organised by civil forces. Over 200 non-governmental organisations assembled and more than 30,000 people took part in this parade all in support of educational reform. The emergent agencies among these education-reform activities were the associations of parents and teachers. Later in October of 1994, the 410 ERL was founded in quest for four pleas (Huang, 1997): modernising the educational system, enacting the Education Fundamental Law, launching “small school small class”, and setting up more senior high schools and universities. After that, the reform movement took the country by storm, wave after wave, with new establishments and policies. In response to public expectation, the CER, a cabinet-level institution, was led by the Nobel Laureate, Professor Lee Yuan-Tze. This 31-member committee was formed in 1994 right after the 410 Parade. It was assigned by the Executive Yuan to be responsible for analysing educational problems and making recommendations and applicable strategies to meet future educational demands.

This result revealed that Taiwan’s education reform was, in fact, part of the outcome of the social movements. In this sense, the social change influenced educational contents and methods. Vice versa, the achievement of education equally advanced social transformation (C.-J. Lin, 1999; MoE, 1995). For this effect, Taiwan’s educational reform offered a different process for effecting change in the field of education. This was through organised civil actions resulting from the Civil Congregation and Parade Law which, of course, were initiated by the Taiwanese government. The political field, however, probably did not expect political liberation, such as the suspension of the Martial Law and the freedom of speech to become so powerful and influential in all aspects of public affairs. That is, the progress of Taiwan’s educational change is different from Bourdieu’s argument which states the motivating

forces, especially politics and economy in the field of power, would initiate educational changes.

Interestingly, the main direction of education reform anticipated in the Consultants' Concluding Report on Education Reform (Executive Yuan, 1996) was fairly parallel to the appeals of the 410 ERL. They were as follows: to liberate education, to educate every student well, to enhance the quality of education, to provide students with various tracks for further studies, and to build up a life-long learning society (Executive Yuan, 1996). These suggestions made by the Committee corresponded to the social expectations. It revealed that civil power has been influencing governmental policies. Hence, the new curriculum was created for the needs of social and cultural transformation (C.-J. Lin, 1999; Chen, 2000).

It is pertinent to note that the educational reform was started during the KMT's regime and strongly connected with social groups. After taking over, the DPP party speeded up the formation. In his inaugural address in 2000, President Chen Shui-Bian reaffirmed that the new government would continue carrying out reforms to "build a healthy, proactive, lively, innovative education system". This meant that, decades of efforts were involved to bring about the current change. As Shimahara says, "formal education is a function of society, and, although it is a conservative cultural agent, it gradually changes in response to societal demands" (1998, p. 730).

2. Legislative Actions As stated, a social forum on educational reform was formed in the 1980s. Legislative provisions were an important factor that propelled Taiwan's educational reform forward in the 1990s. Socially, the colonial paradigm started to shift towards the democratic paradigm along with the political transformation (Wen, 2000). In other words, the pressure groups' actions made a strong impact on the amendment and creation of educational initiatives, such as University Law, the Teacher Education Act, and the Teachers' Act (Fwu & Wang, 2002a, 2002b). For this reason, Zhou Yu-Wen describes this period as "the decree of Martial Law in the educational field" (2000, p. 8).

Most importantly, the new curriculum was also a response to the ultimatum given to MoE (1998) while reviewing its fiscal budget in 1997 - "the

Ministry of Education must finish the research and design the Grade 1-9 integrated curriculum. It must also implement it in 2001; otherwise Executive Yuan pressurised to freeze relevant budgets". Another command urged, "the Ministry of Education should exactly implement the supplementary determining conditions in 1998 and publish the guidelines before September of 1998. The guidelines should not be published later than September of 1999". These legislations were therefore the foundation for educational changes. As Goodson describes, "legislation is associated with the development and maintenance of those discourses or legitimating rhetorics which provide automatic support for correctly labelled activity" (1998, p. 240).

Under these pressures and in response to the Consultants' Concluding Report on Education Reform in 1996, the MoE began extensively engaging in education reform. Reform initiatives were announced at all levels of schools, for example, the Grade 1-9 Curriculum Guidelines, the Scheme of Basic Competency Test, and the System of Multiple Channels for Admission. Above all, the Education Reform Action Programme invested a budget of approximately 52.35 billion US dollars in five years from 1999 to 2004 (MoE, 1998). This aimed to carry out twelve schemes, such as the consolidation of elementary education and consolidating existing systems for teacher education (MoE, 1998, 1999).

According to the stated legislative conditions, there were three stages in revising the curriculum. The Task Force for National Elementary and Junior High School Curriculum Development was formed in April 1997 and their job was to decide the principles, the basic structure, and the learning areas of the curriculum. The leading guidelines were published in September 1998. In the second stage, the Research Subcommittee on Learning Areas decided the concepts, objectives, the ability indexes of each learning area, stages of the implementation, and standards of reviewing textbooks, in November 1999. The third stage mainly involved evaluation and review of the appropriateness of the guidelines and to carry out relevant projects before August 2001. Before the implementation, some primary and junior high schools carried out the new curriculum in the academic years 1999-2000. They attempted to investigate problems and to provide successful models. The entire educational

transformation started in 2001 and was expected to be completed by 2004. As analysed so far, Taiwan's educational development was not only initiated within the society, but also augmented by official mandates. As Johnson observes:

the end of the last century saw some significant developments in primary education. Some of these were due to legislative changes within the educational system, while others were due to the changes in public and professional opinion, or the effect of legislation (2002, p.3).

3. Building up the National Capacity One of the imperatives for revising the curriculum was to make education appropriate for an advanced society in national competitiveness (MoE, 2000). The objectives of the reform were to “produce outstanding modern citizens, increase the country's competitiveness; and create a modern nation where a balance is maintained between spiritual culture and material civilization” (MoE, 2000). This indicated that education was envisaged as a means to compete in the global economic village.

In fact, there seemed to be an international trend towards improving the national education in recent decades (Green, 1997, p. 174). For instance, the United States issued the “No Child Left Behind Act” of 2001 attempting “[t]o close the achievement gap with accountability, flexibility, and choice” (U.S. Congress, 2002). In 1993, New Zealand revised its curriculum framework to identify the attitudes, skills, and knowledge which all students must develop. The European Commission's White Paper on Education expected to build a learning society. The British government implemented the National Literacy Strategy and the Numeracy Strategy in the late 1990s to improve pupils' attainments.

A globalised educational tendency appears, driven by economy. According to Berman (1996), the international focus of educational efforts has shifted from the reformation of public education in 1980s to the elevation of national education as a means of enhancing international competitiveness. Accordingly, as a member of the global society, Taiwan also participated in this worldwide educational phenomenon. For example, English language became part of the students' learning as an attempt to prepare for their future competitiveness. In Cogan's and Baumgart's (2003) study, they discovered

that “a surprisingly high level of consensus emerged” in 11 countries’ re-schooling and de-schooling in North America and Asia. “[A] market approach to education” emerged as a prominent hallmark in east and Southeast Asian countries like Japan, China, Korea, and Taiwan (Cogan & Baumgart, 2003). Influenced by this approach, the Taiwanese government carried out a grassroot educational reform meant to develop national capacity for a global economic competition, as stated in the curriculum guidelines (MoE, 2000).

Given that, educational reform can be cross-culturally inspired. Stevenson & Stigler state that learning from others is necessary since “cross-cultural comparisons can help us discover characteristics of our own culture that we fail to notice because we are so familiar with them” (1992, p. 16). After examining 16 national curricula, Joanna Le Me'tais indicates that

policy-makers in different countries are also becoming more conscious of each other's approaches and outcomes, and international studies of academic achievement increasingly influence education policy (1999, p.101).

Green points out that such policy borrowing began in the mid-1970s among the advanced nations; therefore “reform proposals are rarely presented without reference to foreign precedents” (1997, p. 173). For example, Britain's first national curriculum is inspired by the North American model (Moon & Murphy, 1999). Similarly, Taiwan's GCG is a product of various curriculum models, such as the American, English, Japanese, French, and Australian models.

(I) Interviewees (the third preliminary study)

1. Ren-Fu Chen, Associate Professor
National Pintung University of Education
2. Mei-Man Huang, Senior Lecturer
Shu Der University of Technology
3. Mei-Jun Lin, Professor
National Tainan University
4. Shu-Hwa Jung, Senior Lecturer
National Taiwan College of Performing Arts
5. Zhi-Ping Si-Tu, Associate Professor
National Chengchi University
6. Xiao-Hua Zhang, Professor
Taiwan University of Arts
7. Tai-Chiung Chang, Senior Lecturer
Deh-Yu College of Nursing and Management
8. Yun-An Chen, Director
Growth Cultural and Educational Foundation
Shiny Shoes Children's Theatre Company
9. Cui-Hua Huang, Education Officer
Song Song Song Children's Theatre Company
10. Ya-Lin Lang, Artistic Director
Stone Theatre Company
11. Jian-Cheng Ren, Director
Paper Windmill Children's Theatre Company
12. Wan-Rong, Xu, Artistic Director
IfKids Theatre Company
13. Li-Ming Zhang: Artistic Director
Baby face Children's Theatre Company
14. Shu-Ming Zhang, Artistic
Song Song Song Children's Theatre Company

(II): Interview questions (the third preliminary study)

1. Can you talk about your observation of current drama education?
2. In your view, what is the leading force in advancing Taiwan's drama education?
3. In your view, what have been the difficulties of promoting drama education in recent decades?
4. Are foreign cultures of drama education influential in the development of Taiwan's drama education?
5. Do you observe any change in quality and quantity in Taiwan's drama education?

Appendix 3: Interview Questions

(I): Pre-research interviews (with teachers)

1. Have you had any drama experience before?
2. Do you have any questions about this research?
3. What kinds of challenges do you expect to come across?
4. Do you have any expectation out of this research?

(II): Mid-research interviews (with teachers)

1. What are pupils' reactions to your teaching?
2. Are you used to using drama as pedagogy?
3. What are the areas you would like to improve while using drama as pedagogy?
4. Is there any difference in your current teaching? If so, what is it?

(III): Post-research interviews (with teachers)

1. Do you integrate drama in your current teaching?
2. Does drama-as-pedagogy research have an impact on your teaching? If so, what is it?
3. Was there an influence in your personal characteristics after using drama as pedagogy?

(IV): One interview (with the administrator)

1. What was your observation after attending Fern's teaching?
2. What are your opinions about using drama as pedagogy?
3. What are teachers' difficulties in integrating drama?

(V): Group interviews (with children)

1. Do you like the lessons taught in which drama was used? If 'Yes', can you tell me why?
2. What did you feel when drama was used in learning?
3. What did drama mean to you in the past?
4. Does your teacher use drama to teach you to learn things or learn acting?
5. Did you learn anything from the lessons in which drama was used?

This section aims to highlight the current issues in relation to the implementation of the drama curriculum, i.e. the shortage of drama teachers and the quality of teacher training.

(I) Shortage of Teachers Who Can Teach Drama - As previously demonstrated (§3.2.2.1 & §3.2.2.2), deficiency in the number of drama teaching and training professionals has been the reason leading to the unsuccessful introduction of creative drama in the 1960s. This embedded issue recurred as the main problem when the drama curriculum took off in 2001 (Kang, 2002; Xu & Zhang, 2002).

This deficiency was noted in Xu's and Zhang's (2002) survey. It reported that the drama teacher training was the key issue in Taiwanese general arts education since "there was an extreme shortage" (Xu & Zhang, 2002, p. 88) of drama teachers. This was cited as the main reason preventing schools from carrying out the performing arts curriculum. The survey also revealed that more than 87% of primary schools did not have performing arts [drama] teachers (*ibid.*). Since the drama curriculum has not been fully implemented, more than 96% of 1st to 5th and 94% of the 6th graders did not have drama lessons (*ibid.*). These findings indicated that the implementation of the drama curriculum is not really happening. This phenomenon also occurred in the school where I carried out my research project.

(II) Quality of Teacher Training - Due to the shortage of teachers, teacher training has been a pressing concern since the drama curriculum began. With governmental support, workshops have been widely carried out to support teachers in teaching drama. Wang's (2002) study concluded that workshop experience was the most influential method for supporting teachers in using drama. Stemming from this, the quality of teacher training becomes a main concern in current practice (Xu & Zhang, 2002; Cheng, 2003). The current teacher training workshops seem to emphasise the learning of theatre elements, such as acting, scriptwriting and physical training. Xu and Zhang's (2002) survey supported this finding. Such theatre-led training is in fact contradictory to NTAEI's (2001) recommendations, in which both artistic and

educational aspects of arts/drama education training are considered as essential. In other words, most of the training programmes tend to develop teachers' artistic capacity, rather than providing a balancing training for teachers to use drama as an art form and as pedagogy.

Identifying the art form training does not attempt to raise the debate about process and product, but to avoid limiting the application of drama only to artistic learning. The pedagogical need in using drama was shown in the national survey. It revealed that the curriculum design, teaching, teaching equipment, resources, and research were the current difficulties for arts/drama teachers (Xu & Zhang, 2002). In the past, the educational orientation of arts learning in Taiwan was to study art forms, whereas "nowadays it is to use arts to achieve teaching objectives" (NTAEI, 2001, p. 205). This suggests that the pedagogical knowledge of using drama is important and necessary (Chen & Guo, 2001). In other words, it is imperative to study the pedagogical application of drama across the curriculum to promote the modern view of drama.

In emphasising this importance, Zhang Xiao-Hua argued that drama teaching "centres on education, not all theatre graduates can teach [performing arts]" (2001, p. 190), unless the educational aspects of drama education are acquired (Zhang, 2000b). Concurring with this view, Xu and Zhang's (2002) indicates that theatre arts graduates lack teaching ability and the understanding of child drama. In children's theatre, the practitioners I interviewed shared the same view and indicated that they were more familiar with the theatrical aspect and had little understanding of educational principles about drama education (L.-M. Zhang, April/2002; Zhu, April/2002). Coincident views appear in neighbouring counterparts. The Japanese drama educator Xiao Lin (2000) warned that not all actors were capable of teaching drama. In Hong Kong, Wang Tian-Qiang pointed out that theatre practitioners lacked knowledge of drama education (Peng, 2001). Hence, with the advantageous educational training, it is appropriate to encourage classroom teachers to engage in drama teaching, rather than confining it to theatre practitioners.

I am not suggesting that theatre practitioners are not suitable for carrying out teacher training, but that an additional training on the pedagogical use of drama is considered necessary (Si-Tu, 4/2002). These include such things as the theoretical foundation of drama education, pedagogy theory, and various models of practice. In the same way, educators from an educational background need to complement the areas, in which they are not specialised, i.e. drama theory and practice. In other words, it is necessary to provide teachers both with the artistic and pedagogical knowledge for using drama. This implies that teacher educators similarly need both qualifications.

(I) Teachers' Qualifications Claimed in the Literature: Teachers are advised to carry out various roles and skills. Morgan and Saxton (1987) indicate that teachers exchangeably take on the roles of manipulator, facilitator, and enabler in a drama classroom. Neelands (2004) states that they are responsible for four roles while teaching drama: manager, animateur, facilitator, and actor or dramaturge.

In teaching, it is suggested that the teachers should be non judgmental while providing drama experience (Heathcote, 1984; McCaslin, 1990). This aims to liberate children to express ideas. For this reason, Heathcote summarises teachers' job as "to create a climate in which value-judgments do not apply, but where honesty of individual contributions is valued and respect is shown to individuals' ideas" (1984, p. 51). O'Neill & Lambert support this view and reinforce that learners' "decisions must be honoured, consequences faced and responsibility accepted" (1982, p. 15).

In drama pedagogy, teachers need to understand comprehensively the way drama functions and to plan lessons accordingly (Heathcote, 1984). O'Neill and Lambert (1982) indicate that teachers need to develop lessons flexibly, elicit creative responses and find satisfying forms to work with pupils. Moreover, while organising and controlling a drama lesson, teachers should "have clear and consistent verbal signals for starting and stopping" and "look for opportunities to use praise" (Winston & Tandy, 2001, pp. 16-17).

In general pedagogy, Morgan and Saxton (1987) stress that the needed skills are planning, questioning and answering, evaluation and assessment, and knowledge of theatre and drama conventions, in particular, TiR. According to Winston and Tandy (2001), what comes first in planning is to bridge between pupils' prior experiences by taking into account their use of language and ages. Particularly, Neelands (2004) emphasises that the three skills are questioning, contracting and structuring. To work with younger learners, Warren (1992) specifies that choosing a focus, questioning and creating a productive intention are essential to using drama.

However, the freedom given to children in drama is not unlimited especially when unexpected situations occur. In other words, teachers' intervention is recommended. In dealing with discipline issues, Winston and Tandy (2001) suggest that when some pupils are spoiling a game, teachers should neither let the game continue nor make the whole class suffer.

(II) Challenges Claimed in the Literature: O'Neill and Lambert identify teachers' challenges. For example, those instances where the students being unable to maintain their role and suspend their disbelief, the absence of a clear focus and lack of dramatic tension, the difficulty of initiation, and difficulties in controlling students working in small groups (1982, pp. 23-26). Norris et al. discover that beginning teachers' practice are challenged by "planning lessons, knowing students as individuals and members of a group, establishing classroom climate, understanding the place of drama within the school community, and expecting the unexpected" (2000, p. xviii). As O'Neill points out, teachers "are always concerned at some level with problems of control and predictability" in Morgan and Saxton's work (1987, p. vi). In *Planning Process Drama*, Howell and Heap (2001) provide a list of questions related to organisation that might worry teachers. Some questions relate to the scarcity of time in the academic schedules, role selection and the concern of inadequate skills by teachers for drama teaching. Teachers worry that "already there is not enough time to fit in everything. How can we add drama? Who are the pupils and the teacher to be in the drama? They also point out that teachers worry about not having the skills for drama teaching" (2001, p. 108).

In a different way, Fleming (1994) outlines three common problems in drama teaching: pupils are unable to view drama seriously, the teacher's inability to control the classroom and the difficulty of implementing drama. Moreover, it is rather challenging for classroom teachers to start a drama (Fleming, 1994). In his book *Drama in the Curriculum*, Somers tries to orient the readers to handling issues such as "where to start and how to progress" and "how drama can be taught within the National Curriculum" (1994, p. x). Neelands (2004) indicates that teachers would have problems of controlling the social behaviour and learning in a drama classroom. Winston and Tandy

(2001) point out that issues of control, the extroverted personality and personal dynamics, and drama as an integrating tool across the curriculum are teachers' worries and concerns. Heathcote (1984) identifies leadership, thresholds of tolerance, and security, as potential issues for teachers. These include issues of classroom control, such as noise, size of group, leadership, and space; of drama skills, such as teaching registers; of planning and assessment, such as subject interest and evaluation.

Appendix 6: Codes for Challenges in Teachers

1. Concept of drama
2. Classroom management, class order, classroom arrangement
3. Facilitation
4. Dramatisation
5. Pupils' concentration, engagement
6. Teacher's role-taking
7. Physical situation, emotions, attitudes toward drama teaching, personality, workload, environment
8. Time constraints
9. Lesson planning, theme of lesson
10. Group work, grouping
11. Children's prior experience
12. Evaluation, worksheets
13. Drama conventions
14. Students reactions/responses
15. Teacher's expectations from children
16. Rhythm of the work
17. Quality of teaching
18. Contracting
19. Team teaching and responsibility
20. Didn't finish lesson
21. Empowerment
22. Educational philosophy
23. Educational concept for drama
24. Instructional habits
25. Can't react unexpected answers
26. Teacher and student interaction
27. Teacher reflection
28. Confidence
29. Preconception of using drama
30. Constraints from teaching materials
31. Teamwork
32. Fixed thinking

- 33. The order of running lessons
- 34. Using props
- 35. Children's role taking
- 36. Instructional modes

The findings also show that students' artistic capacity has similar weight. In week 1, Fern as a classroom teacher was the mediator of a stuffed bear which was hot-seated by pupils. Though she "has been trying to catch their attention but it was to some extent difficult" (Fptiw1), she struggled to suspend pupils' disbelief in the dramatic context. This outcome might be less associated with Fern's lack of drama-integration experience than with the pupils being new to working in drama. Similarly to Fern, Linda was not able to carry out hot-seating effectively by the means of an invisible bridge in week 2, as already narrated (§7.3). This was potentially due to her lack of dramatic experience, as well as of the students. These examples suggest that both teacher and students' dramatic capacity are important to carry out effective drama-integration.

In week 6, Fern indicated that the pupils' performance was not up to her expectations: "when they were performing, I felt, I didn't know whether I have a high standard or not, I felt that they couldn't achieve the level I imagined" (Fw6pti). I as a mentor asked Fern to recall all of the pupils' acting-out experience up to week 6. She realised that a total of ten minutes was not sufficient to perform effectively what they intended. Probably due to the lack of knowledge of drama, Fern overestimated pupils' progression in role-taking (§7.3). This reinforces that it is necessary for teachers to receive artistic training, as shown previously (§8.4). For example, Neelands' (2004) notion of students' role-taking, from being social to aesthetic actors, entails different developmental stages.

The same issue appeared both in Fern and Linda's teaching in week 8. Fern indicated that pupils' artistic provisions influenced the development of drama integration. She considered this factor as one of the reasons resulting in ineffective teaching: "this possibly was related to pupils' acting. Because they could not act well, then, they needed to act out the solutions. Actually, it was very difficult²⁹" (Fptiw8). Similarly, Linda also acknowledged the same problem, as discussed earlier (§7.3). Both teachers' encounters again

²⁹ Pupils are asked to give opinions or act out their opinions for the characters of the story.

underscored the influential nature of pupils' artistic understanding and development as a factor contributing to the success of drama integration. This points out that teachers have to consider if pupils are able to carry out the role assigned by evaluating the drama convention used and the level of knowledge and abilities required. In other words, teachers need constantly to monitor pupils' artistic development while using drama to teach.

As analysed, the outcomes suggest that the teacher and students need to have mutual foundations artistically and pedagogically while integrating drama. This agrees with the theory that the teacher and students cooperate together to explore and interpret human behaviour socially and aesthetically, as stated earlier (§4.2.3.6). Teachers will be challenged if they assign pupils roles that are not developmentally appropriate to their artistic experience. If this is the case, they are not able to interact with the character the teacher plays or carry out the task the teacher expects. In this sense, students have an advantage if their artistic capacity advances in learning through drama. This underlines that pupils' induction is necessary.

There are reasons contributing to the possible behavioural changes of pupils in drama. Like the teachers, the perceptions of the students in relation to drama are also culturally shaped and tend to view it as an art form, rather than a tool for learning. They defined drama as “entertainment” (FS2gi), “fun” (FS4gi), “using low and high voices and large movement” (LS3gi), “people are on the stage; we watch underneath” (LS5gi). These conceptions primarily associate drama as an art form. This certainly had an impact on how they reacted to the attempts of the teachers’ to use DaP. Possibly, pupils considered drama as less related to education. This could result in their behavioural changes which presented a challenge to the teachers in engaging them in drama learning.

This indicates that using DaP calls for more than theoretical and practical changes in the teachers. It also requires similar attitudinal changes from pupils. As analysed earlier (§8.2.1), it is necessary that teachers make it clear to pupils that drama is used as a learning tool, so as to engage them more fully. This understanding is important for teachers who want to apply drama. In other words, both the teacher and students need to adjust their views about drama. In fact, the freedom generated by drama pedagogy makes it similar to the teaching process in other settings like dance, physical education or school assemblies, which can be physical and spatial. This means that similar chaos can also potentially occur in any of these learning contexts.

Moreover, pupils’ change of behaviour is possibly associated with the intellectual, emotional, and physical flexibility endorsed by drama pedagogy, since they are allowed to use their bodies, voices, and emotions more freely. This certainly creates a sense of excitement as reviewed earlier (§4.1.1) because pupils’ daily learning is most likely chair-bound. This means that they are not given enough opportunities to express themselves in various forms. While using drama pedagogy, pupils are given spatial freedom to communicate physically. Pupils can freely use their bodies, whose “physical knowledge”, in Linda’s word, is different. She explained,

Because actually pupils must be sitting straight on the chair when we carry out general teaching. And I ask pupils not to rest their heads on

the desk, not to support their heads on their hands. But I feel, when taking drama lessons [using drama], students' physical movements are very rich. Besides, they possibly step out to act. Then, sometimes pupils move around when they watch. All [situations] become acceptable (Lptgmw1).

As Linda pointed out, the freedom provided in drama would potentially bring about pupils' behavioural changes, since they are free to express themselves flexibly.

Problems of this kind can be reduced if pupils acknowledge the rules of working with others in a wider space. Winston (2000) accentuate that clear guidance is required because DaP is driven by rules and conventions, just as games are constrained by rules. Toye and Prendiville (2000) recommend making the rules of the game clear since it is important that pupils feel secure and know the teachers' expectations of them. Other authors highlight that contracting is beneficial to manage pupils' behaviour (Neelands, 1984, 2004; Toye & Prendiville, 2000). In this sense, a drama-integrated classroom, like a general classroom, has rules that are mandatory. In essence, this finding indicates that it is not only teachers who need training but also students need induction when drama is applied in classroom practice.

Drama Teaching Activity Design (Subject: Language and Literature)

Objectives of Unit	Class: 317	Planner/Teacher: Fern		
<div>1. to understand the meaning of honesty</div> <div>2. to be able to elaborate the advantages of being honest</div> <div>3. to be able to give examples in relation to honesty</div>				
Teaching Activities	Time	Teaching Resources	Evaluation	P.S.
<div>Preparation</div> <div>Teacher</div> <div><div>1. prepare a letter</div><div>2. prepare a stuffed toy</div></div> <div>Activities</div> <div><div>1. Teacher describes that the little bear was troubled by telling a lie, so (he) wrote to the teacher for help. (ask a student to read the letter)</div><div>2. Teacher uses “hot-seating” technique to induce the meaning of understanding and the advantage of honesty</div><div>3. Ask students to write examples of honesty. Tell the little bear how to do it.</div><div>4. Induce the students to read the text of “Honesty” to the little bear. (The class recites the text.) [The teacher] requires students to understand the meanings of all the new vocabulary so as to explain to the little bear.</div></div>	<div>5 min</div> <div>10 min</div> <div>10 min</div> <div>15 min</div>	<div>a letter</div> <div>a toy</div> <div>a card</div> <div></div>	<div></div> <div>Oral Evaluation</div> <div>Assignment Evaluation</div> <div>Oral Evaluation</div>	