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**Issues related to the Potential Adoption of  
Drama as an Integral Part of a New National  
Curriculum: The Case of South Korea**

by

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A thesis submitted in partial fulfilment of the requirements

for the Degree of Doctor of Education

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# TABLE OF CONTENTS

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<b>LIST OF FIGURES .....</b>	<b>vi</b>
<b>LIST OF TABLES .....</b>	<b>vii</b>
<b>ACKNOWLEDGEMENTS.....</b>	<b>ix</b>
<b>DECLARATIONS.....</b>	<b>x</b>
<b>ABSTRACT .....</b>	<b>xi</b>
<b>ABBREVIATIONS .....</b>	<b>xiii</b>

<b>CHAPTER 1. INTRODUCTION .....</b>	<b>1</b>
1.0. Introduction .....	1
1.1. Research motivation.....	1
1.2. The overview of primary education in South Korea.....	3
1.3. An overview of the year 1 curriculum in South Korea .....	6
1.4. An overview of current drama and theatre education practices in South Korea .....	8
1.5. Theoretical background.....	10
1.6. Methodological background.....	11
1.6.1. Case Study for the current study .....	11
1.6.2. The mixed methods approach for the current study.....	11
1.7. Research aim, objective and questions.....	12
1.8. The structure of the thesis .....	13

<b>CHAPTER 2. LITERATURE REVIEW .....</b>	<b>14</b>
2.0. Introduction .....	14
2.1. School curriculum .....	15
2.1.1. What is the school curriculum?.....	15
2.1.2. The criticism of curriculum and school.....	18
2.1.3. What we should teach and learn in primary curriculum?.....	19
2.2. The relationship between child development and learning.....	21

2.2.1. What do we mean by child development? .....	21
2.2.2. Play and learning .....	24
2.3. Story and learning .....	26
2.3.1. Story and narrative as parts of humans' lives .....	27
2.3.2. Story and narrative for children .....	29
2.3.3. Story and narrative for curriculum .....	33
2.4. Drama with story for learning .....	34
2.4.1. What is drama? .....	35
2.4.2. Drama and story as mutually supportive .....	36
2.4.3. How does drama contribute for children's learning? .....	37
2.4.4. Drama for the school curriculum .....	42
2.5. The context of the research - the Korean primary national curriculum ..	48
2.5.1. How do drama and story contribute to the special features of the new national curriculum? .....	50
2.5.2. How drama and story contribute to the year 1 & 2 curriculums ...	56
2.6. Conclusion .....	59

## **CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY .... 61**

3.0. Introduction .....	61
3.1. Case study in education research .....	61
3.1.1. The purpose of education research .....	61
3.1.2. Pragmatism and this research .....	63
3.1.3. Case study .....	64
3.1.4. Case study in this research .....	72
3.2. Mixed methods and triangulation in case study .....	76
3.2.1. Mixed methods .....	76
3.2.2. Mixed methods in case study .....	81
3.2.3. Mixed methods in this research .....	83
3.3. Qualitative data collection and analysis .....	86
3.3.1. Ethical issue of this research .....	87
3.3.2. Qualitative interview .....	89
3.3.3. Qualitative observation .....	97

3.3.4. Qualitative field note .....	101
3.3.5. The children's drawing, letters and written comments .....	102
3.4. Quantitative data collection and analysis .....	103
3.4.1. Quantitative questionnaire.....	103
3.4.2. Quantitative checklist for children .....	111
3.5. Data analysis .....	112
3.5.1. How did I analyse qualitative and quantitative data?.....	112
3.5.2. Research data and translation .....	113
3.5.3. Acknowledging the problematic nature of researching one's own practice .....	115
3.6. Conclusion .....	117

## **CHAPTER 4. DATA ANALYSIS AND FINDINGS ..... 118**

4.0. Introduction .....	118
4.1. Research question 1.....	119
4.1.1. Did the workshop-participant-students welcome drama and story? .....	119
4.1.2. Did the workshop-participant-teachers welcome drama and story? .....	121
4.1.3. Did the questionnaire-participant-teachers welcome drama and story? .....	122
4.1.4. Did the head teachers welcome drama and story? .....	126
4.2. Research question 2.....	128
4.2.1. What the questionnaire-participant-teachers thought of the new NC .....	129
4.2.2. What kind of support do teachers need to adopt drama for the curriculum?.....	133
4.3. Research question 3.....	139
4.3.1. How did teachers responding to the questionnaire recognise the importance of an enjoyable and effective curriculum? .....	139
4.3.2. When did the workshop-participant-students especially pay attention? .....	145

4.3.3. Which workshop activities were preferred by the class teachers participating in the workshops?.....	147
4.3.4. What the head teachers thought about a stimulating curriculum	148
4.4. Research question 4.....	149
4.4.1. What the questionnaire-participant-teachers thought about drama for an enjoyable class and effective class?.....	150
4.4.2. How adopting drama and story were evaluated by the workshop-participant-students?.....	152
4.4.3. How adopting drama and story were evaluated by the workshop-participant-class teachers.....	163
4.5. Additional findings .....	167
4.5.1. The change in the workshop-participant-students.....	168
4.5.2. Recognition of the rules and the response to the teacher's authority of each class. ....	174
4.6. Conclusion .....	182

## **CHAPTER 5. DISCUSSION..... 184**

5.0. Introduction.....	184
5.1. Values of the schools & values of teachers.....	184
5.1.1. The challenge of drama .....	185
5.1.2. Contribution of drama to learning.....	186
5.1.3. The educational value of drama within the school curriculum ...	189
5.2. Classroom - ethos & behaviour management .....	191
5.2.1. Drama & a noisy and unfocused classroom.....	191
5.2.2. Drama & the recognition of the rules and the teacher's authority .....	194
5.3. The new era of the new national curriculum.....	205
5.3.1. The new approach to the new national curriculum .....	205
5.3.2. The required change of school teachers under the new NC .....	208
5.3.3. The required change for schools and LOE or MOE under the new NC .....	213
5.4. Conclusion .....	216

<b>CHAPTER 6. CONCLUSION .....</b>	<b>218</b>
6.0. Introduction .....	218
6.1. Research findings .....	219
6.1.1. The findings from the teachers, students and head teachers who participated in the workshop and the questionnaire .....	219
6.1.2. The findings through the workshop practice .....	221
6.2. Research implications and limitations .....	223
6.3. Suggestions for future research .....	225
 <b>REFERENCES .....</b>	 <b>226</b>
 <b>APPENDIX .....</b>	 <b>238</b>
Appendix 1: Summary of pilot workshop .....	238
Appendix 1.1. Basic information on workshop .....	238
Appendix 1.2. Relevant topics and chapters in the curriculum of Korea .....	238
Appendix 1.3. Sequence of Activities: .....	239
Appendix 2: The scheme of the workshop .....	242
Appendix 2.1. The first visit for classes A-1, A-2, B-1, B-2 and B-3 .....	242
Appendix 2.2. The second visit for classes A-1, B-1, B-2 and B-3 .....	244
Appendix 2.3. The second visit for the class A-2 .....	247
Appendix 2.4. The third visit for the classes A-1, B-1, B-2 and B-3 .....	250
Appendix 2.5. The third visit for the class A-2 .....	251
Appendix 3: School teacher questionnaire .....	253
Appendix 4: Head teacher questionnaire .....	258
Appendix 5: Class teacher questionnaire .....	261
Appendix 6: The picture of the flower 'milk vetch' .....	263
Appendix 7: The chronology of research project .....	264

## LIST OF FIGURES

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Figure 4.1. Each class's different levels of recognition of the rules and the response to the teacher's authority .....	176
Figure 5.1. The required rules and the teacher's authority in drama, the traditional classroom, and for playtime .....	201
Figure 5.2. The rules and the teacher's authority of the workshop-participant-classes	203



## LIST OF TABLES

---

Table 1.1. The period of the enactment of the new NC/ the publication of the new text book.....	5
Table 3.1. The chronology of the pilot study .....	73
Table 3.2. The number of the workshop sessions in schools .....	75
Table 3.3. Three categories of multiple method designs .....	77
Table 3.4. The types of interview in the present study .....	91
Table 3.5. The difficulties of children interview and the reason .....	93
Table 3.6. The information about the workshop-participant-teachers .....	96
Table 4.1. The number and response ate of students who chose 'It was really fun (10)'120	
Table 4.2. Survey result of a question 'I think adopting drama for primary curriculum is beneficial'.....	123
Table 4.3. Survey result of the question 'I think adopting drama requires more class time than the traditional way of teaching'. .....	124
Table 4.4. Survey result of the question 'I think drama activities will result in an unfocused and noisy classroom'. .....	124
Table 4.5. Survey result of the question 'I think the new NC (2009 NC) is more creative and learner-driven curriculum than the previous curricula'. .....	129
Table 4.6. Survey result of the question 'Through the Creative-Experience Activities (CEA) of the new NC (2009 NC), primary students possibly come to enjoy more diverse activities at a school than before'. .....	130
Table 4.7. Survey result of the question 'the new NC (2009 NC) contributed to reduce students' study burden'. .....	131
Table 4.8. Survey result of the question ' An intensive course completion system (ICCS) is not suitable for primary students, thus I think it is necessary to have a certain system for supplementing weak points of the system'. .....	131
Table 4.9. Survey result of the question 'I importantly regard whether students enjoy the class, when I teach'. .....	140
Table 4.10. Survey result of the question ' For me 'enjoyable class' is the antonym of 'effective class'. .....	141

Table 4.11. Survey result of the question ' I think delivering a relatively large amount of knowledge is important to make class time effective' .....	142
Table 4.12. Survey result of the question 'If I had to make a choice between 'enjoyable class making' and 'effective class making', I would choose 'effective class making" .....	143
Table 4.13. The moments and activities in which students displayed high concentration .....	146
Table 4.14. Activities or methods that the workshop participant-class teachers wanted to adopt for their teaching.....	147
Table 4.15. Survey result of the question 'I think drama will contribute to make an 'enjoyable class" .....	150
Table 4.16. Survey result of the question ' I think drama will contribute to make an 'effective class".....	151
Table 4.17. The number and response rate of how students felt about the workshop	152
Table 4.18. Survey result of the students' checklist 'Please put a sticker on the activity that was the most enjoyable for you'.....	156
Table 4.19. The rate of correct answers (%) .....	159
Table 4.20. The numbers and the response rate of students who chose milk vetch to the question 'which one is not a spring flower?' .....	160
Table 4.21. The response rate of the students who chose correctly what community is. ....	162
Table 4.22. The numbers of 'yes' answers for each class according to the criteria..	176

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# DECLARATIONS

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- I declare that this thesis is my own work.
- This thesis has not been submitted in any other university.
- During the preparation of this thesis, a paper was presented at an international conference, as detailed below. The remaining sections are unpublished.

Integrating Drama into the School Curriculum: The Case of South Korea, the  
7th International Drama in Education Research Institute, Limerick, Ireland,  
July 2012.

# ABSTRACT

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South Korea has recently adopted a new national curriculum (the new NC, 2009 NC), emphasising the development of students' creativity, their interest in learning, and self directed learning. However, it seems that some confusion exists in local schools as to how to follow the emphasised points of the new NC. This study started under the hypothesis that the adoption of drama and story would contribute to schools following the main ideas of the new NC, facilitating an enjoyable and effective curriculum in local Korean schools. To examine this hypothesis I created a workshop which actively adopted drama and story, with a focus on teaching selective parts of the new NC to year one classes. I wanted to intensively observe what happened during these workshops. I had a total of six or seven sessions to teach the workshop to five year one classes in two Korean schools. I adopted the case study as my research methodology, studying the five cases (the five year one classes) in depth with a mixed method approach, which allows the use of both qualitative and quantitative research methods. After the workshop those students, class teachers and head teachers who participated in the study provided positive responses regarding the adoption of drama and story within the new NC. It can be said that this study shows the possibility that adopting drama and story can be a way to teach the new NC in an enjoyable and stimulating manner. However, it has also found that the class and teacher require certain conditions in order for the effects of adopting drama and story to be fully realised. In particular, it is very important to develop school teachers' understanding of drama in the classroom and to support them in their practice if they want to adopt drama in their teaching. Therefore individual schools,

the Ministry of Education and the Local Ministry of Education need to cooperate to provide proper support for teachers. It is expected that this study will result in more active future research in this area, since there is still no published research about drama and story for both an integrated curriculum and, more specifically, for the new NC design in Korea.

## ABBREVIATIONS

---

NC	National Curriculum
MOE	Ministry of Education
LOE	Local Ministry of Education
ICCS	An Intensive Course Completion System
CEA	Creative-Experience Activities
ACID	The Autonomous Class Increases and Decreases

# CHAPTER 1. INTRODUCTION

---

## 1.0. Introduction

The aim of this chapter is to provide an introduction to this thesis. This chapter consists of seven sections. Firstly, the motivation for the research is described in section 1.1. Then, in order to contextualise this study, brief overviews of primary education and the year one curriculum in South Korea follow in section 1.2 and 1.3. This is followed in section 1.4 and 1.5 by the theoretical and methodological background of the research. Lastly, the chapter ends with an outline of the thesis in Section 1.7.

## 1.1. Research motivation

There are some international figures that show high academic results are being achieved by Korean students. Over the past two decades, Korea has always been in the upper rankings at the International mathematical Olympiad.<sup>1</sup> In addition, The Programme for International Student Assessment which was conducted by PISA in 2012 showed very impressive results from Korean students.<sup>2</sup> The PISA survey evaluated each 15 year-old student's competencies in reading, mathematics and

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<sup>1</sup> For details, see <http://www.imo-official.org/default.aspx>.

<sup>2</sup> For details, see <http://www.oecd.org/pisa/keyfindings/pisa-2012-results.htm>.



science in 65 countries and economies. Korea was one of the highest performing countries in reading, mathematics and science. With all the figures described above, I ask myself whether I can simply say that Korea has the ideal educational system because of the remarkable international figures. My answer is 'no', because Korean students tend not to be happy at their schools. According to PISA, the interesting point was that the lowest number of Korean students said that they were happy at school among students from 65 OECD countries. When I look back at my school years, I also was not keen on my schooling. It was a period that was focussed on getting better academic assessments, and the pressure actually started from very early in my experience. According to Lee and Hwang (2010), in Korea a primary student's spare time after school is less than middle school students, and on a par with high school students. According to the survey, the average primary student spends 208.1 minutes studying and 84.4 minutes playing computer games, with 69.9 minutes for art and physical activity in a day after school. The interesting point is the average primary student spends the longest time (208.1 minutes) studying. It can be said that perhaps Korean students' successful academic results tend to be gained at the price of the students suffering pressure from a young age.

The educational sociologist Basil Bernstein (1977) explained the curriculum as two distinctive forms: Collection and Integrated. The collection code is distinguished with strong boundaries and weak frames and there is much emphasis on discipline. The integrated code has weak boundaries and strong frames. To put it simply, students tend to learn logically organized knowledge within a set frame in the collection code; on the other hand, in the integrated code students learn in theme based organisation and the curriculum is designed to meet the students' needs and

interests. The Korean school curriculum that I experienced, and that the learners were required to meet, is close to that of the collection code. However, the new national curriculum (2009 revised national curriculum) which has been enacted recently is trying to bring about change.

According to the Ministry of Education, the focuses of the new primary national curriculum are as follows (MOE, 2009).

- The Reduction of students' learning burden
- Encouraging students' interest for learning
- Learning how to learn
- The development of creative human resources

With my background as a teacher, a theatre actor and a drama practitioner, I came to consider the possibilities of developing this new national curriculum (the new NC, 2009 NC) through drama and story, because my personal values suggested the possibility that the focus of the new NC may be achieved through this medium.

## **1.2. The overview of primary education in South Korea**

Before beginning, it must be clarified that the description of the Korean national curriculum and education system in this sub-section is made in reference to 'The Introduction of Primary Curriculum Explanation', which was published in 2009 by the Ministry of Education (MOE).

Primary school is organised into 6 year courses, and is a part of compulsory education in Korea. The Korean National Curriculum has been totally amended seven-times and partly revised twice. Normally, when a national curriculum (NC) is newly enacted, the text book for the NC is also newly published. In addition, it can be said that the text book tends to be regarded as important for the organisation of their classes by many primary Korean teachers. According to Lee and Hwang (2010), 58.5 % of teachers among a total 183 research-participant-primary-teachers said that they mainly use the text book and the guidelines within the text book, published by MOE, when they organise an integrated class programme.

According to MOE (2009), the first national curriculum (the first NC) was announced in 1954. The first NC focused on enhancing students' basic intelligence levels after the Korean War. Education for living could also be found, such as citizenship, hygiene and public health education. From 1963 to 1973, the second NC enacted what was called an experience centred curriculum. The meaning of curriculum was accepted as the whole process of a student's experience in a school in the second NC. The third NC (1973-1981) was a learning centred curriculum, which insisted that the curriculum should be recognised as a research process for the purpose of learning diverse subjects. The fourth NC (1981-1987) was recognised as the first comprehensive curriculum. Under the fourth NC, not only academic ability but also knowledge and skills for the students' current or future life were deemed important. The main focus of the fifth NC, which was applied from 1987 to 1992, was preparing the diversified and international society of Korea. An education that would assert a national identity, while fostering creativity and morality, was regarded as important. The sixth NC adopted the decentralisation system which

allows The Local Ministry of Education (LOE) and local schools to have more autonomy from 1992 to 1997. Educational policy was previously always decided by The Central Ministry of Education (MOE), but under the sixth NC, based on the guideline of MOE, LOE and locals schools were allowed some autonomy. The main priority of the seventh NC (1997 - 2007) was a student centred education with an emphasis on creativity and self determined learning. The purpose was making a society in which people enjoyed learning throughout their whole life time and providing enough educational experiences for everyone. After the seventh NC, there was no more sweeping reform. The basic direction of the seventh NC was maintained for the next two partly revised NCs (2007 revised NC and 2009 revised NC). The two revised NCs were adopted for the improvement of the realistic problems which have been found in schools under the seventh NC. Basically, there is a trend now towards more local accountability and curriculum making. Currently the new national curriculum (the new NC), which is also called the 2009 revised national curriculum (2009 NC), has been applied in Korea. The new NC is being gradually implemented, thus giving an adjustment period for schools, teachers and students. The details are as follows.

Table 1.1. The period of the enactment of the new NC/ the publication of the new text book

Primary years	The new NC has been enacted since...	The new text book was (or will be) published in...
Year 1&2	2011	2013
Year 3&4	2012	2014
Year 5&6	2013	2015

For instance, the curriculum for years 1 and 2 has had to be organised according to the new NC from 2011. However for two years (2011 and 2012), school teachers had to use the text book which was published for the 2007 revised NC. It can be said that the schools, the teachers and the students had a two year adjustment period, while using the text book for the 2007 revised NC and following the principles of the new NC. This was possible because both revised NCs (the 2007 NC and the 2009 NC) shared the main direction of the seventh NC. The intention to complete a child-centred integration, which was started in the 2007 NC, is more clearly found in the new NC (2009 NC) (Kang, 2011). As it was described in 1.1, the focuses of the new primary NC required these changes: reducing students' learning burden, considering their interests, pursuing genuine learning and promoting creative human resources. It is not difficult to read the aims of the new NC to make a quality and well balanced curriculum through these changes.

However, a point that needs consideration is whether what the new NC expects can really be achieved in local schools. Heu et al (2010) insist that what is urgently needed is the provision of good examples showing how the changed points of the new NC can be successfully achieved in individual schools in Korea. It seems that now is a good moment to consider how the practice can be built into schools.

### **1.3. An overview of the year 1 curriculum in South Korea**

I selected year 1 (7 -8 years old children) as the research target age, because this age-group needs a bridging experience in order to move smoothly from a less

disciplined pre-school system to a more disciplined primary system. I believe that drama and story can provide this special experience. 6 to 7 year-old students start their primary school life as year 1 students in Korea. The classroom setting for the age of 6 to 7 is not very different from other primary years.

There are in total 6 subject groups in the year 1 curriculum. The details are as follows

- We are the First Graders
- Disciplined Life
- Intelligent Life
- Pleasant Life
- Korean
- Mathematics

‘We are the First Graders’, ‘Disciplined Life’, ‘Intelligent Life’, and ‘Pleasant Life’ are the integrated subjects which are drawn from several subjects such as social studies, science, moral education, music, fine art and physical education. From the second NC, the integrated curriculum format was recommended for primary years 1 and 2. The integrated subject text books are basically organised into topics which students feel familiar with, such as family, spring, and school. These topics are commonly found in each integrated subject text book. For instance, the topics of family, spring and school are found in ‘Disciplined Life’, ‘Intelligent Life’ and ‘Pleasant Life’, but what the students learn is slightly different according to the learning purposes of each integrated subject. ‘Korean’ and ‘Mathematics’ are independent subjects in the curriculum. Basically, the topics of the integrated

subjects are intended to transfer knowledge and information via diverse activities such as games, small group work, manipulation and research for an enjoyable learning experience, according to the new NC.

It needs to be clear that, as described in 1.2, the new NC has been enacted since 2011 for years 1 and 2, and the textbook for the new NC was published in 2013. This research was conducted in 2012, so it can be said that the workshop for the current study was organised using the textbook for the 2007 NC, but the approach perfectly matched the basic guidance of the new NC.

## **1.4. An overview of current drama and theatre education practices in South Korea**

According to Choi (2007), interest in drama and theatre education in South Korea began in the 1970s. In the 1980s and 1990s, some practitioners from other countries were invited to Korea; and native born practitioners and researchers, who had studied drama and theatre education in other countries, mainly in the USA, began to return to work in their home country. Several groups were then founded for the purposes of encouraging research and training in educational drama. These could be divided into two categories; the groups founded by artist / practitioners and those founded principally by school teachers. Sadari<sup>3</sup>, Thebefu<sup>4</sup> and Heamaru<sup>5</sup> were

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<sup>3</sup> For details, see <http://www.playsadari.com>.

<sup>4</sup> For details, see <http://www.thebefu.org>.

<sup>5</sup> For details, see <http://cafe.daum.net/eduplay>.

organised by practitioners from practical drama and theatre backgrounds, as was Sokoopnory<sup>6</sup>, The nationwide Teacher's Theatre Group<sup>7</sup> and Korea Teachers' Theatre Association<sup>8</sup> were founded by school teachers interested in children's theatre, youth theatre, and the educational effects of drama and theatre. In addition, since 2000, the Korean Association for Drama/Theatre and Education<sup>9</sup> – the country's largest such association - has been very active in pursuing a common purpose, namely to argue for the place of drama and theatre to address problematic aspects of Korean schooling, and of Korean society in general. Some central and local government organisations, such as the Korea Arts and Culture Education Service<sup>10</sup> and the Seoul Foundation for Arts and Culture<sup>11</sup> are also providing projects with joint educational, social and cultural purposes and these include drama and theatre practices.

Despite the growth in such groups and associations which recognise the educational and positive power of drama and theatre practices for young people, it is still uncommon to find drama being adopted in Korean schools. In addition, although the Korea Arts and Culture Education Service and the Seoul Foundation for Arts and Culture provide support to schools, this tends to be in the form of extra-curricular activities. There has been some research into the teaching of drama as a discrete subject or a combined subject but none into drama as a part of an integrated format as

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<sup>6</sup> For details, see <http://cafe.daum.net/dramaineducation>.

<sup>7</sup> For details, see <http://cafe.daum.net/momzit2014>.

<sup>8</sup> For details, see <http://www.ktta.org/>.

<sup>9</sup> For details, see <http://www.kade.kr/>.

<sup>10</sup> For details, see <http://eng.arte.or.kr/index.do>.

<sup>11</sup> For details, see <http://english.sfac.or.kr/html/main/index.asp#main>.



specifically enabled by the recent curriculum reforms. My research was intended, in a small way, to address this gap.

## **1.5. Theoretical background**

It is well known that social constructivists, such as Piaget, Vygotsky and Bruner, believed that learning is promoted in an environment that supports it. They recognised the importance of the environment to learning. It can be said that the social constructivists believed that humans are naturally active learners. For social constructivists, it must be first and foremost the task to inspire students' interest in an environment for learning. As it was described in 1.1, encouraging students' interests is also considered to be important for learning in the new NC. The learning which the new NC pursues is not for producing better academic result but for the development of the learners' interest in learning. There is a belief that creative human resources can be fostered based on a learning process with students' interests at its heart in the new NC. Thus, it is required that practices which encourage the learners' interest in a proper environment for teaching are utilised within the new NC. Many drama and theatre educators, such as Bolton, Neelands and Winston, assert that drama contributes to making a proper environment for learning based on the participants' interests. This will be dealt with in further detail in chapter 2.

## **1.6. Methodological background**

Pragmatism is the epistemological paradigm for the current study. From a pragmatic perspective, I chose both case study and mixed methods as the research methodologies.

### **1.6.1. Case Study for the current study**

The current study is conducted under the hypothesis that drama and story might contribute to the realisation of what the new NC pursues. To examine this possibility, I naturally needed to look deeply into the case which adopts drama and story for the teaching of the new NC. I was allowed to have 6 or 7 workshop sessions with five year 1 classes (cases) in two state schools (schools A and B). The aim of the workshops was teaching the selective contents of the new NC, encouraging students' learning with drama and story. The details about case study as a methodology of this research will be dealt in 3.1.

### **1.6.2. The mixed methods approach for the current study**

As mentioned at the beginning this section, I planned this study from a pragmatist perspective. For me, "what works" and "what it is" (Erickson and Gutierrez, 2002:19) was an important issue, rather than whether it is qualitative or quantitative research. My research objectives and questions could best be met with

quantitative and qualitative methods. My use of an in-depth case study combined both of these approaches. In this study, qualitative and quantitative data were collected and analysed through interview, observation, field notes, a questionnaire quantitative checklist for students, and children's drawings, letters and written comments. The details of the mixed method approach and research methods will be described in 3.2, 3.3 and 3.4.

## **1.7. Research aim, objective and questions**

The primary objective of this research is to examine the possibility and contribution of drama and story to the new national curriculum of Korea.

The main research question is

- What happens when I try teaching a series of workshops based around story and drama to year one children in Korea?

Further detailed research questions are as follows.

- Will drama and story be welcomed by individual schools in Korea?
- How might a teacher plan to use story and drama within both the nationally prescribed and individual school curriculum?
- How can a teacher implement and provide a stimulating curriculum for students?

- How can the educational effectiveness of story and drama be evaluated within the confines of the Korean curriculum?

With these questions, I will examine the related issues while implementing the workshop.

The current study will look deeply into the workshop, which actively adopted drama and story for the new NC (2009 NC). This was expected to stimulate considerations about the possibility of a wider adoption of story and drama for primary education in Korea.

## **1.8. The structure of the thesis**

The thesis is organised into six chapters, including the current chapter 1, Introduction. As can be seen, this chapter provides a brief overview of the thesis. In chapter 2, an overview of the theoretical background to this study is provided in detail. Chapter 3 provides an overview of the methodological background of the research. Chapter 4 presents the results of quantitative and qualitative data analysis. Chapter 5 brings considerations of research findings and the theoretical and methodological issues together. In chapter 6, a summary of the main conclusions is presented.

## CHAPTER 2. LITERATURE REVIEW

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### 2.0. Introduction

The main purpose of this chapter is to provide an overview of the theoretical background to the study. This chapter contains five sections. Section 2.1 firstly discusses the primary school curriculum. This study is about adopting drama and story for the primary curriculum. Thus, a good starting point for the theoretical background is to discuss what the curriculum is and what we are teaching, specifically in primary schools. Section 2.2 is concerned with theories of the learning process and child development. This is followed in section 2.3 and 2.4 by how story and drama can contribute to children's learning and the primary curriculum.

In the section on drama (2.4), drama for the age of 7 to 8 - the target age of the current research - is not my specific focus. I hope to precede this study from a wider spectrum, looking more generally at drama for learning rather than having a particularly limited age focus. This research started with the question of whether the intention of the new primary NC would be properly practised in local schools in Korea. The question is not confined to a specific primary age group, year 1 NC. However, I do of course proceed to discuss drama for 7-8 years and for year 1 curriculum as a part of this section. As I mentioned in 1.2, the age 7 – 8 is regarded as the lowest year group of primary education in Korea. I prioritise literature aimed at teachers in this literature review as these are the books of most relevance to my inquiry, addressing as they do the practical needs of the classroom for practitioners

who may not know much about drama and may fear it somewhat. Lastly I discuss how story and drama can be seen to support the direction of the new Korean national curriculum (2009 revised national curriculum) in section 2.5. Throughout, I am attempting to develop a comprehensive argument in favour of the potential for drama and story to play an active part therein.

## **2.1. School curriculum**

This sub-section starts with a consideration of what the school curriculum is and a critique of the current school system. Its final focus is to question what should be taught on the primary curriculum, and to assess what a balanced primary curriculum may be.

### **2.1.1. What is the school curriculum?**

Creemers (1994: 37) asserts that ‘originally a curriculum was a document at school level containing information about the time schedule, aims, objectives and methods’. The term was also used to indicate textbooks (Creemers, 1994). According to common sense it is understandable that the curriculum is a kind of arranged document for teaching, but it does not seem to be a simple arranged document of what to teach.

Stenhouse (1975) emphasized the practical, methodical and applicable aspects of curriculum in his description.

*A curriculum is an attempt to communicate the essential principles and features of an educational proposal in such a form that it is open to critical scrutiny and capable of effective translation into practice...A curriculum is the means by which the experience of attempting to put an educational proposal into practice is made publicly available. It involves both content and method, and in its widest application takes account of the problem of implementation in the institutions of the educational system (Stenhouse, 1975: 4-5).*

For Stenhouse (1975) a curriculum is not a simple written form for teaching but a communicative process in actual practice.

Bruner (1977: 31-32) asserted that ‘the curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to the subject’. On the one hand it can be interpreted that educators have to plan the curriculum based on this fundamental understanding. On the other hand it should always be concerned with how to bring the learners’ ‘the most fundamental understanding’ of the subject and organised accordingly. Tyler (1977) also emphasised the importance of the students’ active role in planning and evaluating the curriculum. The school curriculum therefore encompasses the concept of a planned practical application with regard to the learners' understanding and is not only the written document that outlines what to teach.

Stenhouse (1975:2) addressed the fact that we have been faced with two different views of the curriculum: the curriculum 'as an intention, plan or prescription, an idea about what one would like to happen in schools' and the curriculum 'as the existing state of affairs in schools, what does in fact happen'. Stenhouse (1975) recognised the gaps between the planned curriculum and lived curriculum in a school classroom. Historical perspectives can be enlightening. Saylor et al. (1902: 4-8) introduced the subdivided concept of curriculum; the curriculum as subjects and subject matter, the curriculum as experiences, the curriculum as objectives and the curriculum as planned opportunities for learning. Firstly the curriculum can indicate simply 'the set of subjects or courses offered' (Saylor et al., 1902: 4). Secondly the curriculum can encompass the actual experience based on school courses under teacher's guidance. Thirdly the idea of the curriculum as a set of objectives provides the principle for competency based education. According to Bobbitt (1918: 42) who applied scientific rationales to the curriculum, the curriculum was explained as a 'series of things which children and youth must do and experience by way of developing ability to do the things well that make up the affairs of adult life...'. The curriculum as planned opportunities for learning is a wider concept than previous ideas. In this concept, specific plans for learning opportunities are set in advance. The plans are focused but not restricted. The categorisations of Stenhouse and Saylor et al. show that the curriculum can be differently defined according to different focuses. Yets and Grumet (2011: 7) called curriculum 'an ambiguous term' because it embraces various emphases: 'including policy statements at the overarching level; curriculum guidelines and frameworks; textbooks; the enacted curriculum of what teachers do and what happens in classrooms; unintended and hidden curriculum relating to school practices and environment; and the issue of



what young people themselves receive and perceive as curriculum'. To put it another way, curriculum is a contested term, informed by different approaches and ideological considerations.

Needless to say the central claim of a school curriculum is always to support students' learning and development (Gallagher & Wyes, 2013). It will be worthwhile to consider whether this is actually pursued in practice and which aspects of curriculum are emphasised in schools. In addition, Robinson (2001: 196) states that 'a narrow, unbalanced curriculum will lead to a narrow, unbalanced education for some if not all young people'.

### **2.1.2. The criticism of curriculum and school**

Today school is not 'an untouchable place' which every learner has to absolutely follow, but is 'an institution under heavy pressure and very severely criticised' (Creemers, 1994: 2). Perhaps the more schools feel pressure, the better a well organised curriculum will be welcomed. Robinson (2001) mentioned that there are two reasons why educational institutions have a curriculum in the first place. Firstly there is an epistemological reason: 'a curriculum suggests that there are distinctive domains of knowledge, understanding and skills that provide a framework for teaching and learning' (Robinson, 2001: 196-197). Secondly a curriculum is managerial. Educational institutions can get some sense of 'how many teachers to hire, what resources are needed, how to arrange the day, whom to put where, at what time and for how long' (Robinson, 2001:198). The problems are that managerial

functions normally tend to exceed any epistemological functions, while there are still many things which our children should learn but are not taught in schools (Robinson, 2001). He goes on to state that currently employers want people who 'can think intuitively, who are imaginative and innovative, who can communicate well, work in teams and are flexible, adaptable and self-confident' (Robinson, 2001:52). However he asserts that the traditional curriculum does not provide the opportunities to nurture such people. He strongly asserts that current ideologies of education are already failing and we need a new ideology and a new paradigm for education.

### **2.1.3. What we should teach and learn in primary curriculum?**

For children, primary school is their first school which 'will shape the rest of their school years and create a lasting impression on a child's sense of who they are and who they might become in the world' (Dickinson & Neelands, 2006: 10). In actual fact primary school has a responsibility for building the personal and social identities of children (Dickinson & Neelands, 2006). What they see, experience and think in this period might affect their entire life. Naturally, children need to have a wider and balanced curriculum in their primary period. Robinson (2001: 11) argues that education needs to be reset to have a 'balance across the curriculum', a 'balance within the teaching of disciplines' and a 'balance between education and the wider world'. According to him there are imbalances in our schools and we put progressively high pressure on children as young as five years old to attain academic success. He adds that 'academic ability is not the same as intelligence' (Robinson, 2001:81). According to him, academic ability is more like an ability for sorts of

verbal and mathematical reasoning that are very significant but not the sum of human intelligence. It seems necessary to consider whether there is too much emphasis on narrow ideas of academic ability and intelligence, especially within the Korean primary curriculum.

Stenhouse (1975: 6) insists that the task of school is to give young people access to 'society's intellectual, emotional and technical capital' which is part of public tradition. To put it simply, school provides an opportunity for the young to learn about the traditions and culture of their society. Especially in the primary curriculum, it is necessary that there are diverse experiences and opportunities to learn about society and the world, and not simply mainly focus upon teaching literacy numeracy skills.

In spite of the fact that the purpose of primary education is not only to bring higher academic achievement, we may apply too much pressure to pupils to attain this with a narrow and unbalanced curriculum which emphasises only academic ability. Thus, it seems necessary to consider how children are actually learning within the child development process, before moving on to suggest an example of a wider and more balanced primary curriculum utilising story and drama.

## **2.2. The relationship between child development and learning**

How children learn and develop the knowledge of the world is firstly discussed based on some representative educators' theories. Then, the correlation between play and learning is considered.

### **2.2.1. What do we mean by child development?**

According to Aries (1962), the word childhood itself is a relatively recent concept. Even until the seventeenth and eighteenth centuries, people's recognition of children was not the same as it is with today's understanding. In the past children were compelled to behave like adults and children's rights was not an important issue (Aries, 1962). However, it seems the common agreement these days is that children should not be regarded simply as small adults. With a generalised perception that children are not the same as adults, studies about childhood and children seemed to be pursued more actively.

One of the influential figures in child development is Jean Piaget. Piaget's basic idea is that the series of stages of development are qualitatively different from each other, and these stages are passed through in order (Sutherland, 1992). Piaget divided the development stages into four: the periods of sensorimotor, preoperational, concrete-operational and formal operational (Flavell et al, 1993). He also suggested approximate ages for each stage. Piaget believed development is more fundamental

than learning (Ginsburg & Oppen, 1979). Piaget insisted that 'learning is subordinated to development and not vice-versa' (Piaget, 1964: 17).

Piaget's theory that the development of a child needs to precede the learning process, and there are certain acquired skills and knowledge for each different age group of children, was refuted head on by Margaret Donaldson. Donaldson (1978) stated that cognitive achievement is not facilitated only by mental maturity but is also dependant on some stimulation from the outside. She recognised the possibility of development via the interactions between human and society. This is why she emphasised the role of both teacher and parents in facilitating achievement (Donaldson, 1978). She wrote that a teacher or a parent in a teaching role should guide 'the child towards tasks where he will be able objectively to do well, but not too easily, not without putting forth some effort, not without difficulties to be mastered, errors to be overcome, creative solutions to be found' (Donaldson, 1978: 114-115).

Lev Semyonovich Vygotsky also held a different opinion on child development and learning from Piaget's. Vygotsky introduced ZPD to define the relationship between development and learning. His explanation is as follows.

*It (zone of proximal development) is the distance between the actual developmental 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, 2001: 26).*

Vygotsky asserted that 'only good learning is that which is in advance of development' (Vygotsky, 2001: 27). Through good learning, development can be supported and in ZPD this progression happens. Vygotsky's socio-cultural approach was against Piaget's developmental theory, which was widely accepted at that time (Hatch, 2012).

Jerome Bruner (1966) accepted that there are certain sequences of children's development, similar to Piaget's notion. However, he believed that 'any subject can be taught in some intellectually honest form to any child at any stage of development' (Bruner, 1977: 33). The emphasis here is very different from Piaget. In addition, he insisted that external help is necessary for learning (Bruner, 1966). He suggested three modes of representation; enactive representation, iconic representation, and symbolic representation (Bruner, 1966). He believed that a human firstly learns by doing (enactive representation), then learns through images (iconic representation) and eventually by using symbols (symbolic representation) (Bruner, 1966). Bruner (1966) insisted that children need different amounts and kinds of help at each stage, and environment supports learners' internalized learning. Wood, Bruner and Rose (1976) introduced the notion of scaffolding to explain kinds of guidance and support to children accepting Vygotsky's ZPD. Scaffolding is 'the process whereby a more expert partner offers help to a child in problem solving by adjusting both the amount and kind of help to the child's level of performance' (Schaffer, 2006:128). Wood et al (1976) addressed the idea that children's learning can be promoted by helpers from the outside. With the idea that children can build their own knowledge based on what they have already learned, Bruner (1977) suggested the spiral curriculum. In the spiral curriculum, deeper and wider

knowledge and information are dealt as students move to upper grades, although sometimes the kinds of subject are the same for upper and lower grade students.

It is evident, then, that Vygotsky and Bruner regarded children as active thinkers and actors. They advocated that learning can be promoted if a stimulating environment and help for learning are provided. Children can be placed in a stimulating environment when they are playing.

### **2.2.2. Play and learning**

The positive effect of play is generally accepted in development psychology. Meadows (1986) adopted the following motto from Alfred Adler, which has been accepted in psychological and educational theory: play is the child's work. She asserted that our society seems to have a clear distinction between work and play, but children's play is as significant as an adults' work. Meanwhile Garvey (1977) arranged the features of play. According to Garvey, play is pleasurable and brings positive impact. Play is voluntarily and instinctively occurring for its own sake with requirement of active participation. Meadows added that the enjoyable and delighted feeling of children when they are playing contributes to 'children's emotional well-being' and to 'the child's self-esteem and feeling of self-efficacy' (Meadows, 1986: 30). In addition, play can contribute to children's development and learning. Sylva et al (1974) emphasized play as a tool for problem solving. Vygotsky (1978) described play as a cause of ZPD. While children are playing they naturally go beyond the

daily actions of their average age, and in play they can experience a span of life that is more mature than themselves.

Piaget (1962) too, despite his emphasis on internal development, saw play as central to children's learning. He asserted that children's play firstly starts to repeat actions in the practice play stage, moving to the symbolic play stage in which children manipulate symbols while playing. In this development stage of play, assimilation and accommodation can be found. According to Piaget, assimilation is the tendency to apply new information and experience to one's own existing schema when we have new information and experience. In addition, accommodation means a kind of modification to reset our own schema to recognise new information and experience. According to Piaget, accommodation can be found in practice play. While children repeat and practice actions, the accommodation process is happening. On the other hand, Piaget believed assimilation made symbolic play possible. Depending on one's imagination, an ordinary object can be changed into a special object in symbolic play. For instance, a normal stick can become a horse or a magic broom in symbolic play. Because this changes a human's structure of recognition (from a stick to a horse), assimilation has occurred. The interesting point is the practical and symbolic features can also be found in drama practice with story.

In addition, the connection between play and drama can be found in Brouce's classification of play. Brouce (1991) divided play into four main types; functional play, constructive play, rule-governed play and socio-dramatic play. Functional play contains repetition, imitation, modification and exploration activities. Functional play helps children to learn about their bodily abilities and their influence on the surroundings. In constructive play children can be a constructor. Children can start to



set a plan and enjoy creating according to their own plan. Then children begin to enjoy games with rules and eventually develop their growing awareness of sociality. During this stage, social interactions and relationships can be found with symbolic portrayals. At first glance it may seem that drama is simply connected with only socio-dramatic play, but drama practice with stories can also provide the experience of repetitions, imitation modification and exploration of actions, of rules and plans, and of social interaction and symbolic expression. The details of drama will be described in 2.4.

The theory that children actually learn via play provides the clue to how drama with story can also contribute to children's development and learning, because drama with story shares many of its strengths with play. Furthermore, it also provides some tips for organising the wider balanced primary curriculum.

## **2.3. Story and learning**

In this section, I will firstly describe how story and narrative are a natural, familiar and enjoyable medium for human learning. This is followed by an analysis of how story and narrative contribute to children's learning. The possibility of using stories within the curriculum is the final consideration.

In this section, the terms of narrative and story are regarded as synonymous because there is perhaps no clear and definite border to distinguish between the terms. Engel (1995) defined a narrative as a kind of sequenced account of

experiences or happening which contains some meaning. On the other hand, she mentioned that a story is told with intention to have audiences to hear or to read. However, it is true that narratives are also often told for people. Haven's definition of story is of 'a detailed, character-based narration of a character's struggles to overcome obstacles and reach an important goal' (2007: 79). However, it seems it is also acceptable to see a story as a detailed character's 'sequenced account of experiences or happening which contain some meaning', which is more or less the same as Engel's definition of narrative. In conclusion there does not seem to be a big difference between the two terms, story and narrative.

### **2.3.1. Story and narrative as parts of humans' lives**

It is widely accepted that children like stories. However, Cook (2000) states that adults also show the tendency to enjoy and devote themselves to an imaginary world. Winston and Tandy (2005) assert that since prehistoric times we have enjoyed telling stories to each other; now we tell our experiences and try to understand others' behaviours through the form of stories. Hardy (1978) explained that narrative is a primary act of mind: we 'daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate, and love by narrative' (Hardy, 1978:12). To put it another way, Hardy recognised narrative as one of the central ways by which we understand our lives and make sense of the world.

It is not difficult to understand Hardy's thoughts regarding how human life is closely intimated with narrative. Hardy's recognition of narrative can be supported by Jerome Bruner. Bruner characterised the way that humans think or know as consisting of two modes: paradigmatic and narrative. Each works in a completely different way. The paradigmatic mode operates for formal, mathematical and scientific description and explanation. 'The imaginative application of the paradigmatic mode leads to good theory, tight analysis, logical proof, sound argument, and empirical discovery guided by reasoned hypothesis' (Bruner, 1986: 13). On the other hand, the narrative mode deals with the issues which are related with 'human or human-like intention and action and the vicissitudes and consequences that mark their course' (Bruner, 1986: 13). 'The imaginative application of the narrative mode leads to good stories, gripping drama, believable (though not necessarily "true") historical accounts' (Bruner, 1986: 13). The point is not that one mode of thought is any more important than the other. However, it is clear that humans are naturally born to create, to tell, and to listen to stories or narratives. Narrative is existent in every part of the world and has no boundaries between different times and different cultures (Barthes, 1977).

In addition, children are provided the means to deal with internal experience, intuitive communication, and subconscious understanding of their own nature through stories (Barton & Booth, 1990). Learning through story for children might happen as long as children are enjoying stories. In the next sub-section I will described in detail how stories and narratives hold positive effects for children.

### 2.3.2. Story and narrative for children

Generally speaking it seems that children tend to easily access story at an early age. Meadows (1986) states that children come to understand story at an early stage in their experience. Story is very attractive. Winston (2013: 13) describes how we react when we listen to a storyteller's storytelling:

*When a story is told well, we do indeed abandon ourselves to it, allowing ourselves willingly to lose our sense of equilibrium and be swept along by the storyteller's language and the events they relate.*

Story is an attractive means 'to abandon ourselves' and 'to lose our sense of equilibrium'. It is not difficult to assume that stories carry a big influence for children.

#### *2.3.2.1. Story provides the opportunity for children to learn about their life in the world.*

Chuckovsky (1963) mentions that children's stories help children to know the world. Dickinson and Neelands (2006) state that story plays a primary role in childhood, and that stories are beneficial in building a sense of belonging and an understanding of the world. According to Haven's definition of story, there is a main character and a character centred narration in a story. If we read or listen to a story which portrays a character's experience, adventure or events, the audience can naturally see the world from the character's perspective. Furthermore, if children enjoy many stories, they have more opportunities to see the world from many

different angles. Thus, stories can be the way in which children learn different ideas about the world. Meadows (1986) insisted that the more children enjoy stories, the better opportunity they have to gain a real and varied world knowledge.

The knowledge gained from stories is not just knowing about, but living through experience. It has been pinpointed by children themselves through interviews with Fry (1985). Through story, children can 'enter into the same kind of relationships and face the same kind of problems as real people in the actual world', with characters in stories which do not exist in the real world (Cook, 2000: 5). In addition, it can be said that fantasy and narration can bring imaginative understanding, which is helpful in solving social difficulties at any level (Cate, 1994). What children learn about other people's lives is profitable in enhancing their own lives as well (Barton & Booth, 1990). Story tells children that 'life will go on, and gives form to what has happened, what is happening, and what may happen, ordering their experiences through gossip and anecdote and tale' (Barton & Booth, 1990: 18).

When people listen to or read a story, it can be said that the story is shared with the listeners or readers by a narrator or writer. The culture which is embedded in the story can also be shared with the listeners or readers. If the listeners or readers are children, it can be said that culture is conveyed to children through stories with culturally approved attitudes and values (Meadows, 1986). Through story, children experience and understand themselves, society and the world and, it can be argued, are possibly being socialized. Thus it can also be said that 'stories are a constant part of classroom social life' (Meadows, 1986: 81). Booth and Barton (2000: 19) maintain that 'children today need to learn tolerance, understanding, and getting on with others, and among the best examples of stories which emphasize these qualities are the

world's folktales'. They add that stories which normally start with the phrase 'a long time ago' allow children to explore various problems and matters within a secure and non-threatening structure.

#### *2.3.2.2. Story contributes to children's emotional development*

While a story is enjoyed by audiences, audiences can naturally follow the character's experience and, before they notice it, might sympathise with the character's complicated and emotional feelings along with the story. Story provides us the opportunity to get an understanding about complex emotional reactions expressed by characters (Barton & Booth, 1990).

Meadows (1986) asserts that stories significantly contribute to children's emotional development. Meanwhile, story represents a risk-free opportunity to experience these feelings in a controlled environment (Meadows, 1986). What the audience feels always goes along with the story and possibly disappears when the story ends. Thus, the audience do not need to take any risk and the feeling is controllable in the real world. In actual fact 'we cannot teach children emotions; we can only help them reveal them and understand them' (Barton & Booth, 1990: 13). It may be impossible to teach emotions, but children can develop emotions if they are given the opportunities to feel and understand them. Story can be one of the best methods to achieve this. As I have already mentioned in 2.3.2.1, story reflects the real world. It is evident, then, that the more children have access to stories, the more they have opportunities to experience diverse emotions with the characters of stories in a life-like reality, which is at the same time risk free. In addition, emotions can be

experienced collaboratively when stories are told and listened to. Bernstein (1971) describes that the act of sharing a story brings a sense of affiliation and group solidarity between the story-provider and their audience.

#### *2.3.2.3. Story functions for language development and thinking*

When stories are transferred from a teller to an audience, the words may change but the ideas exist much the same (Booth & Barton, 2000). The teller can choose words and 'the ideas expressed may depend on the reinterpretation of past events in light of current events' (Booth & Barton, 2000: 11). The words of a story can be changed by different tellers, adding reinterpretation. Livo and Rietz (1986: 5) acknowledge story as 'a way of knowing and remembering information' and as 'a way of organizing language'. Stories which contain certain information are repeated and transferred from one generation to the next and from one society to another with newly restructured language. It can be said that a story is not just repeated but naturally recreated in the process.

Needless to say, children can enhance their speaking, listening and thinking skills when telling and listening to a story. Harrett (2009) insists that children's speaking and listening skills are improved via storytelling. Story provides children the experience of diverse language patterns, including unfamiliar examples of language use (Barton & Booth, 1990). While children enjoy stories, unfamiliar language will be absorbed in 'their own language data bases' (Barton & Booth, 1990: 15). Meadows (1986: 81) asserts that the regularity with which pre-school children experience stories shows a positive correlation in terms of meta-linguistic

competence and the possibility to learn reading and writing easily. It is acceptable to state that the experience of reading stories affects overall language competence and thinking. Barton and Booth (1990) claim that when young children listen to stories, they are not just listening; it is an opportunity to develop 'the sense of narrative that will be the core of their thinking and language process' (Barton & Booth, 1990: 15). In addition, Harrett (2009) asserts that storytelling technique is conducive to becoming a more cooperative and reflective listener, learner and creative thinker for the future. Stories contribute to the formation of children's experience and thinking, expression and communication with others (Dickinson & Neelands, 2006: 13).

### **2.3.3. Story and narrative for curriculum**

Egan (1992: 64) insists that the narrative capability of the mind is important for education, because this capability is at the centre of general capability 'to make meaning out of experience'. It can be said that learning is the process of 'making meaning out of experience'. Egan considered that the understanding of narrative closely affects learning. Egan was not the only person who recognised the importance of the narrative capacity for education. Barton and Booth (1990) noticed the importance of stories and narratives for education. They asserted that stories and poems should be actively used in primary and even secondary schools. Neelands (1992) explains, too, that children get examples of ideas and experience about predictable human conditions through stories and play, whereas they might be too young to deal with only conceptual explanations and discussions. Issues which are



difficult to deal with for young children can be dealt with in the form of story and play.

If we want to adopt story for educational purpose we must make it interesting.

*Remember, Shakespeare did not tell stories to teach moral lessons; but he did tell them to provoke, to move, to make his audiences think and wonder about the world they all lived in (Winston & Tandy, 2012: 23).*

What Winston and Tandy (2012) are referring to provides tips on how stories may be applied for educational purposes in the school curriculum. It is expected that children are 'provoked, moved, thinking and wondering about the world' via stories, without needing to be directly taught what is wrong and right. These reactions to a story will obviously not be brought about if children do not feel it is interesting.

## **2.4. Drama with story for learning**

The main parts of the current sub-section are how drama can enhance and enlarge the contributions of story and how drama in particular can support and develop the school curriculum. What follows is a description of what is needed for adopting drama for the improvement of schools. Before beginning this, however, it is necessary to discuss what drama is.

Pragmatism is one of the influential paradigms for the current study, as it was briefly mentioned in chapter 1 and will be described in chapter 3. This sub-section

also follows pragmatic perspectives to find the contributions of drama for learning and the prerequisites to adopt drama in the classroom.

#### 2.4.1. What is drama?

The great scholar of the western theatre, Bernard Beckerman (1970), clarified that drama is a happening in a certain time and space, presenting another or others with imagined acts. According to Neelands (1992) drama is explained as follows:

*Drama is a broad and encompassing term that associates a rich variety of ways of working which have as their common element the human ability to imagine and re-create other people's behaviour at other times and in other places* (Neelands, 1992: 4).

How Beckerman and Neelands account for drama shows the essential factors that define it. In drama, there are imaginative and re-created human behaviours in other places and times, expressed in a variety of ways. This means that drama can exist in any space where people represent different people in a different time and place. It does not have to be confined to a theatre or a TV screen.

McGregor et al. (1980) asserts that the process of drama contains many different aspects. It operates in diverse levels and media, and in education drama can be used in a number of different ways (McGregor et al., 1980). In actual fact, over twenty years ago drama was recognised on the British National Curriculum as a worthy teaching method which has its own right as an art form (ACGB, 1992). The

strong point of educational drama, which is distinctive from other narrative art forms, is that 'young people engage with, and learn through, drama as participants in the imagined action not as spectators and observers of it' (Neelands, 1992: 28). Children can express, communicate and make their own meanings in the process of drama as active learners, participants rather than spectators and observers. It can be said that drama is the artistic method to facilitate process-centred and self-directing learning. In addition it is a playful and familiar form for children (Winston & Tandy, 2005).

#### **2.4.2. Drama and story as mutually supportive**

I have already mentioned that story brings educational benefits for children in sub-section 2.3.2. Story can support drama activity. Dickinson and Neelands (2006:13) insist that children feel familiar with the story form of drama because 'stories appeal to our emotions as well as to our intellects'. A good story is vital for the quality of the dramatic experience (Barton & Booth, 1990).

On the one hand, rather than listening and responding to a story, in drama we have opportunities to be the characters of the story, with involvement such as themselves in the same situations (Dickinson & Neelands, 2006). It can be said that drama contains a more 'recreational and aesthetic experience than the novel for most people' (Fleming, 1994: 35). In addition, story and drama together help children to have an interest in the characters' lives within the story and to have an internal exploration of them (Barton & Booth, 1990).

### 2.4.3. How does drama contribute for children's learning?

John Dewey (1959) insists that learning is an active process. He adds that active involvement and participation are from one's mind. Active involvement and participation can be two of the major keys of drama activity. It can be said that children can learn while they are actively involved in, participating in and reflecting in drama. McGregor et al. (1980) mention that while children act out, they come closer to recognising other people's perspectives and have chances to explore diverse social issues in action. Thus, they discover the practical meanings within the drama, and the effects of their play actions are directly revealed in the action as it unfolds. What McGregor et al. (1980) assert implies how children experience active learning via drama. Drama demands active involvement and participation, and while children act out they explore, discover and make judgement together.

The three key educational strengths of story, which are its contribution to learning about the world and the development of emotion, language and thinking, have already been explained in sub section 2.3.2. I will now argue that drama boosts these strong points and enlarges their values in the following sub-sections.

#### *2.4.3.1. Drama also provides the opportunity for children to learn about their life in the world.*

As was described in 2.3.2.1, while children read and listen to stories they are naturally engaged and emotionally accompany the journey of the characters in story.

They can also be brought to see different aspects and perspectives about the world and cultures within it.

In actual fact, drama shares this advantage of story as an intermediary between the world and children. According to Neelands (1992), children can be engaged in dramatic contexts and can talk as if they were there, but at the same time they consider their own action in the real world. It is the make-believe which is symbolic and representative of the real (Neelands, 1992). In the make believe world, children recognise both the real and the dramatic in themselves at the same time. In this case dramatic life-like worlds provide the opportunity to judge what has happened in an imaginary world with realistic perception and sometimes to rehearse how they will behave if similar things happen in their future. Learning can take place while they explore, rehearse and make the judgement in dramatic conditions. Somers (1994: 11) claims that 'the relationship that exists between the imagined and the real is the key to the learning process unique to drama'. In addition, experiencing complex conditions and challenge in the imaginary world will bring about only imaginary consequences, because everything happens in the drama, not in the real world. Thus drama can be regarded as one of the most risk-free educational media through which children can learn about the real world.

Many specialists see drama as a good medium to deal with social issues. 'Through drama the child can explore his actual social relationships at the real level, and an unlimited number of hypothetical roles and attitudes at the symbolic level' (McGregor et al., 1980: 24). McGregor et al.(1980) adds that drama affects participants' personal recognitions about social reality. In the hypothetical world, the participants can experience and experiment in diverse ways, and their perceptions

and understandings can be changed by the experience and experiments. To put this another way, invention or research about the human condition is done through drama, and participants can gain some information which might be useful in their real life (Somers, 1994). Through the experience of being put in another's position, children might be brought to an understanding of the complexities of the human condition, and possibly start to question certain preconceptions and prejudices (McGregor et al., 1980).

In addition, it is claimed that drama can bring about the improvement of the social health of a class (Wagner, 1999). Drama requires active participation and responses from every participant and they need to co-operate with each other: 'all have to agree to try to sustain the drama, to support one another's efforts to believe, to share their personal ideas and interpretations with others' (Wagner, 1999: 227).

#### *2.4.3.2. Drama contributes to children to develop more than emotions.*

As argued in 2.3.2.2, story contributes to the enhancement of children's emotional development. Children can feel and develop diverse emotions while they explore story and empathise with the characters. In drama there are stories and narratives. It is not difficult to assume that children can develop more vivid feelings in drama while they actually participate in the story rather than reading or listening to it. In drama, children can feel diverse feelings while they act the characters, who are somehow akin to people in the real world, and also while they see other participants' acting.

In addition, some argue that drama brings a wider range of contributions in terms of emotional development. Singer and Singer (1990: 151) illustrate that drama holds 'a greater potential for cognitive differentiation, divergent thought, impulse control, self-entertainment, emotional expressiveness and, perhaps, self-awareness'. In drama activities, while children test out ideas and perspectives, they 'may experience a growth in self-confidence both in his ability to formulate and challenge ideas and in communicating and exposing his views to others' (McGregor et al., 1980 :24). Wagner (1999) asserts that drama contributes to building children's confidence. In drama they can meet challenges and crises, and they get the feeling of confidence when they handle these (Wagner, 1999). Drama is also helpful in realising the self. Dickinson and Neelands (2006) argue that drama activities can help children to realise their own potential. Heathcote guarantees that she can help students realise that they know more than they thought they knew in drama class: 'because drama puts children into situations of pressure, they have to harness and realign the relevant information from their past experience and bring it to bear on the present imagined moment' (Wagner, 1999: 228). Children can possibly enhance corporate decision-making skill in a group through drama activity (McGregor et al., 1980). According to McGregor et al. (1980: 144) the improvement of children's social interaction through drama is more special than other forms of corporate group decision-making because 'it focuses primarily on the simultaneous symbolic and real relationships of people, the roles they play, their personalities, feelings and ideas and the human situations in which they might find themselves'. It has been argued that one of the distinctive features of drama is that it brings instant and real reactions and behaviours and reveals spontaneous feelings and ideas in diverse social contexts in life like conditions.

#### *2.4.3.3. Drama functions for more than language development and thinking*

In a variety of dramatic contexts children can extend their conversational language use. Strong, motivating contexts encourage children to practise and extend their language in role, where they can lose their fear of being linguistically inadequate (Fleming, 1994). In addition it can be said that acting out is a more flexible approach to helping children think and experiment with appropriate social registers (McGregor et al., 1980).

Drama can also work in enhancing children's creativity and imagination. What children make in drama is something new and comes from their own ideas and work (Dickinson & Neelands, 2006), requiring children to use their imagination and creativity. Neelands (1992: 7) states that in drama children can create believable, meaningful, different worlds using their imagination and their capability to imagine 'new futures and alternatives, new problems and solutions' that can be expressed and extended through drama. Winston (2004) also insists that drama is an effective learning medium and has the value to develop children's creativity. In his book, Winston introduces Howard Gardner's theory of 'seven distinct forms of intelligence: linguistic, mathematical, spatial, kinaesthetic, musical, interpersonal and intrapersonal' (Winston, 2004: 112). He explains that, traditionally, linguistic and mathematical intelligences have been importantly assessed; however, drama can contribute to these different forms of intelligence, and assists in the development of creativity.

*Because its forms of expression are multifaceted, involving language, movement, space, sound, individual and group work, drama opens up*



*different pathways for children with different intellectual aptitudes to find ways of engaging imaginatively with its content. For the same reason, it offers children forms of expression other than the linguistic to give shape to their creative thinking* (Winston, 2004: 112).

Drama, it is argued, can enhance creativity and stimulate different forms of intelligence.

#### **2.4.4. Drama for the school curriculum**

##### ***2.4.4.1. The improvement of the school curriculum with drama***

Winston (2004) asserts that playfulness is the great value of drama. However, the playfulness of drama tends to be associated with 'leisure', 'the opposite of work' and 'fantasy and escapism' in our society (Winston, 2004: 9). As mentioned in section 2.2, children can learn while they are playing; it is not just spending their time worthlessly. It is an exploring, experiencing and considering process for them. Enjoying drama in a school can also be easily misunderstood as children simply entertaining themselves.

Firstly, drama is helpful for children in the early stages of learning. According to Biggs (1984) there are three broad motives when young people are studying: the surface motive, the deep motive, and the achieving motive. The surface motive generally works to obtain a qualification with nominal effort, while the deep motive is connected with individual interests, and the achieving motive

reflects one's desire to gain the highest grades. Each motive may be mixed or may operate alone. Biggs (1984) shows that learners who have different motives require different strategies and different results are achieved according to different motives. For instance, the surface motive serves to make learners focus on the essential information, and at the same time to disregard unnecessarily deeper or wider knowledge. Furthermore, after gaining the qualification the individual will tend to forget what they have learned. Meanwhile, a deep motive tends to operate where intrinsic interest is permanent and satisfactory. Thus, learners who have a deep motive generally seek to understand the meaning of what they learn. It seems obvious that deep motive inspires genuine learning, which greatly contributes to one's life. It also seems possible to say that deep motive is related to personal interest. Emotional interest contributes to having a deep motive, and deep motive causes genuine learning. Drama could be a good medium to attract a learner's emotional interest, leading to a deep motive and genuine learning.

Jerome Bruner (1977: 31) insists that 'the best way to create interest in a subject is to render it worth knowing, which means to make the knowledge gained usable in one's thinking beyond the situation in which the learning has occurred'. Giving meaning is one of the distinctive features of drama as learning medium. Neelands (1992) explains drama as a kind of active learning tool, asserting that drama 'provides a bridge between the unfamiliar world of concepts and data and the recognisable world of human experiences and endeavours' (Neelands, 1992: 8). It can be said that drama gives meaning of learning as a bridge between the unfamiliar academic world of concepts and data and the recognisable real world of human experiences and endeavours. It is impossible to capture the 'moment' of drama;

drama is ephemeral, but remains in 'the feelings that were created and the changes in understanding that the drama has brought about' after the drama activity (Kitson & Spiby, 1997: 17).

Somers (1994) insists that drama can play a central role in integrating the school curriculum creatively. Drama is useful in tying segregated areas of the curriculum together because of its eclectic nature and adjustable framework (Somers, 1994). 'Drama can provide an ideal focus and catalyst for appropriate interdisciplinary work' (Somers, 1994: 152). In addition Somers (1994) asserts that drama can encompass different students' educational experiences together. Elsewhere it is stated that the integrated curriculum is especially suitable for primary students (NCC, 1989: 20).

Galton & Williamson (1992) insist that effective learning is accomplished when the work is sincerely collaborative. It is well recognised that drama includes frequent group-works which require true collaboration. Dickinson and Neelands (2006) state that drama brings social learning in mixed ability settings. In addition, drama brings the positive 'can do' mentality to a class and helps children to have their own voices (Dickinson & Neelands, 2006: 2). In drama activities there are no fixed and standardized reactions and answers. In a group, children can discuss together and explore with their own voices. Furthermore, the skills for effective drama work also allow students and teachers to develop transferable skills for effective teaching and learning across the curriculum (Dickinson & Neelands, 2006). Adopting drama is one ways of 'improving learning, improving the quality of life' in the school (Dickinson & Neelands, 2006: 16).

#### *2.4.4.2. What is needed from a class teacher?*

It can be said that a teacher's influence is tremendous in a class. Maybe this is why Stenhouse (1975: 25) insists that 'curriculum development must rest on teacher development and that it should promote it'. It can be said that according to different teachers' world views, educational values and philosophies, the quality and the pedagogy of curriculum teaching can differ from class to class. A teacher's own value system will hugely affect whether they adopt drama in a class (Neelands, 1992). In actual fact, it is the teacher who makes the decision to adopt drama within a class.

If a teacher decides to improve the curriculum with drama, they need to gain some knowledge and understandings of the medium (Dickinson & Neelands, 2006). Understanding the nature and educational contribution of drama obviously needs to precede any planning for drama in the classroom (Neelands, 1992). In addition, McGregor et al. (1980) state that the teacher needs to set the goal they wish to achieve with their group, and need to organise the class according to this goal within their drama work. Heathcote used to set achievable and realistic goals for her drama work and actually achieved them, but at the same time never limited her work to these goals (Wagner, 1999). According to Wagner (1999), there was always a possibility for her to extend the goals to other areas as well. It can be said that Heathcote stressed the importance of setting realistic and achievable goals for drama and at the same time find a way to extend these goals, while the teacher carefully observes how the participant-children react.

Drama activities require certain types of role, responsibility and authority from the teacher. They must be prepared to value play and play themselves. Morgan and Saxton (1987) explain the role of the teacher in the drama classroom as a manipulator, facilitator and enabler. The manipulator means ‘one who handles or treats with skill’; a facilitator helps to create the structures and atmosphere for the players to make decisions and move the drama forward, while the enabler is understood as ‘one who empowers a person with the means to do’ (Morgan & Saxton, 1987: 40). It can be said that there is a respect that students need to have for the learning process themselves and the role of teacher is in promoting and supporting the process. Heathcote, who firstly described the role of teacher as the facilitator, emphasised the developing autonomy of students so that they would not just take on information unthinkingly as the teacher presented it to them (Wagner, 1999: 221). McGregor et al. (1980) illustrated the teacher's responsibility in drama work. Firstly, teachers need to provoke children to deepen and challenge their own perceptions and views. Secondly, teachers need to encourage children to express themselves through the symbolic processes of the art form. In addition, Winston (2013) refers to Cook in his article that maybe what modern teachers should aspire towards is related to new forms of authority, those of the referee, storyteller, and magician, who show special skills and knowledge rather than coercion, and whose authority is voluntarily accepted. The role of the referee can be said to relate directly to the game playing aspect of drama. Meanwhile, storytellers and magicians are ‘not only to cooperate but also to manipulate, deceive, and actively play with what we think others may be thinking so that we can use this for our own purposes’ (Winston, 2013: 9). According to Winston (2013), especially skilful drama teachers tend to be good at this, like storytellers and magicians.

#### *2.4.4.3. How do schools need to work to adopt drama?*

As mentioned in 2.4.4.2.1, teachers need to understand the nature and benefits of drama for teaching if they want to adopt it. This means that they need to be provided with the opportunities to learn about drama and, at the same time, need to co-operate with colleagues in school. Dickinson and Neelands (2006) stress the demand of training and help from experts to provide experiences of good practice for school teachers, so that they have the confidence to understand drama. In addition, Dickinson and Neelands (2006) discuss what a literacy co-ordinator said in their book. The literacy co-ordinator asserted the necessity for collaboration and support for school improvement through drama. Fleming (2001) also states that it is relevant to collaborate based on teamwork between teachers for cross-curricular drama. It seems ideal that a school make decisions together to adopt drama and co-operate together.

#### *2.4.4.4. How can a class become ready to adopt drama?*

In a classroom drama activity, listening to others and keeping focus on the task seems to be a necessary virtue. However, some children might not be ready to listen to and concentrate on the tasks. Thus, before starting a drama activity, the ground rules for interpersonal behaviour need to be negotiated, such as 'interruptions-the right to speak and be heard, physical behaviour-limits on the space, unacceptable physicality, pushing, punching etc' (Neelands, 1992: 52). 'Children need to learn that drama, like other areas of the curriculum, is a rule-bound activity' (Dickinson & Neelands, 2006 :39).

It is well known that group work is at the heart of drama activity. Thus it can be assumed that if a class is inexperienced in group work, the class will also feel uncomfortable to enjoy drama. Galton and Williamson (1992) mention that teachers need to help classes to look deeply into the task, rather than producing the result quickly, when they do group work. The same will be required for drama work. In addition, drama seems to require some form of proper setting. Normally drama activity seems to be done in large and open spaces, but there is no fixed setting. One clear point is that the space for drama will need to be arranged for the activity before starting (Dickinson & Neelands, 2006). It can be said that drama work is co-operational and a class and teacher create meaningful situations or contexts while they work together (Dickinson & Neelands, 2006). Thus, how the class-children and the teacher cooperate, interact and work can be one of the factors in achieving a successful curriculum through drama.

## **2.5. The context of the research - the Korean primary national curriculum**

As described in 1.2, the new NC tends to be regarded as a NC which contains more innovative change than the previous NC (Park et al., 2010, Park, 2010). 2009 NC for primary education shows the desire to fully pursue a child-centred, integrated curriculum, which was partly adopted in the previous 2007 revisions (Kang, 2011). The motto of the 2009 revised national curriculum for primary schools is to make a delightful and stimulating school curriculum (Heu, 2012). According to The

Introduction of Primary Curriculum Explanation, which is published by the Ministry of Education (MOE), the main focuses of the new NC are to reduce students' study burden, to engage student interest, the development of learning ability beyond simple memorisation skills, the change from a memorising, skill centred education to an education for a creative, talented, caring and sharing people. Through these focuses, it might be assumed what the requirements are from Korean society and what the weak points of Korean education are. At the same time, the aspiration of MOE to organise a balanced and learner-centred curriculum can be seen. As briefly mentioned in section 1.2, the special features of the new NC (2009 NC) are as follows.

- Introduction of grade clusters and subject groups
- Reducing students' study burden for the enhancement of meaningful learning experience
- Setting up Creative-Experience Activities for holistic human development
- Providing autonomy to individual schools to organise and manage their own unique curriculum

These features possess the possibility that drama and story may contribute to each of them. The detail of this will be described in 2.5.1.



## **2.5.1. How do drama and story contribute to the special features of the new national curriculum?**

### ***2.5.1.1. Drama and grade clusters and subject groups***

One of distinctive features of the new NC (2009 NC) is the adoption of grade clusters and subject groups. According to The Introduction of Primary Curriculum Explanation (MOE, 2009), it is expected the new measures will eschew the rigidity of curriculum organisation and management in individual schools and at the same time enhance the flexibility of schools to organise their own curriculum through the adoption of grade clusters. Year 1&2, 3&4, and 5&6 are in the same grade cluster respectively, and in each grade cluster it is recommended to have a clear achievement expected. Sometimes students learn together in a grade cluster and, according to the students' ability, a slightly lower or higher level of learning is possible based on the individual schools' and teachers' autonomy. On the other hand, the interaction and integration of subjects is expected in order to escape a rigid, compartmentalised and fixed curriculum plan, and to allow for affordable and flexible curriculum organising through subject groups (MOE, 2009). Subjects which have a correlation and familiarity with each other can be grouped together and taught together. In addition, it is expected that subject groups will contribute to reduce the number of compulsory subjects in a year (MOE, 2009).

It is already described in section 2.4 that the flexibility of drama can contribute to the integration of subjects. In addition, cooperation and interaction are always required in drama activity. Thus, it can be said that drama's potential to flexibly integrate, interact and cooperate with other subjects makes it a particularly

apt learning medium in line with the directions of the 2009 revised national curriculum.

#### *2.5.1.2. Drama/story and reducing students' study burden*

There are many numbers of compulsory subjects, even in the primary curriculum (MOE, 2009). This leads to inefficient learning for students (MOE, 2009). Thus, to reduce students' study burden, 'an intensive course completion system'(ICCS) has been introduced. An intensive course completion system (ICCS) is literally a system in which students intensively learn some subjects in a certain subject group and a certain grade cluster. It has been adopted to reduce the number of compulsory subjects in order to reduce students' learning burden, and to enhance effective learning at the same time (MOE, 2009). There used to be a total of six compulsory subjects: moral education, Korean, social studies, mathematics, science and arts, in the year 3 and 4 curriculums. According to ICCS of the new NC, a school can, for instance, decide to only intensively teach moral education in year 4 including what year 3 used to learn. In this case, year 3 students will not learn moral education, so that year 3 will eventually have total reduced numbers of compulsory subjects in their curriculum. In the same vein, the number of compulsory subjects for each year can be alleviated.

I have mentioned that drama is not only an artistic subject but also a supportive tool for developing distinctive intelligences and learning. It seems possible that drama can play a supportive role for primary students' holistic development, which is an aim of the new NC, but reduce study burden. For instance,

if drama is adopted for teaching a specific subject, because of the beneficial points of drama activity for learning, students can develop their sense of group work, self confidence, cooperation, and so on, while they are learning the specific subject through drama. The time is not only for learning the subject but also for social and artistic learning. Some teachers might think that adopting drama requires more time, and it can be difficult to make time for drama activities in the school curriculum, but it can be said that it is worthwhile and is actually a way to use time effectively, because drama provides multi-learning. Dickinson and Neelands (2006:7) argue that 'drama is a good investment of time, in terms of the academic curriculum, because it combines artistic learning, cross-curricular connections and significant personal and social learning'. In addition, drama supports informal collective learning in non-competitive social situations (Neelands, 1984). It is not difficult to assume that learning through drama could contribute to a reduction in students' stress, because the emphasis of drama for learning is different from competitive and individual learning. Furthermore, the playfulness and the familiarity of drama and story for children, as it was described in 2.3 and 2.4, could also contribute to reduced levels of school-induced stress.

#### *2.5.1.3. Drama and creative-experience activities*

Creative-Experience Activities (CEA) were newly created in the new NC (2009 NC). There were Discretionary Activities which were divided into two major categories: Subject Discretionary Activities and Creative Discretionary Activities in 2007 revised national curriculum (2007 NC). In addition, there were Extra-

Curricular Activities in 2007 NC. However, there were opinions that these activities were divided excessively in detail and sometimes overlapped, resulting in inefficient management. Furthermore, class times were running differently from the original purpose (MOE, 2009). Thus, Discretionary Activities and Extra-Curricular Activities are combined in the new NC (2009 NC) as CEA. In CEA, primary school teachers autonomously organise the time at least three hours in a week with the contents of self regulated activity, club activity, voluntary work, future career guidance, and subject related activities such as IT education, health education and Chinese letters education, under the ultimate goal of pursuing their students' holistic development. CEA is for promoting decentralisation, localisation and autonomy of curriculum management within individual schools (MOE. 2009). The sub-activities of CEA sometimes are flexibly integrated with subjects of NC if teachers think that it is effective. It is clear that through CEA, caring, sharing and humanistic education are emphasised in the new NC, and the detail of how to organise and manage CEA is entirely entrusted to individual schools (Heu et al, 2010).

However, Park (2010) insists that each school in Korea is not ready to have entire autonomy yet and, in the current conditions, if many activities are dealt with together under the name of CEA, schools might use most of this time to do subject-related academic activities. The point under consideration seems to be related to a lack of teachers' experience and training for the autonomous management of the curriculum. So it would be required for MOE and LOE to provide proper training opportunities, examples and support regarding the management of CEA time for teachers.

The flexibility within drama to harmonise easily with other subjects can contribute towards proper CEA organisation. For instance, if drama is adopted for future career guidance, students can have more vivid experiences of different careers in a classroom. With drama, IT education or health education can also be taught in an imaginative way, not only a systematic or technical way, which is more likely to stimulate children's interest in the subject. In addition, if drama is adopted for teacher training, it will contribute towards providing a good environment for teachers to consider their time management, in order to fulfil the aims of CEA. While teachers are doing creative drama activities, it might provide the opportunity to change their ingrained ways of thinking about organising CEA, and while they are doing group work in drama, they can gain experience and see useful examples of how to manage CEA.

#### *2.5.1.4. Drama and the autonomy of individual schools*

The expansion of individual schools' autonomy is the first and foremost important feature of the new NC. Individual schools are expected to have specialised and unique educational programmes, and to realise customised learning for each student with their own autonomy (MOE, 2009). For this aim, MOE gave autonomy to individual schools to increase or decrease the class time spent on certain subjects. Total class-times have not been changed for students, but schools have the autonomy to decide which subject class-times will increase or decrease for 20%. However, it does not mean to omit or skim freely any subjects or contents in teaching (MOE, 2009). The academic objectives of every subject of the new NC should be achieved.

However, it seems that there is a lack of understanding about the conditions of individual schools. Currently, local schools in Korea tend to understand the autonomous class increases and decreases (ACID) as something they 'have to do', rather than 'can do' (Jeong et al, 2011: 350). Because it was a habitual action of Korean schools to follow the enactment of MOE en bloc, so schools tend to think they need to show something as an action to follow ACID (Jeong et al, 2011). To put it another way, teachers and schools do not recognise their own autonomy in bringing about this action. It can be interpreted that there is a lack of understanding and preparation for ACID in local schools. Roh (2011) argues that a supporting system needs to be provided to encourage schools' to develop their autonomous originality, plan, manage and to evaluate the curriculum. It seems it is not a realistic measure to instantly require good autonomous management from schools who have not before experienced the management of the curriculum with their own autonomy. At the same time, teachers need to be supported and provided with appropriate institutional devices to enhance their skills to handle this autonomy. Kim (2010:81), who was one of the researchers that developed 2009 NC (the new NC), also mentions that 'realistic and detailed supports for schools are needed to actually operate 2009 NC (the new NC)'. In addition, schools and teachers might need to accept this changing moment and participate to make the change.

It has been described in section 2.4 that schools can be changed and developed through drama, and that it requires the school, teachers and the classes to cooperate with each other in order to do so. The development of a school through drama can be used as an example to reveal the philosophy of the new NC. It can be said that adopting drama for the curriculum contains a learner-centred perspective,

and can provide the opportunity to change for teachers to achieve the aim of the new NC with their own right of autonomy. Needless to say, in order to adopt drama a school needs to cooperate internally and get external support from experts, and to accept the change and challenge that the new NC has currently demanded of individual schools in Korea.

## **2.5.2. How drama and story contribute to the year 1 & 2 curriculums**

### ***2.5.2.1. Drama can be adopted for theme and topic work based on the year 1&2 curriculums***

As described in section 1.2, since the enactment of the second national curriculum the integrated curriculum format has been recommended for years 1&2. The new NC for years 1&2 has been enacted since 2011, but the text books for the new NC were distributed to schools since 2013 (MOE, 2009). Thus, for two years from 2011 to 2012, year 1&2 class-time was organised under the base of the new NC, but with the text books for 2007 NC as a trial period of adopting the new NC (2009 NC). However, 2007 and 2009 NCs for year 1&2 both also pursue the theme and topic work based on the integrated curriculum format. In the new NC (2009 NC), there are two independent subjects (Korean and Mathematics) and three integrated subjects groups (The Pleasant Life, The Intelligent Life, The Disciplined Life). Korean and Mathematics have their own text books, but the text books of the integrated subjects groups were organised as topic units. For instance, text books for

year 1&2 were organised into topics which children feel familiar in real life, such as 'School', 'Spring' and 'Family'. The topics contain the contents of three integrated subjects in an interweaving way. It can be said that the topic centred, integrated curriculum is more emphasised for year 1&2 in 2009 NC. Teachers were recommended to adopt block time systems in order to flexibly manage the time table (MOE, 2009).

Evidently there is an intention to organise an interesting curriculum for years 1&2 in the new NC with theme and topic work. However, if children do not feel interested in a topic, the class-times for the topic will not be effective. Neelands (1992) has pointed to what the Chief Inspector for Schools 1988-1989 mentioned in the Standards in Education' Annual Report: 'there is some good practice but generally topic work is difficult to manage; frequently lacks coherence at the initial planning stage and consequently is a fragmented experience for the pupils' (Neelands, 1992: 37). The plan for topic work is uniformly decided in the new NC. In addition, the contents are in the text books in the new NC. However, it seems this does not mean that school teachers can simply follow the plan which is uniformly decided and written on the text books to actualise the focus of the new NC. In the classroom, teachers must find coherence and adopt methods that awaken children's interest in the topic work. If a teacher just follows the text books, the traditional way of teaching will result, and children will ultimately have only a fragmented experience.

Adopting drama can be one example of how to make a smooth connection between a students' life and the topics in the new NC, and to realise successful topic work management. 'This effect of using drama to re-create 'real life' demands and situations for the learner not only provides relevance but also coherence to the



curriculum' (Neelands, 1992: 41). Through drama, children can make a meaningful link with their real life and the curriculum.

#### *2.5.2.2. Drama and story can be adopted for the school adjustment programme for year 1*

In the new NC (2009 NC), there is a period timetabled to help year 1 students get used to primary school life. This class-time is a part of CEA and teachers can autonomously decide the class hours (MOE, 2009). In 2007 NC, there was a subject called 'We are Year One' as a school adjustment programme, with a corresponding textbook. This changed when teachers were permitted to autonomously organise the class hours without the textbook in the new NC. However, there is a strong tendency among teachers to depend upon textbooks for teaching in Korea. Lee and Hwang (2010) studied how primary teachers managed the integrated curriculum. In their study, 58.5% of teachers answered that they mainly used text books and The Teacher Guidance provided by MOE. The Curriculum Guide was ranked as the second highest (15.3%). It can be said that The Teacher Guidance and The Curriculum Guide are books which teachers use to gain a good understanding of the textbooks. These figures show how Korean teachers tend to regard the textbooks as important for the organisation of class time. However, in the new NC, teachers need to organise a school adjustment programme for year 1 without the textbook. Some teachers might find that this is challenging and difficult. For them, applying story and drama, which are familiar media for children's learning, might be one way of doing this. With an innate familiarity of drama and story, children's social learning

can be promoted, which is the main purpose of the school adjustment programme for year 1. In addition, the setting for drama is normally a large empty space, similar to the pre-school setting. Thus, there is surely an argument that children can learn how to manage their life in a school in a more relaxing, comfortable and familiar setting with drama and story.

## **2.6. Conclusion**

The term, curriculum can be differently defined with different focuses in different societies, schools and eras. However, the school curriculum fundamentally exists for developing learners' understanding and is planned and enacted by school teachers in a school. It is debatable whether the current school curriculum, especially the primary curriculum, fully supports students' learning and development. Needless to say learning and development do not require literacy and numeracy skills only. In primary school, students have the opportunity to build their personal and social identities within a holistic development and learning process. Thus, it can be said that primary students need to have a wider, well balanced curriculum. Diverse points of view have existed in the history of child-development. However, the contribution of play towards children's development and learning is well recognized among different child-development theories. This is important when we consider the contributions of drama and story in development and learning. It can be said that play, story and drama can equally inspire children's learning and development as familiar ways for attracting children's interest. Drama and story provide the

opportunities to develop students' understanding about life in the world and skills to live in it. While students are enjoying drama and stories, writers in the area suggest that they have more opportunities to promote self confidence, cooperation skills, self recognition and more opportunities to use imagination and creativity. In addition, their language and thinking skills can also be developed. Significantly, adopting drama is one way of 'improving learning, improving the quality of life' in a school (Dickinson & Neelands, 2006: 16). In the new NC (2009 NC), which was recently enacted in every school in Korea, we can detect a recognition of the weak points of Korean education and the will to make a well-balanced school curriculum for students. The current study was started under the hypothesis that drama and story have the potential to contribute to the direction of the new NC (2009 NC).

## **CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY**

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### **3.0. Introduction**

In this chapter the research methodology and methods which were adopted for this present research are described. This chapter consists of four major sections. Section 3.1 and 3.2 discuss how case study and mixed methods were adopted respectively as research methodologies in this research. Sections 3.3 and 3.4 discuss quantitative and qualitative data collection and the analysis used in the present study.

### **3.1. Case study in education research**

The first section of this chapter begins with a brief discussion of the purpose of educational research. This is followed by the influence of pragmatism and the major features of a case study, as well as the rationale for the case study in the present thesis.

#### **3.1.1. The purpose of education research**

Farrell (1999: 151) explains educational research as ‘an activity which involves gathering and analysing data to provide worthwhile information about, and

insights into, teaching and learning and the educational settings'. On the other hand Anderson (1990: 6) defines it as 'the systematic process of discovering how and why people in educational settings behave as they do'. In essence, educational research may be seen as a systematic inquiry to provide worthwhile information for education. In the process, a researcher can pass through several phases for educational research. Picciano (2004:7) has described the process of educational research as follows:

- Identifying a problem
- Clarifying the problem
- Formulating a hypothesis or research question
- Developing a methodology
- Reporting the findings
- Drawing a discussion

It is acceptable for educational researchers to try to find problems in the field and after developing a hypothesis, address or test it to provide useful educational information and knowledge, and generally discussion is engaged in after accounting for the findings. The present study also started from the reorganization of the gap between the expectation of the new national curriculum and the reality of the school setting in Korea. Under the hypothesis that drama and story contribute to reducing 'the gap', it is hoped that the present study will eventually contribute to discussing the adoption of drama and story, so as to enhance the primary school curriculum in Korea. For this final stage, the hypothesis by which drama and story help to make a quality school curriculum should be clarified.

The important issue of this research is how ‘the expectation’ of the new national curriculum involves a consideration of what is needed in a realistic sense. The study explores the reality of the problem from the perspective of pragmatism. In the next sub-section, the main features of pragmatism and how it effects on the present study will be described.

### **3.1.2. Pragmatism and this research**

The history of pragmatism may be traced back to the work of Peirce, William James and Dewey (Cherryholmes, 1992; Howe, 1988), and has been revived in the work of Richard Rorty (Rorty, 1999). According to Scheffler (1974), pragmatism emerged in America at the end of the nineteenth century, when various contradictions (e.g. ‘science versus religion, positivism versus romanticism, intuition versus empiricism and the democratic ideals of the Age of Enlightenment versus aristocracy’) existed. One of the key concerns of pragmatism within educational settings is that researchers should be guided by practical experience, rather than by theory (Robson, 2011). Within pragmatism, addressing appropriate research methods to answer specific questions is regarded as the most important process, rather than following any ideologically driven epistemological paradigm to design the research (Bryman, 2006).

According to Denscombe (2007:149), the guiding principles of pragmatism are as follows:

- What answers my question?

- What meets my needs?
- What works best?

The principles of pragmatism crucially affected the decisions made regarding the research methodologies and methods of this research. To verify my hypothesis previously presented, I firstly decided to find out more objectively what happens in the case of adopting drama and story for the Korean primary curriculum. A case study which allows for the investigation of a particular case more deeply is the best research approach to find the answers of the research questions whether drama and story work for the improvement of the quality Korean primary school curriculum or whether school teachers welcome adopting drama and story for curriculum teaching in their classroom. Furthermore, a case study meets the intended needs of this research to formulate integrated curriculum teaching with drama and story, which has hardly been attempted in Korea yet, and to bring further related discussion. To sum up, a case study was adopted as a suitable methodology, and included qualitative and quantitative research methods in order to make the case study as robust as possible.

### 3.1.3. Case study

#### 3.1.3.1. *What is case study?*

The case study is a way for the researcher to examine ‘a specific phenomenon such as a program, an event, a person, a process, an institution, or a social group’ (Merriam, 1988: 9). Yin (2009) and Robson (2011) explain the case

study as ‘a strategy’, ‘a stance’ or ‘an approach’, with the recommendation being to use multiple methods. According to Punch (2009: 119) a case study normally requires ‘a holistic focus’, which aims to secure an in-depth understanding of ‘the complexity of its content’ and ‘the wholeness and unity of the case’. Therefore, a case study may be recognised as a strategy, rather than a method. Feagin et al (1991) mentioned that a case study is one of the best research methodologies for an in depth enquiry, and can make use of a wide range of research methods such as interviews, observations and questionnaires. Simons (2009: 19) stated that a case study ‘has different meanings for different people and in different disciplines’. She sees a case study as:

- The study of the particularity and complexity of a single case, coming to understand its activity within important circumstances (Stake, 1995: xi);
- The examination of an instance in action. The choice of the word ‘instance’ is significant in this definition, because it implies a goal of generalization (MacDonald & Walker, 1975: 2);
- An empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident (Yin, 1994: 13).

#### *3.1.3.2. The special features of case study*

Merriam (1988: 11) insisted that a case study has ‘particularistic, descriptive, heuristic, and inductive’ features. A case study is a study of the particular case which



is ‘a specific, a complex, functioning thing’ (Stake, 1995: 2) in ‘depth interpreted in a specific/cultural/political setting’ (Simons, 2009: 3). In general a ‘complete, literal description of the incident or entity’ is produced in a case study through inductive reasoning, and a case study ‘can bring about the discovery of new meaning, extend the reader’s experience or confirm what is known’ (Merriam, 1988: 11). In a case study, emphasis is placed on ‘the detailed workings of the relationships and social process’, rather than the result (Denscombe, 2010: 53). Stake (1981: 35-36) has referred to case study knowledge as ‘more concrete’, ‘more contextual’ and ‘more developed by reader interpretation’, because experience is the source of a case study in its context, and the generalization of case studies is usually led by the readers’ interpretation.

#### *3.1.3.3. Types of case study*

Stake (1995) divided case studies into two types, an intrinsic case study and an instrumental case study. According to him, an intrinsic case study is designed with relatively less concern for the outside or on any general problem of outside focus on what can be learned from the particular case under study. On the other hand, an instrumental case study is approached from the start with outside considerations in mind. If a researcher wishes to understand the innovative educational system of a particular school, an intrinsic case study generally presents the best option, but where one wishes to study the innovative change of a general school system, it can be an instrumental case study.

Yin (2009) has suggested that there are four types of case study. The first of these is a single holistic case study, in which only one single case is examined through a holistic approach. The second type is a single embedded case study, in which there are several different units of analysis within only single case, while the third multiple holistic case study has multiple units of analysis with a holistic approach. The last type of case study is the multiple embedded case study, which means there are multiple units of analysis, including sub-units of analysis across several cases.

This research adopts an instrumental case study and multiple embedded case study approach, according to Stake and Yin. The details will be described in section 3.1.4.2, which outlines the main study.

#### *3.1.3.4. Case study in educational research*

Merriam (1988: 2) referred to case study research as ‘an ideal design for understanding and interpreting observations of educational phenomena’. It is well known that there are many complicated and complex issues in educational settings. A case study can thus explain, explore or describe highly complex real-life contents for survey or experimental strategies (Yin, 2009). Case studies in education can cover an individual student’s issue to policy formation (Merriam, 1988). Educational case studies allow researchers to understand educational action and to develop educational theory and enhancement (Stenhouse 1988). Merriam(1988: 32) also insisted that a case study helps to understand and to improve practice through an examination of ‘educational processes, problems and programmes’, while Kenny and

Grotelueschen (1980: 31) indicated that a case study is suitable when the aim of evaluation is 'to convey a holistic and dynamically rich account of an educational program'.

#### *3.1.3.5. Criticism and limitation of case study*

Bromley (1986) claimed that a case study is sometimes conducted in a lacunose, shallow and incapable way, based on biased accounts. Guba and Lincoln (1981: 377) have also criticised case studies insofar as 'case studies can oversimplify or exaggerate a situation, leading the reader to erroneous conclusions about the actual state of affairs.' The criticism of case studies seems to centre most prominently on reliability, validity and generalizability. Indeed, all of these elements should be considered fully, but questions arise in terms of case study research is that in this type of research, the research data comes from specific selected cases and the researcher himself or herself is the one who has the most information about the research, so it can be doubted whether 'the findings are 'really' about what they appear to be about' (validity), whether 'the findings of the enquiry are more generally applicable outside the specifics of the situation studied' (generalizability), and 'if it were to be repeated would the same result be obtained' (reliability) (Robson, 2011: 77). Therefore it may be said that case study researchers should consider how to demonstrate the validity, generalizability and reliability of their studies.

### *3.1.3.6. Validity, reliability and generalizability in case study*

Many scholars have explained how to demonstrate validity, reliability and generalizability when adopting a case study approach.

Cohen et al. (2000: 105) suggested several different kinds of validity: content validity, criterion-related validity, construct validity, internal validity, external validity etc. On the other hand, Merriam (1988) insisted that the validity of qualitative research should be verified in different ways from quantitative research. It may be seen that according to different types of research, different kinds of validity can be emphasized. Internal validity focuses on ‘demonstrat[ing] that the explanation of a particular event, issue or set of data which a piece of research provides can actually be sustained by the data’ (Cohen et al., 2000: 107). This is related to the question of whether the findings capture what is really there, and whether ‘investigators are observing or measuring what they think they are measuring’ (Merriam, 1988: 166- 167). Walker (1980) stressed the importance of internal validity in case studies. According to Walker, the case study researcher is responsible for seeking to catch and describe the world and the people in the world. For case study researchers ‘internal validity’ which evaluates one’s validity based on ‘interpreting the investigator’s experience’ (Merriam, 1988: 167) can be more important than the judgement of outsiders. Merriam (1988: 169 -170) illustrated the strategies of how to ensure internal validity as follows.

- Triangulation
- Member checks

- Long-term observation at the research site or repeated observations of the same phenomenon
- Peer examination
- Participatory modes of research
- Researcher's biases (clarifying the researcher's assumptions, worldview)

Reliability can be problematic in social science because 'human behaviour is never static' (Merriam, 1988: 170). Merriam (1988: 171) insisted that 'the human instrument can become more reliable through training and practice' and 'the reliability of documents and personal accounts can be accessed through various techniques of analysis and triangulation'. In addition, Guba and Lincoln (1981) indicated that reliability can automatically be demonstrated where internal validity is explained. Merriam (1988: 172) proposed the following ways to ensure reliability.

- The investigator's position (the investigator should explain the assumptions and theory behind the study);
- Triangulation;
- Audit trail (in order for an audit to take place, the investigator must describe in detail how data were collected, how categories were derived, and how decisions were made throughout the inquiry).

Several scholars have suggested generalization approaches for a case study. Yin (1994:31) suggested 'analytical generalization'. This means that 'a previously developed theory is used as a template with which to compare the empirical results of the case study'. Stenhouse (1980), meanwhile, mentioned 'retrospective generalization' as an appropriate means of generalization for case studies in which

data are historically hoarded. Stake (1995: 86), meanwhile, suggested the idea of ‘naturalistic generalization’, which means ‘conclusions arrived at through personal engagement in life’s affairs’ which normally made by the readers. In addition, there is ‘probabilistic generalization’, which is explained by Margaret Eisenhart (2009) for qualitative research. Probabilistic generalization means that ‘inferences from a sample to population be justified by statistical or empirical evidence of the sample’s representativeness’ (Eisenhart, 2009: 56). These scholars seemed to suggest a slightly different generalization approach from the absolute universal ‘nomological generalization’, which freely applies without any limitations of time and space (Eisenhart, 2009). It seems impossible to arrive at any nomological generalization in social science. People might also easily misunderstand the meaning of ‘scientific’. It is not only visible, value free statistical evidence. ‘What distinguishes scientific knowledge is not so much its logical status, as the fact that it is the outcome of a process of enquiry which is governed by critical norms and standards of rationality’ (Carr & Kemmis, 1986: 121).

My study was necessarily a small one and so not all of the processes and suggestions described above could be implemented. How I attempted to achieve validity, reliability and generalizability in this research will be explained in detail in section 3.1.4.2.

### 3.1.4. Case study in this research

#### 3.1.4.1. Pilot study

A pilot study can be regarded as ‘a try-out of what you (researcher) propose so that its feasibility can be checked’ (Robson, 2011: 141). Before the main study, a pilot study was undertaken to estimate the problems which could occur in the main study process and to improve the research design.

The workshop for the pilot study was conducted at the Coventry Korean Community School in England. The educational aim of the school is mainly to provide Korean language education for Korean bilingual students who speak English and Korean. This school, in essence, is seeking to follow the Korean National Curriculum, and while mainly teaching Korean language, Korean culture, mathematics, and Korean history are also taught with the text-books published by the Korean Ministry of Education.

The reason why I decided to undertake the pilot study in this school is that there are students who have become accustomed to the Korean school curriculum systems and educational culture here and the school has the most similar conditions to schools in Korea. For the pilot project, a three-session workshop was undertaken for five year one students of this school. Pre and post questionnaires for students, observations and student group interviews were used as research methods in conducting this pilot study (see Appendix 1: The Scheme of The Pilot Workshop and Table 3.1: The Chronology of The Pilot Study). What I have learned from the

pilot study will be partly described when recounting the main study in this chapter and in chapter 4.

Table 3.1. The chronology of the pilot study

Date	Research Method	Duration
12/11/2011	Pilot workshop	120 minutes
12/11/2011	pilot student interview	20 minutes
13/11/2011	pilot observation as a researcher	300 minutes
12~13/11/2011	pilot field note as a teacher and a researcher	60 minutes
19/11/2011	pilot student checklist	5 minutes

*Note.* Target: Year 1 Coventry Korean School students

#### *3.1.4.2. Main study*

In many cases ‘the key’ to doing social research lies in the research question (Robson, 2011:25). The leading research question in the present study is as follows.

- What happens when I try teaching a series of workshops based around story and drama for year one children in Korea?

It was essential that looking deeply into the case which adopts drama and story for an integrated school curriculum to test the hypothesis that drama and story might contribute to the new NC in individual schools in Korea. Thus, I decided to adopt a case study which allowed for an in-depth inquiry into certain issues within its condition and framework, as a research methodology.



Further detailed research questions are as follows.

- Will drama and story be welcomed by individual schools in Korea?
- How might a teacher plan to adopt story and drama within both the nationally prescribed and individual school curriculum?
- How can a teacher be able to implement and provide a simulating curriculum for students?
- How can the educational effectiveness of story and drama be evaluated within the confines of the Korean curriculum?

What I wanted to see through the workshop was the possibility and contribution of drama and story to the new national curriculum of Korea. Needless to say, these should be considered from various points of view, following multiple levels of analysis. The research questions were answered through an examination of issues from many perspectives, in terms of school/class, teacher/ student, individual school curriculum/ national curriculum, educational and dramatic aspects. In this sense, this research could be seen to be a multiple embedded case study, in which multiple units of analysis existed. In addition, this research was an instrumental case study, according to Stake's definition. The workshop for the research was done in two slightly different forms of Korean state schools. The coverage of this research was the state school curriculum, so I chose school A, which was an ordinary form of state school, and B, which was a partly adopted innovative school running system as a new form of state school. Schools A and B are representative cases of the state school form of Korea.

The workshop for this research was conducted in five classes of two different primary schools in Korea. The theme of the workshop was community, including the pilot study. After a three session pilot workshop, I realised that three sessions were not enough to deal with the issue of community with year 1 children, so eventually a six or seven session workshop was designed (see Appendix 2: The Scheme of The Workshop). The decision as to how many sessions there would be was decided through communication with each school and class teachers. The details are as follows.

Table 3.2. The number of the workshop sessions in schools

	School A		School B		
Classes	A-1	A-2	B-1	B-2	B-3
Sessions	7	6	7	7	7

There are some criticisms of the case study, and these are directly or indirectly connected with issues of validity, reliability and generalizability. To enhance the validity, triangulation which is the means of using more than one method of data collection in the study (Cohen et al., 2000), was used, and what class teachers, drama practitioners and the researcher thought about the workshop was contained in the process of this research analysis. Furthermore, the researcher's personal hypothesis and assumptions were clarified before conducting the workshop. Using triangulation, and explaining the assumption of this research is also useful for reliability. In addition, the way in which the research was designed and the data were collected, and how the conclusion was drawn, will be described in detail throughout.

The means of pursuing generalizability of this research is very much dependant on readers' practical understanding, as well as adequate statistical and empirical evidence being available. I anticipate that as readers read this thesis, the conclusions and findings, which are suggested by statistical and empirical evidence, will be recognized by them, based on their realistic and practical understanding.

## **3.2. Mixed methods and triangulation in case study**

As mentioned above, a case study was adopted according to the pragmatic perspective of this present research. Pragmatism also served as a guide in choosing a mixed methods approach as one of research strategies or methodologies for this research. The first part of this section deals with mixed methods. This is followed by the relations with mixed methods and triangulation in the case study. The last part of this section deals with the logic for mixed methods in this research.

### **3.2.1. Mixed methods**

#### ***3.2.1.1. What is mixed methods?***

Mixed methods may be described as a type of research 'where there is a substantial element of qualitative data collection as well as a substantial element of quantitative data collection in the same research project' (Robson, 2011: 161). However Robson (2011) stated that he preferred to refer to 'multi-strategy designs'

rather than mixed methods, because ‘they involve not only combining methods in some way but also use more than one research strategy’ (Robson, 2011: 161). A mixed methods design is not simply understood as the mixed research form with qualitative and quantitative data themselves. Tashakkori and Teddlie (2003:10) stated thus: ‘For several years, the terms multi-method design and mixed methods design have been confused with one another’. They explained multiple method designs as a research design that ‘more than one method or more than one worldview is used’ (Tashakkori & Teddlie, 2003:10). Multiple method designs are divided into three categories; multi-method research, mixed method research, and mixed model research by Tashakkori & Teddlie (2003). They are called mixed methods research as an umbrella term for mixed methods and mixed model research.

Table 3.3. Three categories of multiple method designs

Multi-Method Research	The research questions are answered by using two data collection procedures or two research methods, each of which is from the same QUAL or QUAN tradition
Mixed Method Research	Qualitative and quantitative data collection and analysis techniques are used in either parallel or sequential phases. This mixing occurs in the methods section of a study.
Mixed Model Research	Mixed model research is mixed in many or all stages of the study (questions, research methods, data collection and analysis, and the inference process). It is indeed possible to have two paradigms, or two worldviews, mixed throughout a single research project.

*Note.* According to Tashakkori & Teddlie (2003:11)

In essence, mixed methods designs are not only the research design to simply mix qualitative quantitative research methods within one research project, but also the research strategy to pursue the harmony of qualitative and quantitative aspects in all stage of the study as a cover term for mixed method research and mixed model research.

### *3.2.1.2. Pragmatic mixed methods*

Punch (2009: 289) summarized the methodological history as below.

- The dominance of quantitative methods as wave 1
- The emergence of qualitative methods as wave 2
- The growth of mixed methods as wave 3.

According to Robson (2011:164) ‘the positivist quantitative paradigm dominant between the 1950s and mid-1970s was followed by one in which the qualitative interpretivist /constructivist research paradigm became established as a viable alternative in the mid-1970s to the 1990s.’ After the quantitative qualitative paradigm war, pragmatic mixed methods emerged as the third alternative research methodology since the 1990s.

When a researcher starts a research project, the question of whether it is qualitative or quantitative research at first appears important. However, this dichotomy is not accepted in pragmatism. Pragmatists reject the distinction between quantitative and qualitative research, and often adopt a mixed methods approach as a way of avoiding traditional dualism (Denscombe, 2007). It is for this reason that

Maxcy (2003: 79) states that pragmatism ‘seems to have emerged as both a method of inquiry and a device for the settling of battles between research purists and more practical-minded scientists’.

### *3.2.1.3. The special features of mixed methods*

One of the biggest benefits of mixed methods is that it brings the combination of the specialities of qualitative and quantitative research, and at the same time the compensation of the weak points of each (Punch, 2009). Quantitative research allows for ‘conceptualizing variables, profiling dimensions, tracing trends and relationships, formalizing comparisons and using large and perhaps representative samples’; meanwhile, qualitative research allows ‘the strengths of sensitivity to meaning and to context, local grounded(-)ness, the in-depth study of smaller samples, and great methodological flexibility which enhances the ability to study process and change’ (Punch, 2009: 290). Mixed methods can bring both strengths. While undertaking an in-depth study of smaller samples and seeking to trace trends and relationships with quantitative data, and while formalizing comparison, qualitative data provide the sensitivity to meaning and to context. Therefore, a mixed methods approach supplies a more complete, broader view of the subject of the research (Robson, 2011 based on Bryman 2006). Mixed methods can help us to understand the complicated nature and phenomenon of the real world research, and to approach a wider range of research questions through qualitative and quantitative methods, to study the same subject. In addition, it helps to obtain triangulation in a natural way, so as to contribute to improving the validity of the

research (Robson, 2011: 167 based on Bryman 2006). However Denscombe (2010: 147) emphasizes that the researcher has to have a clear logic for using distinct research methods, so as to empower a mixed methods design.

#### *3.2.1.4. The types of mixed methods design*

Tashakorri and Teddlie (2003) mentioned the difficulty of dealing with this issue because there are around forty different types of mixed methods designs in literature. Punch (2009) introduced Creswell and Plano Clark's (2007) division of mixed methods; triangulation design, embedded design, explanatory design, and exploratory design. In triangulation design quantitative and qualitative data are collected with equal significance in the same time structure. Normally, they are collected and analysed separately, but are blended for data transformation and interpretation (Creswell and Plano Clark, 2007: 62-4). Embedded design indicates a mixed method design, in which one type of data supports the other type of data at the secondary level, so qualitative and quantitative data are not regarded as equal in embedded design. The basic idea of this design is that data from only the qualitative or quantitative method are not adequate to answer different forms of question within a study (Creswell and Plano Clark, 2007: 67-71). Explanatory design is a two stage mixed methods design, in which qualitative data are used to develop an explanation for the project. Usually, quantitative data are gathered first, and qualitative methods follow (Creswell and Plano Clark, 2007: 71-2). An exploratory design differs from an explanatory design. The first phase is qualitative, while the second phase is

quantitative (Creswell and Plano Clark, 2007: 75). Punch (2009) states that the division of each design is made based on three facets; timing, weighting and mixing.

### **3.2.2. Mixed methods in case study**

#### ***3.2.2.1. Mixed methods and case study***

Mixed methods and case study are both widely acknowledged research strategies in social science (Robson, 2011, Punch, 2009). Mixed methods allow weak points in qualitative and quantitative research to be compensated for, and to study a complicated phenomenon and its circumstances with relatively wider range of research questions as addressed in section 3.2.1.3. On the other hand, a case study allows the context in question to be described in depth, as stated in section 3.1.3.2. If mixed methods and case study are both adopted, it might be feasible to undertake an in-depth study of a specific case through the detailed consideration of the phenomenon and its circumstances, and a multi approach about the wider range of research questions, aside from the traditional dichotomy of quantitative or qualitative. Indeed, using more than two methods for qualitative data or multiple quantitative data in a case study project is widely accepted (Robson, 2011).

One of the criticisms of a case study is the difficulty of proving its validity and reliability. Using triangulation which mixed methods in a natural way can contribute to these qualities. The details will be explained in the next section.



### *3.2.2.2. Mixed methods and triangulation in case study*

Denscombe (2007) mentions the advantages of collecting data on the same research theme from different sources. This process may be called triangulation. Cohen et al.(2000) defined triangulation as a way of using more than one methods of data collection in the study. Cohen et al. (2000: 113) categorize the types of triangulation as follows

- Time triangulation
- Space triangulation
- Combined levels of triangulation (e.g. individual, group, organization, societal)
- Theoretical triangulation (drawing on alternative theories)
- Investigator triangulation
- Methodological triangulation

Time triangulation uses ‘cross-sectional and longitudinal approaches’ (Cohen et al, 2000, 113) to correct the omissions of time. Space triangulation, meanwhile, seeks to surmount the restriction of one culture, which provides the specific research circumstance (Cohen et al, 2000, 113). In combined levels of triangulation, combining several levels of analysis is tried. Investigator triangulation seeks to get more than one observers’ feedback and check the data via using the same method at a different time, or else. Using different methods is the best way of pursuing methodological triangulation (Cohen et al, 2000).

Triangulation automatically happens in mixed methods research (Robson, 2011: 167 based on Bryman 2006). Triangulation which is naturally achieved via a

mixed method can contribute to the enhance validity and reliability of the case study. Campbell and Fiske (1959) suggested triangulation as a mean of demonstrate concurrent validity in qualitative research. In addition Marriam (1988) recommended using triangulation for the validity and reliability of case study research. Mixed methods advocates methodological triangulation (Greene & Caracelli, 1997). In reality methodological triangulation, exploring the important common points between methods, and data triangulation, using dissimilar data sources to obtain understanding of the topic are widely used in case study (Simons, 2009). If the data gained through several different research methods indicate a continuous conclusion, it may be said that this research result is reliable. However, if each datum indicates different findings, this does not mean that it is useless. The researcher is still able to inquire as to what brings this result (Robson, 2011: 172). The issues about of dissimilar angles may be analysed, and whether they contribute specific, different and / or complementary meanings to the research, needs to be clearly considered (Simons, 2009).

### **3.2.3. Mixed methods in this research**

As a pragmatist, I focused on how the research questions are answered, regardless of traditional methodological dualism. I mainly focused on “what works” and “what it is” (Erickson and Gutierres, 2002:19). The reason why I advocate mixed methods is as follows.

Firstly, mixed methods research is suitable for finding the proper answer to the research questions. There are some questions which can be answered with qualitative and quantitative perspectives in the present study. For instance one of the research questions is as follows:

- Will drama and story be welcomed by individual schools in Korea?

If I were to assess this question with only a quantitative angle I would do a questionnaire survey for many primary schools in Korea to ask whether they wanted to choose drama and story to enhance their teaching or curriculum. It may be the way to clarify the statistics, so as to show what teachers currently think of drama and story. However if the respondents do not have sufficient background knowledge and information about what adopting drama and story means and how it happens, the validity of the survey data may be placed in doubt. In addition it is a future-centred question. Without suggesting the example of how drama and story are adopted to make better school curriculum, it seems irrational to inquire as to whether teachers agree to adopt story and drama. If I had wished to deal with this question as qualitative research question, it would have seemed reasonable to gather teacher-observers' and participant-students' views via interviews, after having the workshop. In such a case, I may have obtained data as to whether drama and story can be welcomed by 'teachers and students'. Nonetheless, it does not seem to be obvious whether 'schools' welcome drama or story. Therefore through quantitative methods, I hoped to collect information about current school teachers' and head teachers' understanding and needs regarding drama and story, and expected to get class teachers' and students' detailed reviews who participated in the workshop via qualitative methods.

The present research is a mixed methods case study. As has been described in section 3.1 the speciality of the case study is that it allows a specific topic to be examined more closely in a naturalistic way. In particular, this study may be seen to be an instrumental case study design, which focuses on understanding outside considerations. I hoped to investigate only the cases which could be representatives of the Korean public primary school system in depth, to consider whether adopting drama and story is helpful in enhancing a primary school curriculum. In addition to comprehending the complicated circumstances of the the cases and overcoming the limitations of qualitative or quantitative methods, as well as discovering the answers to the research questions of this study, a mixed methods design was adopted. ‘The decision to use a mixed methods strategy should be based on how useful the methods are for addressing a particular question, issue or problem that is being investigated’ (Denscombe, 2007: 150).

Secondly, mixed methods research may be seen as more convincing to the large range of readers of this research. A key hypothesis underlying this research is that drama and story might contribute to the new national primary curriculum of Korea. Clearly, readers of the present research will be wider range of people who have different backgrounds, knowledge and worldview, such as primary educators, art or education policy makers, drama practitioners, theatre educators, school teachers and parents. With mixed methods, which combine the strong points of qualitative and quantitative researches, I thus hoped to satisfy a wider range of readers of this research.

Lastly, with mixed methods I expected to enhance validity and reliability of this research. Interviews, questionnaires and observations are equally used to

complement, support and mutually check each other. Sometimes one method provided information for the following research method. In this research space triangulation, investigator triangulation, and methodological triangulation were used. This research was conducted in two schools which had slightly different educational cultures and environments. The data from each different school was separately collected and analysed, but combined for the purposes of interpretation. The observation was undertaken by class teachers, drama specialists (assistant-teachers in this project), and the researcher. Each different point of view merged in the overall analytical process. In addition, different research methods were used for particular purposes.

### **3.3. Qualitative data collection and analysis**

This section consists of five parts. The first part examines the ethical issues which essentially needed to be considered in the process of the research design, data collection and analysis. This is followed by how and what kinds of qualitative methods were used; interview, observation, field notes and children's drawings, letters and written comments. Firstly, however, I wish to outline the important ethical issues I had to negotiate.

### 3.3.1. Ethical issue of this research

Ethics are vital to consider as part of the process of research (Denscombe, 2010, Robson, 2011, Greig et al., 2007). Denscombe suggests several key principles of research ethics, which are as follows (Denscombe, 2010: 331-337).

- Participants' interests should be protected;
- Participation should be voluntary and based on informed consent;
- Researchers should operate in an open and honest manner with respect to the investigation;
- Researchers should comply with the laws of the land.

According to Denscombe (2010) the participant should be protected from physical, psychological and personal harm. Thus, the researcher should feel a sense of responsibility in anticipating what the outcomes of participation are, and to make sure any necessary protective measures are in place. Here, giving anonymity to participants when reporting on research is the norm (Robson, 2011: 207), and the participants should decide whether they are willing to be involved in the project. Therefore it is recommended that the researcher provide informed consent in advance, which contains information about the study, the identity of the researcher, clear expectations about the participants' contribution and the security of data (Denscombe, 2010). In addition, while researchers need to be open about what they are doing and why they want to collect data, and researchers should work within the boundaries of the law (Denscombe, 2010).

Meanwhile, when researchers are studying in a school-based environment, it is essential to seek approval from head teachers and class teachers (Homan, 2002). Head teachers and class teachers may be regarded as ‘gatekeepers’, and they can decide whether schoolchildren will participate (Robson, 2011). In the British Educational Research Association (BERA) it is written that ‘researchers must take the steps necessary to ensure that all participants in the research understand the process in which they are to be engaged, including why their participation is necessary, how it will be used and how and to whom it will be reported’ (para. 11).

In essence, I followed these ethical guidelines (BERA).<sup>12</sup> I promised that before starting the workshop, none of the teachers and students who participated would suffer in any way as a result, and that their identities would never be revealed. In this present study, the name of the participants, schools, teachers and students were marked with initials. To obtain the necessary lawful approval for the need for participation, the ideal period for the workshops, the outline and benefit of the workshops and personal information about the researcher were conveyed to the gatekeepers well in advance. In addition, my plans for ensuring the security of the data, how data would be used and the guarantee of participants’ anonymity were verbally outlined before starting the data collection. With teachers’ and head teachers’ verbal approval, I was able to plan for the workshops. Before starting the first workshop, I explained to the participant-students what we were going to do and why we needed to do it.

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<sup>12</sup> For details, see [www.bera.ac.uk/publications/guidelines/](http://www.bera.ac.uk/publications/guidelines/).

### 3.3.2. Qualitative interview

An interview is a kind of conversation between people who play the roles of a researcher and respondents (Gray, 2004). However, it is not only a conversation (Denscombe, 2010). The interviewer aims to obtain certain desired information via the interview (Gubrium & Holstein, 2001). Normally interview questions are related to facts, behaviour, and beliefs or attitudes (Robson, 2011: 280). In addition, Patton (1980) has suggested that interviews are needed to help to understand things which are not immediately obvious or comprehensible.

In terms of ‘the degree of structure or standardization of the interview’ there are three types of interview; fully structured interviews, semi-structured interviews, and unstructured interviews (Robson, 2011: 279- 280). This categorization can be the most common distinction of interview style in the research world (Robson, 2011). In structured interviews, questions are already pre-set, so there is little room for variation in response (Punch, 2009: 146) and they are typically aimed at obtaining data for quantitative analysis (Gray, 2004). Unstructured interviews, meanwhile, are the opposite to structured interviews, and can also be called ‘non-standardized, open-ended, in-depth interviews’ (Punch, 2009). Denscombe (2010: 175) has suggested that semi-structured and unstructured interviews are really on a continuum, and universally, the aim of semi-structured and unstructured interviews is ‘discovery’ rather than ‘checking’ (Denscombe, 2010: 176). A semi-structured interview has a list of issues and questions, but flexibly, the interviewer extends or develops the issues if worthwhile topics arise during the interview process (Denscombe, 2010, Robson, 2011, Gray, 2004).



The interviewer's main role is to make interviewees speak openly and honestly (Robson, 2011). Therefore they need to listen carefully, without any bias, and to question clearly, in a reassuring and non-threatening way (Robson, 2011). Whyte (1982) has compared the interviewer's role to that of a therapist. Like the therapist, a good interviewer listens well, with genuine interest, and at the same time catches verbal and nonverbal messages while the interviewee is talking (Whyte, 1982). Hitchcock and Hughes (1989) suggest that the interviewer can have an effect on the interviewees because an interview always happens as human interaction. In the same vein, the validity of the interview seems to be a constant problem (Cannell & Kahn, 1968). Cohen et al (2000) have suggested having another research method which can be compared to interview data, and which can reduce the degree of bias as far as possible, as a way of checking the validity of interview. Researchers should remain vigilant during the interview in terms of the effect of potential leading questions, and consider how the validity of the interview data can be verified.

The interview data can be recorded as written words and audio or video images (Denscombe, 2010, Robson, 2011). Each way of recording has its own advantages. Field notes allow 'related information' to be recorded, such as 'the location, the climate, atmosphere and non-verbal communication' with recording what the interviewee has actually said (Denscombe, 2010: 187). Audio and video tapes also produce permanent records (Robson, 2011). While audio recording focuses on conversation itself, video recording can successfully catch non-verbal and verbal communication at the same time (Denscombe, 2010).

In the present study, the types of interview used were as below.

Table 3.4. The types of interview in the present study

Student interview	Semi-structured group interview
Class teacher interview	Semi-structured face to face interview Semi-structured interview via telephone
Critical friend's interview	Semi-structured face to face interview

In this study, the purpose of the interview was that of ‘discovery’ rather than ‘checking’. I wished to discover what class teachers, students and drama practitioners felt about the workshops. At the same time, I needed to have boundaries which could guide the direction and manage time efficiently. This is the reason why I chose semi-structured interview in this research. For the class teacher interview, I firstly tried to have a face to face interview, and occasionally arranged interviews by telephone when it was not convenient to do this immediately after a day session.

Within the topic of community, the workshop sessions consisted of a total of three blocks of sessions with three different sub-topics; class community (session 1&2), family community (session 3,4 &5) and Korean community (session 6&7) (see Appendix 2: The scheme of Workshop). Each block of sessions was conducted within a day. After a day session, student interviews, class teacher interviews and critical friend interviews were conducted. I paid particular attention to providing a comfortable and tolerant atmosphere for encouraging interviewees to speak openly and freely, and at the same time, to listen without any biased interpretation. Interview data were analysed with questionnaire, observation and field note data to enhance validity. The interview was recorded with a voice recorder, and after each

interview, the field notes were filled in with interviewees' non-verbal messages and related information.

### *3.3.2.1. Student interview*

#### *3.3.2.1.1. Why and what need to be considered before having student interview?*

In the past research world, children were regarded as 'the objects of research rather than as subjects' (Greene & Hogan, 2005:1). The researchers used to focus more on 'child- related outcomes rather than child-related processes' (Greene & Hogan, 2005:1). However nowadays children are respected 'as social actors in their present lives' (Punch, 2009: 46). Therefore, caring about children's awareness, behaviour, opinions and notions are accepted as important, and the tendency of the research topic has also slightly moved towards 'children's experience itself' (Punch, 2009: 46).

It may be said that children provide useful interview data for research. From an early age, children can talk about their experience and their points of view (James et al, 1998). 'Even though 2 year olds can make simple inferences about cause and effect and understand the permanence of objects' (Greig et al, 2007). Children's interviews cannot, of course, be the same as an adult interview. Hill (2005) has assessed the differences between child and adult as competence, power and vulnerability. According to Hill, a child might find it difficult to communicate and understand, and to show abstract ideas. In addition, a child tends to be in a less

powerful and more vulnerable position in society. Cohen et al (2000: 124-125) introduced Simon's(1982) and McCormic and James's (1988) references about the difficulties of having interviews with children. Some reasons for the difficulties, which Simon and McCormic and James suggested, may be found from Hill's idea of differences between child and adult. The details are as follows.

Table 3.5. The difficulties of children interview and the reason

Difficulties of having interview with children ( <i>Simon's and McCormic and James's</i> )	Because of... [Children's Differentiated Features from Adults] ( <i>Hill's</i> )
Establishing trust	Powerless tendency, Vulnerability
Overcoming reticence	Children's verbal competence which is different from adults, Powerless tendency, Vulnerability
Maintaining informality	Children's verbal competence which is different from adults
Overcoming the problems of inarticulate children	Children's verbal competence which is different from adults
Choice of vocabulary	Children's verbal competence which is different from adults
Moving beyond the institutional response or receiving what children think the interviewer wants to hear	Powerless tendency
Keeping to the point	Children's verbal competence which is different from adults
Breaking silences on taboo areas and those which are reinforced by peer-group pressure	Powerless tendency, Vulnerability

Group interviews are now more widely used in education and social research (Punch, 2009). In particular, group interviews can be appropriate for younger children. Greig et al (2007) insisted that in small groups or pairs, younger children tend to become involved without difficulty. When an interviewer has a group interview, the expectative role is closer to that of a ‘moderator or facilitator’ rather than an interviewer (Punch, 2009: 147).

#### *3.3.2.1.2. Student interview in this research*

One of the purposes of this study is to consider the possibility of a national adaptation of a new integrated curriculum organised with story and drama. Therefore, how students who experienced the new curriculum with drama and story feel is worthy of closer scrutiny. I expected that I would ascertain how the students evaluated their experience after attending story and drama centred integrated curriculum sessions, through student interviews. A group interview was conducted because I wanted the children to feel more comfortable and to be engaged. At least more than three group interviews were held after a day’s sessions. Each group included a minimum of two and a maximum of five children. ‘How was today’s class?’, ‘did you enjoy it?’, ‘how much did you enjoy it?’, ‘did you newly learn something today?’, ‘do you want to have more class times like today?’ were all questions that were asked.

I initially wished to have the interview in a separated area and at a separate time, but finally, had to have interview during the ten minutes break time in the classroom after a day’s sessions. I always felt aware of the lack of time, and the

surroundings for the interview were also not entirely suitable. Many students provided relatively short answers, and often said ‘I don’t know’ when I re-asked the question to obtain detailed data. It was not easy to elicit any active co-operation from the children, who tended to prefer to play than to talk with me in a noisy classroom. Nevertheless, I successfully obtained a set of valuable data from the student interviews, from some naturally active and expressive children.

### *3.3.2.2. Class teacher interview*

Class teachers are in the practical position of deciding whether to adopt drama and story in their teaching in primary schools. Therefore, it is worth listening to what they think after observing the workshop. A total of four interviews were conducted for each class teacher. The first interview was conducted before starting the workshop. Personal impressions about adopting drama and story and formulating their own opinions about the new national curriculum and how the new curriculum affected primary schools were asked in the first interview. The remaining three interviews were conducted after each day’s sessions. A general review of the sessions, impressive points, class children’s reactions and behaviours, and the results of their observations were collected. Basically, a class teacher interview was planned as a semi structured one to one interview, but I occasionally had the interview via telephone when it was impossible to have interviews with class teachers after a day sessions. This was convenient for the teachers and me, but the teachers’ non-verbal message was not contained. I informed the teachers of this, and encouraged them to

express their ideas verbally. I believed that we would have enough time to communicate effectively, even if we were on the phone.

I visited schools A and B and in these two schools worked with a total of five teachers (A-1, A-2, B-1, B-2, and B-3). The information about the workshop-participant-teachers – whether they had drama training or workshop experience, and how many years teaching experience they each had – is as follows.

Table 3.6. The information about the workshop-participant-teachers

Teacher	Teaching career	Drama workshop experience
A-1	21 years	None
A-2	14 years	None
B-1	24 years	Yes
B-2	21 years	None
B-3	Less than 5 years	Yes

#### *3.3.2.3. Critical friend's interview*

In the workshop, aspects of the new national curriculum were contained within drama and story. Certainly, teaching and learning curriculum contents together with drama and story was an unfamiliar procedure for the workshop-participant-students and the teachers. Indeed, they had relatively limited knowledge and experience of drama and of adopting drama and story for educational purposes. I wished to examine how drama practitioners who had a relatively large range of information and experience of drama felt about this workshop. Thus, I invited three

freelance drama practitioners into the classroom. These drama practitioners participated in the class workshop as assistant teachers, and each practitioner always met with the same class. After the participant observation, they had a total of three one-to-one semi-structured interviews. In these interviews they were asked for their observations and thoughts on the session. The most interesting critical friend interview was with a school teacher who had a larger amount of knowledge and experience of drama than the workshop-participant-teachers. She had tried to do drama in her classroom for some time and, at the time of interview, was on an MA course studying drama and theatre education while she was working as a primary school teacher. After watching the recorded video together, I interviewed her.

### **3.3.3. Qualitative observation**

A researcher can obtain ‘live’ data from a ‘live’ situation via observation (Cohen et al., 2000). Observation has been a popular research method in social sciences including educational research sector (Foster, 1996). Through observation, a researcher will know “if he or she is welcome, who is anxious, who the key players are in the informal structure, and whether there are any unspoken rules” (Marilyn, 2010: 55). Valuable non-verbal data information via participants’ actions and attitudes may be gained when a researcher uses observation as a research method. Observation is a direct technique to witness what happens, rather than relying on what people said (Denscombe, 2010). It is useful ‘when a fresh perspective is desired, or when participants are not able or willing to discuss the topic under study’ (Merriam, 1988: 89). The classic, dichotomised approach of observation is formal



and informal (Robson, 2011). Formal observation has a predetermined structure in terms of what is to be observed, while informal observation has less, or indeed no structured observation form (Robson, 2011). Unstructured observation more holistically focuses on the patterns of actions and attitudes (Punch, 2009). This dichotomy (formal/informal or structured/unstructured) may be understood within the traditional boundaries of qualitative or quantitative approaches.

Participant observation is a representative, qualitative observation which is actively used in sociology and anthropology to understand the culture and actions of an observed group (Denscombe, 2010). The observer who is doing participant observation has the opportunity to see directly what happens, as well as to interpret what is observed with their own knowledge and expertise (Merriam, 1988). The participant observation allows the observer to gain a holistic understanding, with an emphasis on in-depth data harnessed naturally (Denscombe, 2010). The biggest advantage of qualitative observation is that it allows scenarios to be witnessed at first hand, but there is a possibility of bringing the observer effect and the difficulty of producing reliable data (Denscombe, 2010). The observed can easily be influenced by the observing condition, and there can be the potential that the observer will interpret what he or she has seen with subjective personal opinions, and a narrow minded idea.

Teaching the national curriculum through drama and story is not common in Korea. Therefore, in order to verify whether drama and story is helpful for making better school curriculum, observation can be seen as an essential research method which provides the opportunity to see exactly what happens during the workshop. In similar vein, unstructured observation allows for the opportunity of a holistic and

qualitative approach, and is deemed to be suitable for this research. I therefore anticipated that I would look deeply into what happens and that this would include unexpected happenings.

This study contains participant observation and observation via recorded video. It is well known that the observer is a kind of research instrument when we undertake the observation (Robson, 2011). Who, then, will be observed remains significant issue. Different observers may identify different aspects (Denscombe, 2010). Therefore I carefully selected appropriate professionals (educational professionals, drama professionals and the mutual professionals) to observe the workshop, which contains educational and dramatic aspects. I expected to enhance the reliability of this study by using investigator triangulation, which is Denzin's concept of having more than one observer. The class teachers (educational professionals) did the participant observation in the classroom during the workshop. Meanwhile, the freelance drama practitioners (the drama professionals) observed the process as assistant teachers during the workshop. Each group of professionals made informal, simple field notes. With their professional knowledge and expertise, they transferred to the researcher what they had seen and what they had thought throughout the interview. I undertook participant observation as a teacher (a workshop leader) and observation via recorded video, as the researcher of this study. The school teacher who had some experience of drama practices also observed the workshop via recorded video.

#### *3.3.3.1. Observation as a researcher*

In this study, research data are collected via interviews, questionnaires and observations. Observation can be the only research method to collect the researcher's own voice. I tried to put what I thought based on what I had observed as a professional in education and drama. What I had found while I was teaching was recorded in field notes as was the results of observation through recorded video evidence. I tried to grasp every single moment of relations and operations which happened in a classroom. I expected to gain a deeper understanding of the culture and phenomena of a Korean primary school classroom.

#### *3.3.3.2. Observation by school teacher*

Needless to say, class teachers are the ones who know the most about their class children. I expected class teachers to apprehend the different students' reactions and behaviours better than usual, as the participant observers included personal opinions as to whether they found the usefulness or the realistic barrier in primary school setting in Korea. Most teachers fully cooperated in playing roles as observers.

#### *3.3.3.3. Observation by critical friend*

The three drama practitioners who participated in this workshop as assistant teachers tended to have enough experience to work with the variety range of age group children in drama classes. They were asked to observe whether there were any

comparative points with the students' reactions and behaviours in this workshop and the students of ordinary drama classes and whether they thought drama worked in harmony with other educational objectives.

#### **3.3.4. Qualitative field note**

Field notes are a pivotal method for collecting and analysing field data (Bailey, 1996: 80). Field notes can be an important tool for recording while doing field work. In general field notes are used for recording interview data or the result of observation (Denscombe, 2010, Gray, 2004). Writing field notes as a record of interview data provides a permanent record including relevant information such as 'the contents of location, the climate and atmosphere under which the interview was conducted' (Denscombe, 2010: 187). There is no fixed way of recording field notes (Gray, 2004). However, Hartas (2010) notes that there are normally two parts in field note; descriptive parts and reflective parts. Gray (2004), Hartas (2010) and Denscombe (2010) recommend writing field notes immediately when a researcher finds something valuable to record during field work. I recorded field notes I and II. Field notes I were written in the process of field work and field notes II were documented after the field work. Field notes I and II supplemented the interview and observation data in this study.

#### ***3.3.4.1. Field notes I***

I recorded what I had found while I was leading the workshop and what I had reflected on after the interview with class teachers and critical friends. Mainly after a day's sessions and interviews I wrote field notes I directly, but sometimes I also jotted notes during the workshop.

#### ***3.3.4.2. Field notes II***

Field notes II were written while I was doing the observation via recorded video. While I was observing, I sometimes stopped the video and filled in field notes II about emerging questions and ideas and findings.

### **3.3.5. The children's drawing, letters and written comments**

An interview can be a useful research method to listen to what the children think when children's research is done. However needless to say there may be some children who feel unfamiliar in expressing verbally their own thinking. For children, a mosaic approach can be useful. A mosaic approach is a process of using diverse tools such as photographs, mapping, role play and researcher's observation to listen to children (Clark and Moss, 2001).

I adopted a mosaic approach in this study to listen to the participant children. I tried to actively use many tools to understand the children including their drawing,

letters and written comments which naturally produced in the process of the workshop. While the children were learning about communities, there was an activity about drawing happy community. The drawing provided an opportunity to check the children's ideas of communities to me. In addition, via the activity of writing a letter to the mischievous character Nolbu in one of the stories, I was able to check how the children reflected on Nolbu's mischievous behaviour, and how they felt about the character Nolbu.

### **3.4. Quantitative data collection and analysis**

Quantitative data were collected in order to ascertain the teaching staff's and the participant-students' awareness and preference in term of adopting drama and story for national curriculum teaching. The first part of this section deals with quantitative questionnaires which were conducted from school teachers, class teacher and head teachers. The second part deals with a quantitative checklist for children.

#### **3.4.1. Quantitative questionnaire**

A questionnaire is one of the most popular research methods which 'people are asked to respond to the same set of questions in a predetermined order' (Gray, 2004: 187). Questionnaires have been widely used in social research (Robson, 2011). As with other research tools, a questionnaire should be used with the consideration of whether it fits the research aim (Gray, 2004). In particular, a questionnaire is

useful when research needs to obtain answers from the bigger numbers of respondents who are literate and needs to get the straightforward information from identical questions in a fairly open atmosphere, which allows honest answers to be obtained (Denscombe, 2010). Cohen et al (2000: 247) classified the types of questionnaire as structured, semi-structured and unstructured. On the one hand, the larger scale of questionnaire tends to be more 'structured, closed and numerical'. On the other hand the smaller size questionnaire tends to 'less structured, open and word-based'. A good questionnaire even draws on precise information with the cooperation of respondents, with convincing measures for the research questions (Robson, 2011).

A questionnaire should be designed carefully, because once it is distributed, there is no more opportunity to modify (Denscombe, 2010). Broadly, the researchers can get the information about facts such as 'age, sex, marital status or number of children' and opinions such as 'attitudes, views, beliefs, preferences' from the respondents (Denscombe, 2010: 157). How researchers make 'respondents understand what you (a researcher) want to from them, and are happy to give it to you (a researcher)' are key points for researchers (Robson, 2011: 253).

The questions for the questionnaire should be created based on the aim of the research itself and the research questions (Robson, 2011). In addition, the desirable questions are the questions which the respondents are willing to answer while they use their own knowledge, information, experience and opinions (Denscombe, 2010). On the other hand, prejudicial, uncertain, assumptive, hypothetical and leading questions should be avoided (Arksey & Knight, 1999). There are open and closed questions in a questionnaire. According to Denscombe (2010) open questions which

normally start with 'how' and 'what' tend to reveal well the respondents' rich and complicated points of views. However, they require the respondents' endeavour, and might serve to diminish their willingness to be involved in the research. In addition, analysing the answers of open question is not simple, and is time consuming (Gray, 2004). Meanwhile closed questions which can be answered 'yes/no' or 'true/false' provide data which can be readily analysed, but the richness of responses can be restricted with pre-coded form (Gray, 2004).

In this research, the questionnaire was used to gather current opinions in the first stage, before looking into future oriented issues, such as inquiries as to whether educational staff might accept drama and story to make a stimulating curriculum in individual schools of Korea and whether they think students will like learning through drama and story. Before talking about the future, it seems essential to ask first what the educational staff know about drama and adopting drama and story for educational purpose, what the stimulating curriculum means for them, what they see as the speciality of current new national curriculum are and whether they think there is room for drama and story in the new national curriculum. These issues were readdressed to school teachers and head teachers through the questionnaire. The participant class teacher questionnaire, meanwhile, was used to get the five teachers' overall views quickly after observing the whole workshop and before having the final interviews with them. However the questionnaire was not used to understand children's thinking. Instead, a quantitative checklist was used for children. The details will be given in sub-section 3.3.2.

I collected questionnaire data from three different groups of teachers in school A and B which have slightly different educational systems. School teacher



questionnaire data were also collected from school teachers who attended the regular meeting of a drama and theatre education organisation K. Clearly, the teachers were interested in drama, and had greater experience of drama work than the teachers of school A and B. The head teacher questionnaire was conducted via email after the field work. I got head teacher questionnaires from three head teachers from school A and B, and from a head teacher of a different school who was very interested in the educational effect of drama. The data were analysed both separately and as a whole. The class teacher questionnaire were intended to reduce interview time. Through the questionnaire result, I quickly ascertained what each class teacher thought, and based on the result, I was able to organise more effective interview time.

The school teacher and head teacher questionnaires were given as a semi-structured questionnaire, and the class teacher questionnaire was structured. I collected thirty eight questionnaires from school teachers and three questionnaires from head teachers, as well as the questionnaires from the five participant class teachers. This was on a fairly small scale. I selected a semi-structured questionnaire form for school teachers and for head teachers which was suitable for a small scale survey. In addition, I believe that closed and open questions found in semi-structured questionnaire enable respondents to respond easily, and provide the researcher with rich responses. A structured class teacher questionnaire played a supporting role for the class teacher interview.

When I designed the questionnaire, I took particular care to pose only vital and non-repeated questions, giving due consideration to whether the respondents could answer easily or not. For closed questions, a five point likert scale was adopted. In the first part of the questionnaire, brief background information about the purpose

of the study, why and for what the questionnaire was needed, confidentiality and thanks were allocated. For school teacher and head teacher questionnaires closed questions were put before open questions and a space for statement. After answering the closed questions, the respondents had the opportunity to detail their thinking and opinions via open questions and a space for statement. After collecting the questionnaire data, each answer was coded. The answers to the open questions were then categorised for analysis.

#### *3.4.1.1. School teacher questionnaire*

Listening to school teachers' opinions about adopting drama and story for national curriculum may be seen as an essential stage in this study. I particularly wanted to listen to teachers' opinions about the current situation, in which they might have limited information about drama. The gathered data may be seen as useful in showing school teachers' understanding about drama and the direction of new national curriculum. The school teacher questionnaire was designed in six parts and was gathered from teachers in the two school who were not involved in my workshops. After the background information of the research, the first part started with the respondents' personal information gathering, such as age, sex, length of teaching career and which year group had been in charge since the new national curriculum was introduced. The specialities and side effects of the new national curriculum, the changes at the schools before and after the introduction of the new national curriculum and their personal judgements were asked about in the second part. In the third part, their personal beliefs about what is fun and effective class and

personal teaching style were collected, and this was followed by asking about personal impressions and thinking about adopting drama and story. The fifth part was designed for comments about the issues which had been dealt with in previous parts. The sixth part was only for teachers who had taught year one and two curriculum. Current year one and two curriculums have contained integrated subjects format under the new national curriculum system. The teachers were asked about their own know-how to teach year one and two integrated subjects and opinions about adopting drama and story through open questions. (see Appendix 3: School Teacher Questionnaire) Although there was a separate space for comments, other parts ended with a space for statements or open questions. I thought that while the respondents answered closed questions they might want to explain more. Thus, I put the closed questions in advance, and then a space for statements or open questions at the end of each part. The questions about curriculum, their own teaching style and educational philosophy can be familiar questions for school teachers. So they were positioned in advance before the questions about drama. I hoped to naturally draw the respondents' cooperation from the accessible start. A total of thirty eight school teacher questionnaires were collected; twenty five from school A, eight from school B, and a further five from the regular meeting of organisation K.

The main point of the fourth part of the questionnaire was to ask about school teachers' impressions about adopting drama, under the anticipation they might not have clear understanding about it. However, some school teachers' understanding was rather poorer than my expectation. I kept using the term 'drama' in the questionnaire form. I considered that school teachers would not limit the meaning of drama to only TV drama. However I found several comments which show that some

teachers regarded the term ‘drama’ as a synonym of ‘TV soap-opera or drama series’. I should have added the information about the extended meaning of drama before starting this part. One of the researchers’ tasks is to eliminate complex and vague terms (Robson, 2011). The language of the question should be chosen carefully for respondents’ clear understanding (Robson, 2011). This turned out to be a mistake, but at the same time, it does indicate that some school teachers’ understanding of drama is limited in Korea.

#### *3.4.1.2. Head teacher questionnaire*

At the beginning of the research I did not realise the necessity of listening to the head teachers’ opinions, because I very much focused on only the basic and fundamental unit of local primary education, classroom. I thought teachers and students are the most pivotal figures of primary education of Korea. However I missed the point that school is an organisation, and there are regulations and operation systems. If I wanted to know whether drama and story were to be welcomed at local schools of Korea, what head teachers thought about was to be important as well. After the field work I realised this, so tried to do the questionnaire survey via email. I collected the data from head teachers of school A and B. As they had welcomed me to run the workshop, they cooperated in completing the questionnaire. I also obtained data from a head teacher who was interested in the educational power of drama. She had held an interest in drama for learning for a long time, having attended many drama workshops and organised training programmes

for school teachers in Korea. She took it upon herself to act as the president of an association for drama and theatre education in Korea.

At the beginning of the head teacher questionnaire there was brief background information about the research like a school teacher questionnaire. Then, some questions were asked regarding personal careers, such as how long and where they were working. The questions about what they think about adopting drama for curriculum teaching were asked in closed question form, and open question form and spaces for statements were used to gain their personal opinions on how the direction of the new national curriculum could keep to the original intentions in individual schools of Korea. I also asked what they thought about the integrated curriculum being organised through drama and story and whether they would have special programmes to reveal distinctive features of their own individual schools, which is one of the recommendations of the new national curriculum. (see Appendix 4: Head Teacher Questionnaire)

#### *3.4.1.3. Class teacher questionnaire*

The class teacher structured questionnaire was not initially planned. I wished to collect data from class teachers via interviews only. However, on occasions it was not possible to have enough time for interview because the teachers were always busy at school. I felt that it was necessary to adopt a supporting research tool to reduce the interview time. I eventually decided to adopt the questionnaire to support the interview data before having the final interview. It was a very simple structured questionnaire, with only six closed questions asking about their personal evaluations

of the workshops and whether they wished to adopt drama for their teaching. (see Appendix 3: Class Teacher Questionnaire) Although it was in simple form, it was effectively helpful to reduce interview time and to move directly to the detailed questions. On the last day of the workshop I gave the questionnaire form to the class teachers and collected them before having the interview. The class teachers had enough time to complete it. Before starting the interview, I thus gained a broad understanding of ‘what’ they thought. With this information, I was able to start the interview with ‘why’ they thought that.

### **3.4.2. Quantitative checklist for children**

I further wished to use a quantitative checklist to listen to the children, using interviews and children’s drawings, letters and written comments. In my pilot study, I adopted the questionnaire. However I realised too that a questionnaire for six and seven year-olds was not a good idea. The children who had participated in my pilot study tended not to understand why they had to complete the form, and it was not easy to make them understand the questions. Thus, for the main study, I decided to adopt game-like and enjoyable quantitative methods. At the end of a day’s session, I let the participant children make a line from one to ten according to how far they felt they had had fun during the sessions. One was the least which, meant ‘not fun at all’, and ten was the most, which meant ‘really fun’. While I checked how much the children enjoyed the session, I also checked what the most enjoyable activity was. I gave a sticker to the children and let them mark on the board for the most enjoyable activity among the activities within a day’s sessions. After every day session, I was

thus able to obtain data regarding how far the children had enjoyed the session and what the most preferable activity had been. At the very end of the whole session, how much the children remembered what they had learned was also checked with the sticker board activity. I encouraged the children to appreciate that there were no right and wrong answers and at the same time, if I found some children who just wanted to be involved only for fun, I asked them to participate in a sincere manner.

### **3.5. Data analysis**

#### **3.5.1. How did I analyse qualitative and quantitative data?**

The process of quantitative data analysis was relatively straightforward. The questionnaires were designed to address specific research questions. I collated the quantitative data and present these in the analysis section that follows. The quantitative responses from the questionnaires required me to look for data that amplified or explained further the qualitative data. As for the questionnaires delivered to the participant class teachers, I used these, as explained, to help me focus on subsequent interview questions in order to save their precious time.

The bulk of my qualitative data was gathered from interviews, observation and field notes. Transcribing this material took time and energy and I did this before scrutinising the evidence, once again with specific research questions in mind. In addition I found several themes that emerged in the process of analysis, some of which were guided by questions that emerged during the teaching process itself. In

other words, interpretation of the data was on-going and did not solely take place after the fieldwork was complete. At the end of the process, the qualitative data was looked at as a whole and I searched for material from each source in order to help me locate key thematic areas. So there was an element of 'top down' analysis, influenced by the research questions, and 'bottom-up' analysis, drawing from the collated data as a whole.

### **3.5.2. Research data and translation**

According to Hartas (2010), the translation of questionnaires into different languages is an issue of growing importance in the current climate of internationalization of educational research. She insists that the translating process is challenging and that researchers must attend to issues of whether and how linguistic expressions contain specific cultural meanings and require sensitive interpretations. This is particularly important when interview data needs to be translated, as Nes et al (2010) assert, when the researcher's and interviewee's languages are different; or, as in my case, when the research needs to be reported in a specific language that is not the source language of the researcher and interviewee. Polkinghorne (2005) argues that researchers who translate need to carefully catch the participants' use of metaphors and narratives when they express their thinking and feeling in their first language. Translation might result in a loss of meaning and therefore damage the validity of the study (Nes et al, 2010). Nes et al (2010) recommend working with a professional translator, delaying the use of fixed translations and adding descriptions



with the use of quotations from participants when the research data needs to be translated.

I obtained my research data through the workshop-participant-teacher interview, the workshop-participant-student interview and school teacher questionnaire and head teacher questionnaire. Each questionnaire was written in Korean and the interviews were conducted in Korean as well. There was relatively little possibility of misunderstanding the participants' metaphorical meaning of the language because my first language is also Korean. I did not hesitate to ask about their exact meanings if ever there was any ambiguity at the time of the interviews. As described above, the translated data should contain the innate meaning of the participants' answers and needs to be expressed in a way that the readers of the report understand. I aimed to translate the data without any distortions of intended meaning and also to ensure that it was expressed in idiomatic English. For this aim, I tried to use simple, unambiguous words and expressions when I designed the questions for the questionnaires and the interviews and when I translated the data. In the process of analysis, I often re-checked the source language to grasp the exact meaning of the respondents before fixing the translation. However, I felt that I did not need to work with a professional translator as I had had some experience of working as an English-Korean and Korean- English interpreter during several workshops and presentations in my time as a drama educator and researcher.

### 3.5.3. Acknowledging the problematic nature of researching one's own practice

Many writers point out how research can be susceptible to being affected by the researcher's personal values and beliefs, particularly during the process of analysis and data interpretation. 'The data do not exist 'out there' waiting to be discovered but are produced by the way they are interpreted and used by researchers' (Denscombe, 2010:301). There is a possibility that the researcher will work to argue for pre-determined ideas, whether intentionally or not, and, in the process might selectively draw upon data in order to obtain the findings they want. Striving towards a measure of objectivity in one's own research, especially for qualitative researchers, is therefore challenging but necessary. However quantitative researchers are not entirely free from this issue. Patton (2002) asserts that numbers do not ensure unbiased data analysis and that statistical data, too, can be subjectively interpreted. He therefore gives the following advice to researchers:

*..don't label these processes as 'objective', 'subjective', 'trustworthy', 'neutral', 'authentic', or 'artistic'. Describe them and what you bring to them and how you've reflected on them, and then let the reader be persuaded, or not, by the intellectual and methodological rigor, meaningfulness, value and utility of the result. (Patton, 2002: 576).*

To prevent potential bias, O'Toole (2006:128-129) offers a checklist of questions to researchers: about credibility ('is your research outcome believable in its context, based on what you know or knew before?'), resonance ('how does the research resonate with the context itself, with other research in the area, with what is

already known?’), plausibility (‘what is there in the analysis that will make other people believe it?’), and transferability (‘the demand that the results be generalisable, which was once an imperative for valid research, cannot be met in a lot of qualitative research’). In addition, he observes that writing field notes and journals can be helpful to start ‘a process of transformation and distancing of the data, conveying not only what you are seeing, but your thoughts and feelings about what you are seeing’. To aid this process, he advises that a gap of time before starting to look into journals and field notes might be helpful to bring about a measure of emotional and perspectival distance. Then he suggests that researchers try to re-read the journals and field notes as if they were written by strangers. To deal with researcher subjectivity, Denscombe (2010) asserts that they should remain alert to how personal values and beliefs can affect their analysis of the data. He recommends that researchers keep an open mind at all times and actively seek out and explore possible different explanations during their analysis.

I was personally persuaded of the potential benefits of drama and story for the new Korean NC before starting this study and wished to find some evidential data to support my personal convictions. However, I tried to put my personal beliefs aside in the actual process of study and even to remain suspicious of them. In actual fact, the research questions all stemmed from a conscious doubt about my values and beliefs. In the process of data collection, I tried to invite many observers to comment openly; assistant teachers (the professionals of drama practice), the class teachers (professionals of education) and a primary school teacher who was studying drama and theatre education. The observers’ opinions were actively accepted as research data and these sometimes worked against my pre-determined ideas and potential bias.

The analytical report does, I feel, show how this in the way I accepted and valued data that pointed to difficulties and problems in teaching drama for 7 years old children. This focus was in turn stimulated by data from the teacher questionnaires which indicated that these difficulties were a central concern of teachers.

### **3.6. Conclusion**

This chapter has introduced the methodological background of the present research. In the four major sections of this chapter, section 3.1 provided the rationale for the use of case study in this research, with a brief description of educational research and the influence of pragmatism. This was followed by a background to the mixed methods approach adopted in the study. A mixed methods approach was employed in order to correspond with the research purpose and to effectively find the answers to the research questions from a pragmatic perspective. Section 3.3 presented the collection and analysis of qualitative data (i.e., interview, observation, and field notes) to obtain reviews of what happened during the workshop from the class teachers, the students, critical friends and the researcher. Following this, quantitative data collection and analysis (i.e., questionnaire and the checklist) were discussed in Section 3.4, in order to grasp current general awareness and the tendency to adopt drama and story for national curriculum teaching in Korea from school teachers and head teachers. In addition, the class teacher questionnaire and the checklist for the participant children were adopted to play a supporting role for each set of interview data. The major research findings will be discussed in the following chapter which also clarifies how I analysed the data.

## CHAPTER 4. DATA ANALYSIS AND FINDINGS

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### 4.0. Introduction

The aim of chapter 4 is to describe, as a researcher, what I discovered from the workshops which actively adopted drama and story for the new NC. This chapter is organised into a total of five sub-sections. From section 4.1 to 4.4, the four research questions of this study are dealt with respectively. The last section, 4.5, is organised according to additional findings, which were naturally obtained in the process of the workshop. The main research question - ‘What happens when I try teaching a series of workshops for year 1 children in Korea?’ - is not directly answered as a separate sub-section in this chapter. Rather, I expect this question to be addressed throughout each sub-section of the chapter.

The research data used in the current chapter were collected from the workshop-participant-teachers, the workshop-participant-students, the questionnaire-participant-teachers, the head teachers and assistant teachers through interviews, questionnaire, observation, the student check-list, and the researcher's field notes I and II. The two participant schools were marked as school A and B, and the participant-classes are indicated as A-1, A-2, B-1, B-2, and B-3 in this chapter. The class teachers of each participant-class are denoted as A-1 teacher, A-2 teacher, and so forth. In addition, I will henceforth refer to students, class teachers, school teachers who participated in the workshop and the questionnaire survey as the

workshop-participant-students, the workshop-participant-teachers, and the questionnaire-participant-teachers respectively (See Appendix7. The Chronology of Research Project).

## **4.1. Research question 1**

*- Will drama and story be welcomed by individual schools in Korea?-*

In the current study, I confined the basic units into which to organise a school as students, teachers and a head-teacher when I considered the first research question. Needless to say, there are more considerable factors to affect and manage a school, but it seems beneficial to consider first the key players in the early stages of adopting drama and story for the new NC in Korea.

### **4.1.1. Did the workshop-participant-students welcome drama and story?**

Most students that participated in the workshop answered that they liked the workshop. Student interviews were conducted a total of three times for each five class students; after sessions 1 and 2, after sessions 3, 4 and 5, and after sessions 6 and 7. During the student interviews, the question of whether they enjoyed the workshop, and why, was always asked. One student said that 'I know I enjoyed it because I was so surprised when the class finished. Time flies!'. Most students

answered that the sessions were enjoyable. The student check-list also showed the same result. The students were asked how much they enjoyed the sessions twice, after sessions 1 and 2, and after sessions 3, 4 and 5. The students were able to choose from one to ten according to what they felt. The meaning of number one was 'it isn't fun at all', while number ten was 'it was really fun'. The numbers and percentages of students who showed the maximum enjoyable feeling (10) are as follows.

Table 4.1. The number and response rate of students who chose 'It was really fun (10)'

	A-1		A-2		B-1		B-2		B-3	
	Session 1&2	Session 3,4 &5	Session 1&2	Session 3,4 &5	Session 1&2	Session 3,4 &5	Session 1&2	Session 3,4 &5	Session 1&2	Session 3,4 &5
Number	17 out of 19	12 out of 19	13 out of 18	15 out of 18	18 out of 24	18 out of 24	13 out of 23	19 out of 23	5 out of 22	13 out of 20
Response rate	89.5%	63.2%	72.2%	83.3%	75.0%	75.0%	56.5%	82.6%	22.7%	65.0%

As is shown, for a total of nine times over 50% of the participant-students of each class chose the maximum number, except in only one case. Importantly, the table included only the maximum figure. One of the boys in class B-3 even said that he would choose 'not just ten... I want to say one million or one billion!' after sessions 3, 4 and 5. On the other hand, only five B-3 class students, among a total of twenty two, showed positive opinions about sessions 1 and 2 (22.7%). The analysis of the figures in B-3 will be dealt with again in section 4.4.

The five workshop-participant-teachers who observed the workshop all said that they thought their students had enjoyed the event. The A-2 class teacher even

said that she actually used my visit to encourage her students to behave properly in the classroom. In between the first visit (1<sup>st</sup> & 2<sup>nd</sup> session) and the second visit (3<sup>rd</sup>, 4<sup>th</sup> & 5<sup>th</sup> sessions), there was a week's gap. She told the class that there would be no time for drama if the class did not behave properly.

#### **4.1.2. Did the workshop-participant-teachers welcome drama and story?**

In general, the participant-teachers evaluated the workshops positively. All five teachers responded positively to the question of whether this workshop was helpful for the curriculum. The B-3 class teacher said that the biggest advantage of adopting drama seemed to be that the students may have more time to deeply consider what they learned in the drama format. On the other hand, the B-1 class teacher said that she had had some experience of attending drama workshops, but it was not clear for her how to adopt drama within the curriculum. She described the possibility that drama contributes to school and the curriculum - her comment was as follows:

*If I was asked to do drama, I would just prepare a small scale theatre performance. Decide who are (is) going to do which roles... then present what we practised... In your workshop, I found you used an empty chair as a character of the story (See Appendix 2: The Scheme of The Workshop Activity 1-5). It was impressive for me. When I think about year one children's development stage, adopting drama is really*



*suitable. They actually believed and reacted to the chair as if it was the real character of the play... Today I realised that drama is not only useful for subject teaching, it can be but it is also useful in dealing with controversial issues and conflicts in a class.*

In the class teacher questionnaire, all five class teachers chose 'agree' or 'strongly agree' for the question of whether the workshop was helpful for the year one curriculum and whether students came to learn the selective parts of the national curriculum through the workshop. In addition, they replied that they all wanted, partly or totally, to adopt drama and story for their teaching in the class teacher questionnaire (see Appendix 5: Class Teacher Questionnaire). At the same time, they insisted that they needed some support for it during the interview. What kinds of support they need will be dealt with later in section 4.2.

#### **4.1.3. Did the questionnaire-participant-teachers welcome drama and story?**

The teachers responding to the questionnaires who had not seen the workshop had slightly different opinions from the teachers participating in the workshop about adopting drama for the curriculum. In the teacher questionnaire, of the thirty eight teachers, fifteen teachers (39.5%) answered 'agree' and five teachers answered 'strongly agree' (13.2%), while fourteen teachers (36.8%) chose 'neither agree nor disagree'. The details are as follows.

Table 4.2. Survey result of a question 'I think adopting drama for primary curriculum is beneficial'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	0	0.0	0.0	0.0
Disagree	4	10.5	10.5	10.5
Neither agree nor disagree	14	36.8	36.8	47.4
Agree	15	39.5	39.5	86.8
Strongly agree	5	13.2	13.2	100.0
Total	38	100.0	100.0	

As can be seen, a total of twenty teachers tended to show a positive opinion that drama will be helpful for the primary curriculum. However, the second highest figure of teachers (14) answered 'neither agree nor disagree'. On the other hand, many teachers tended to think drama requires more class time. Eighteen teachers (47.4%) replied 'agree' and ten teachers (26.3%) said 'strongly agree' among a total of thirty eight.

Table 4.3. Survey result of the question 'I think adopting drama requires more class time than the traditional way of teaching'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	0	0.0	0.0	0.0
Disagree	3	7.9	7.9	7.9
Neither agree nor disagree	7	18.4	18.4	26.3
Agree	18	47.4	47.4	73.7
Strongly agree	10	26.3	26.3	100.0
Total	38	100.0	100.0	

In addition, the highest number of teachers (18) said that drama can lead to an unfocused and noisy classroom, while a total of twelve teachers (total 31.5%) tended to disagree with the idea, and eight teachers (21.1%) chose 'neither agree nor disagree'.

Table 4.4. Survey result of the question 'I think drama activities will result in an unfocused and noisy classroom'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	1	2.6	2.6	2.6
Disagree	11	28.9	28.9	31.6
Neither agree nor disagree	8	21.1	21.1	52.6
Agree	18	47.4	47.4	100.0
Strongly agree	0	0.0	0.0	100.0
Total	38	100.0	100.0	

These considerations - that drama tends to require more class time and might result in an unfocused and noisy classroom - can be two of the factors that lead to a reluctance to actually adopt drama in the classroom.

As was argued in section 2.4.1, drama is not confined to a theatre or a TV screen. However, there were some misunderstandings about drama among the school teachers. Some teachers' comments on the teacher questionnaire were as follows.

*These days sometimes teachers use drama for their teaching and I can say it works well for drawing students' curiosity but I think students can be encouraged to watch drama and most dramas are for adults. So I disagree with using drama for teaching in schools.* - A female teacher of school A

*For using drama during class times, we need to select which parts we will use before the class. Teachers need to edit the parts in advance. So we need to prepare well for it.* - A male teacher of school A

*The most important thing for adopting drama is editing skills I think.* - A female teacher of school B

It may be found that 'drama' means 'TV drama series' or 'soap opera' in these comments. This seemed to be a common misunderstanding of the term drama in Korea. The A-1 class teacher, who was one of the workshop-participant-teachers, even asked me why I used the term drama to describe my pedagogy. She said that she naturally came to think of TV drama series or soap operas when she heard the word. It may be said that school teachers who answered the questionnaire did not

have enough opportunity to understand what drama actually is. The data seems to suggest that school teachers need more experience and opportunities to understand what drama is first, before being asked for their opinions about adopting drama within the curriculum. It is thus doubtful whether it was a useful moment to ask what they thought about adopting drama for the curriculum before presenting the workshop to them. This will be considered further in chapter 6.

To summarise, based on a reasonably poor understanding of the term ‘drama’, those teachers responding to the questionnaire tended to be less confident in answering questions regarding how helpful drama can be for the primary curriculum, and tended to feel fear that drama might require more class time and result in a noisy and unfocused class. Meanwhile, the participating teachers who attended the workshop which actively adopted drama for the curriculum all agreed about the positive educational aspect of drama within the curriculum.

#### **4.1.4. Did the head teachers welcome drama and story?**

The email questionnaire to head teachers was conducted with the head teachers of schools A and B, as well as the head teacher who had relatively ample knowledge and experience of drama as was described in 3.3.1.2. Both head teachers of schools A and B replied that they 'strongly agree' with the question of whether the adoption of story and drama would be beneficial for primary students. The head teachers chose 'agree' or 'strongly agree' with the question of whether drama contributes towards an enjoyable class time, as well as the question of whether

drama could contribute towards the realisation of a stimulating curriculum within the guideline of the new NC. In addition, both said they were ready to help class teachers if they wanted to practice drama and story for the curriculum. Furthermore, both head teachers answered 'neither agree nor disagree' to the question of whether they thought there were realistic difficulties in adopting drama for school teachers. In particular, the head-teacher of school A mentioned that teachers can feel it is a burden to adopt drama, because the teacher who wants to adopt drama must develop the programme. The head teachers of school A and B generally had positive opinions about adopting drama for the curriculum. The two head teachers' opinions were more or less the same as the drama-experienced head teachers. The head teachers of schools A and B added that they needed to be supported. The details are as follows.

*During limited class time, school teachers need to get the educational goal. It is the most important for them. Putting drama at the same time as the goal cannot be easy for individual school teachers. They do not even have an idea of whether it is possible. Thus I think some support should be essentially provided for teachers, such as introducing the good examples of drama for curriculum, providing training courses, and some teaching materials for drama.* - The head teacher of school A

*I think, the local schools desperately need the support of the MOE and LOE for training teachers to understand drama.* - The head teacher of school B

The head teachers of schools A and B mentioned the necessity of support. How and what kinds of support teachers and schools require will be further discussed in the next sub-section, and in chapter 5. The noticeable point is that the school A head teacher referred separately to 'the educational goal' and the activity of 'drama', while she described the school teachers' difficulties. From her words it may be assumed that, for her, drama is an extra activity for achieving an educational goal. This may be discussed along with the issue of how drama contributes towards specific kinds of learning, and what the new NC currently expects from school teachers. This will be dealt with in chapter 5.

In addition, the drama-experienced head teacher insisted on the importance of teachers' values and understanding in adopting drama within the curriculum. She added that with training opportunities drawing teachers' interest, the recognition of the educational power of drama can be significant.

## **4.2. Research question 2**

*-How might a teacher plan to use story and drama within both the nationally prescribed and individual school curriculum?*

As is described in section 4.1, the workshop-participant-students, workshop-participant-teachers, and head teachers positively responded to adopting drama and story for the curriculum. However, it seems that there are more considerable issues for the actual adaptation required for this in schools. Primary education is conducted

within the guidelines for the national curriculum, and individual schools can organise their own curriculum in Korea.

#### 4.2.1. What the questionnaire-participant-teachers thought of the new NC

According to the teacher questionnaire, seventeen teachers (44.7%) said that the new NC (2009 NC) is a more creative and learner-driven curriculum than the previous curricula. Meanwhile, the second highest answer was 'neither agree nor disagree' (14 teachers, 36.8%).

Table 4.5. Survey result of the question 'I think the new NC (2009 NC) is more creative and learner-driven curriculum than the previous curricula'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	1	2.6	2.6	2.6
Disagree	4	10.5	10.5	13.2
Neither agree nor disagree	14	36.8	36.8	50.0
Agree	17	44.7	44.7	94.7
Strongly agree	2	5.3	5.3	100.0
Total	38	100.0	100.0	



The interesting point was that there were relatively high neutral opinions. The tendency towards the co-existence of higher positive and neutral teachers' opinions was found for all the questions about the new NC.

Table 4.6. Survey result of the question 'Through the Creative-Experience Activities (CEA) of the new NC (2009 NC), primary students possibly come to enjoy more diverse activities at a school than before'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	1	2.6	2.6	2.6
Disagree	7	18.4	18.4	21.1
Neither agree nor disagree	13	34.2	34.2	55.3
Agree	16	42.1	42.1	97.4
Strongly agree	1	2.6	2.6	100.0
Total	38	100.0	100.0	

*Note.* For details of CEA, see section 2.5.1.3.

The highest rate for the question in table 4.6 was for 'agree', claiming sixteen of the teachers' answers (42.1%), while the second highest figure was for 'neither agree nor disagree', with thirteen of the teachers answering in this way (34.2%).

However, twenty five of the thirty eight teachers (65.8%) stated that the 2009 NC tended not to contribute to reducing students' study burden, while five teachers (13.2%) replied positively and eight (21.1%) chose 'neither agree nor disagree'.

Table 4.7. Survey result of the question 'the new NC (2009 NC) contributed to reduce students' study burden'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	8	21.1	21.1	21.1
Disagree	17	44.7	44.7	65.8
Neither agree nor disagree	8	21.1	21.1	86.8
Agree	5	13.2	13.2	100.0
Strongly agree	0	0.0	0.0	100.0
Total	38	100.0	100.0	

In addition, a total of twenty eight teachers (73.7%) tended to say that it was necessary to have complementary measure for ICCS.

Table 4.8. Survey result of the question ' An intensive course completion system (ICCS) is not suitable for primary students, thus I think it is necessary to have a certain system for supplementing weak points of the system'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	1	2.6	2.6	2.6
Disagree	0	0.0	0.0	2.6
Neither agree nor disagree	9	23.7	23.7	26.3
Agree	20	52.6	52.6	78.9
Strongly agree	8	21.1	21.1	100.0
Total	38	100.0	100.0	

*Note.* For details of ICCS, see section 2.5.1.2.

To summarise, a number of the teachers responding to the questionnaires tended to regard the new NC as a creative, learner-driven national curriculum providing more opportunities for students to enjoy diverse activities. However, there is still a higher rate of answers that postponed or hesitated to make judgement. This teacher questionnaire survey was conducted in 2012, and at that time the new NC was implemented only from year one to year four. 2012 was the trial year to adopt the new curriculum. Thus, this may be one of the reasons why there were high numbers of neutral answers about the policy of the new NC. The noticeable point is that it appeared to be too early to comment upon the new curriculum, and there were clear negative opinions about the effect of ICCS and reducing students' study burden, with a relatively higher rate of positive evaluation of the new curriculum.

According to teachers' comments as parts of the teacher questionnaire, there were some difficulties for the schools in terms of the application of the new NC.

*First of all, personally I think 2009 NC was published and applied too early. It must be an essential and very first process to provide opportunities first to understand the new curriculum for school teachers, but there was not enough time to understand the new NC for us. To reveal the aim of the national curriculum, I think we need to have proper training opportunities with teaching materials. - A male teacher from school A*

*Honestly there is not enough time to try the new pedagogy at a school. There is so much extra work, not only classroom management. I know individual schools and teachers came to have more freedom with the*

*enactment of 2009 NC. It is encouraging ... must have good aspects, but there must be suitable support such as providing many good examples to fulfil the new NC and research opportunities for teachers.*

- A female teacher from school A

*2009 NC is innovative and inspiring. But in the process of implementation, schools and teachers have lost their way.* - A male teacher who attended a drama and theatre education conference

As described above, it seems that schools currently experience difficulties following the 2009 NC, although it has many positive aspects. In addition, the teachers responding to the questionnaires require some realistic levels of support to fulfil the aims of the new NC. The opinions of the teachers responding to the questionnaires were not very different from what was described in section 2.5. As was described in 2.5, the new NC is recognised as an innovative national curriculum, but it requires more active and realistic support from MOE and LOE for local schools to reduce individual schools' and teachers' burdens.

#### **4.2.2. What kind of support do teachers need to adopt drama for the curriculum?**

During the interviews with the workshop participants, the class A-1 teacher said that there were some dramatic aspects in the text books for the Korean primary curriculum. Despite this, drama does not yet play an appropriate role in schools. The teacher of the class B-1 said that no matter how a dramatic aspect may be

emphasised in text books, if teachers are unclear as to how to deal with them, drama will never be used in the classroom. She insisted that support was necessary to provide teachers' with a clear idea for adopting drama.

On the other hand, the class A-1 teacher mentioned both the strengths and the difficulties of adopting drama. The A-1 class teacher's review was as follows.

*I actually came to look back on my teaching through your workshop. What I am doing is just trying to repeatedly remind my students to remember the knowledge. But your workshop was different. There were activities to express what the students feel and think. It was impressive. It seems ideal but, in some way, it is not easy for school teachers because we were advised to have a fixed frame which we have to achieve within class-time. Personally, I think your approach is more suitable for primary students in terms of child development, but not realistic.*

What the class teachers realistically need in order to adopt drama was asked during the interviews with those teachers participating in the workshop and in the teacher questionnaire.

The teachers said they needed:

- Quality workshop books, to see good examples illustrating drama skills and strategies
- Professional support as they learn about drama

- Reduction of teachers' burden of daily work at school

In addition, the drama experienced teacher and the head teacher added

- Changing teachers' minds

Firstly, during the interviews with those teachers participating in the workshop and the teacher questionnaire, teachers' comments which argued for the importance of observing good examples of the adoption of drama were repeatedly found. As it was illustrated in the section 4.1.4, the head teachers also insisted on the necessity to support teachers. The B-2 class teacher said that she believed that teachers generally have a good sense of developing their own pedagogy, so if they have some experience of seeing good examples which adopt drama for the curriculum, and if they recognise the value of doing so, teachers can develop a new adaptation of drama for the curriculum based on their experience. During the interviews with critical friends, one school teacher who had experience of drama also asserted the necessity of quality publications. The details are as follows.

*There is no drama workshop-book for the curriculum which is suitable for Korean education. I can find some books written based on other countries' educational conditions, but what we need is one for Korean schools. If we adopt drama even a little it will bring much enjoyable class time. I think we need to see good drama adopting class models which are especially applicable in Korean educational settings.*

Secondly, as mentioned in section 4.1, some school teachers still have a limited understanding of drama. Through the teacher's questionnaire, one teacher

made a comment that drama seems to be suitable for creative and well balanced education, which can be emphasized in the new NC. In addition, she mentioned that there must be more research, training courses and opportunities provided by professionals to let school teachers know about drama. The B-3 class teacher mentioned the possibility of introducing a co-teaching programme in schools. According to her, drama professionals' and teachers' strong points can be developed if they cooperate together.

Thirdly, the workshop-participant-teachers all said that they wanted to adopt drama within their teaching. However, those teachers from school A who participated in the workshop, in their responses to the questionnaire, expressed in particular the fact that they had a heavy burden of daily work at school. One teacher who completed the questionnaire made the comment that it is true that there is a difficulty in getting time for drama in schools, although she agreed with the positive effects of drama. A-1 teachers expressed their difficulty as follows.

*In a day, there are so many things I have to do besides preparing the class. I sometimes do not even know why I need to do it. Most of them are for school affairs or for MOE or LOE. The government and MOE also knew of the school teachers' complaints. So, one administrative officer came to be sent to every primary school. But only one officer is not enough, I think. We still have a ton of work in a day.*

This heavy daily workload may be one of the reasons why teachers hesitate to try a new pedagogy. This will be discussed further in chapter 5. The interesting point is that, especially in school A, teachers expressed the difficulties of adopting

drama for their classes, whereas this was not expressed by school B's teachers. The condition of school B was slightly different from school A. As was explained in 3.1.4.2, school A was an ordinary form of state school, while school B partly adopted an innovative system. In school B, the role of the teacher is confined to classroom management and the preparation the class time. Meanwhile, school A's teachers said that they were in charge of some of the administrative works for school affairs or for MOE or LOE, and normally it was 'a ton of work in a day' as describe above. It is reasonable that school B's teachers find it easier to make time to try out a new pedagogy.

The A-1 class teacher described why the workshop was unrealistic, as follows.

*Today you removed desks and chairs and worked in the empty space. I think it is impossible to adopt the same setting in reality. There is only one teacher in a class and there are normally over twenty younger students. Only one teacher cannot perfectly control them in the setting. Controlling them is not easy, but at the same time we need to teach in an easily distracted setting. I mean, if we remove the desks and chairs. It is impossible... We cannot teach a total of over two hundreds minutes in a day like that. Furthermore we cannot only care for classroom management at a school. If I teach like you I will run out of all my energy after an hour I think.*

What she meant by 'unrealistic' is related to management and controlling issues. In addition, it seems to be connected with an innate fear of change. It was



described in section 2.4 that adopting drama is challenging, and the change which is brought by drama needs to be coped with. It may also be a fear for not having enough time to complete the curriculum. The details about the teacher's fear for adopting drama will be dealt with in chapter 5. The opinion that teachers' minds need to be changed in order to adopt drama for the curriculum was asserted in the critical friend interview.

*Of course there are some teachers who are interested in drama for the curriculum including me in Korea. However, their mind, world view and educational philosophy are clearly different from most teachers'....There are rather many teachers in Korea who are afraid to teach students without desks and chairs I think. I can say it is all related with, again, teachers' minds, world views and educational philosophies. They put their worries first before all the educational benefits which drama brings. Although they think drama may be helpful, they hesitate to adopt drama, because they have a bigger fear that drama might lead to an unfocused and noisy classroom, and the fear is normally stronger than the benefits.*

She clearly indicated the importance of changing teachers' minds. The head teacher who is interested in drama also made the comments below.

*Since I am convinced of the power of drama, I have arranged many drama workshops for school teachers in my area. I always try to invite quality workshop presenters, and I hope school teachers actively take advantage of the workshops for their teaching, but the reality is that*

*although I have arranged the workshops every year for over fifteen years, there are, I suppose, only around 10% of teachers who have attended drama workshop at least once. I think school teachers tend to have some kind of fear of trying a new method. Eventually everything is in one's mind.*

However, what should be changed for bringing actual change and whether teachers' minds should be changed or their practices should be changed are key points that must be brought under consideration. This will be discussed in chapter 5.

### **4.3. Research question 3**

*-How can a teacher implement and provide a simulating curriculum for students?*

#### **4.3.1. How did teachers responding to the questionnaire recognise the importance of an enjoyable and effective curriculum?**

According to the teacher questionnaire, the teachers' recognition of an enjoyable and effective class are as follows.

Table 4.9. Survey result of the question 'I importantly regard whether students enjoy the class, when I teach'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	0	0.0	0.0	0.0
Disagree	0	0.0	0.0	0.0
Neither agree nor disagree	1	2.6	2.8	2.8
Agree	19	50.0	52.8	55.6
Strongly agree	16	42.1	44.4	100.0
Total	36	94.7	100.0	
Missing data	2	5.3		
Total	38	100.0		

As is revealed above, there were no negative answers and, among thirty six teachers (there were two missing data), a total of thirty five teachers (97.2%) chose 'agree' or 'strongly agree'. Most teachers tended to think significantly of making their classes enjoyable.

Table 4.10. Survey result of the question ' For me 'enjoyable class' is the antonym of 'effective class'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	6	15.8	16.2	16.2
Disagree	22	57.9	59.5	75.7
Neither agree nor disagree	7	18.4	18.9	94.6
Agree	1	2.6	2.7	97.3
Strongly agree	1	2.6	2.7	100.0
Total	37	97.4	100.0	
Missing data	1	2.6		
Total	38	100.0		

A total of twenty eight teachers (total 75.7%) chose 'disagree' and 'strongly disagree', while seven teachers (18.9%) answered neutrally and a total of two teachers (5.4%) tended to agree. A higher number of teachers tended not to regard the 'enjoyable class' and the 'effective class' as antonyms. . In order to collect detailed data about the teachers' recognition of an effective class, the question below was posed.

Table 4.11. Survey result of the question ' I think delivering a relatively large amount of knowledge is important to make class time effective'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	3	7.9	8.1	8.1
Disagree	14	36.8	37.8	45.9
Neither agree nor disagree	15	39.5	40.5	86.5
Agree	3	7.9	8.1	94.6
Strongly agree	2	5.3	5.4	100.0
Total	37	97.4	100.0	
Missing data	1	2.6		
Total	38	100.0		

A total of seventeen teachers (total 45.9%) replied 'disagree' or 'strongly disagree' and fifteen teachers (40.5%) answered 'neither agree nor disagree'. Meanwhile, five teachers (total 13.5%) chose 'agree' or 'strongly agree'. These figures indicate that the greater number of teachers did not regard an effective class as a class which delivers a lot of knowledge within a relatively short time; however, the quantity of knowledge delivered during class time could not be ignored by the teachers responding to the questionnaires. To get a clear preference between an 'enjoyable class' and an 'effective class', the question was asked as follows.

Table 4.12. Survey result of the question 'If I had to make a choice between 'enjoyable class making' and 'effective class making', I would choose 'effective class making'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	3	7.9	8.6	8.6
Disagree	10	26.3	28.6	37.1
Neither agree nor disagree	7	18.4	20.0	57.1
Agree	12	31.6	34.3	91.4
Strongly agree	3	7.9	8.6	100.0
Total	35	92.1	100.0	
Missing data	3	7.9		
Total	38	100.0		

The results of this question were interesting. A total of fifteen teachers (42.9%) answered 'agree' or 'strongly agree' and a total of thirteen teachers (37.2%) replied 'disagree' or 'strongly disagree'. Only two teachers chose the 'tend to agree' category. It seems that the teachers responding to the questionnaires tended to slightly fall in favour of effective class making rather enjoyable class making. In addition, this may be a controversial topic for them.

To sum up, the meaning of 'effective' was not entirely about delivering a large amount of knowledge, and an 'enjoyable class' was not the antonym of an 'effective class' for teachers. There were many teachers who tended to regard it as important to make the class enjoyable, and teachers tended to have a slightly different view of the importance of making classes enjoyable or effective.

According to the teachers' comments in the teacher questionnaire, many teachers tended to think that an 'effective class' would be the class to achieve their learning objectives. On the other hand, there were minor opinions which emphasised the educational result and the quantitative aspect of effectiveness. An 'effective class' was described as 'the class to help students to get better test results' and 'the class to teach many things with relatively few educational materials' by a small number of teachers. In addition, there was no difference between an 'effective class' and an 'enjoyable class' for some teachers, as follows.

*In education, the meaning of effectiveness should not only be understood in terms of completely economical or results-oriented aspects. It should be considered together with the achievement and the attainment of a certain educational goal and the educational result which naturally follows as a part of evaluation. Meanwhile, an enjoyable class is a class which enhances learners' learning motivations. The educational effectiveness and the enjoyment should go with each other.* - A male teacher of school A

*I don't think effectiveness and enjoyment are poles apart. If students understand well and remember for a longer time, it means the class is effective. Normally, when students enjoy the class the effectiveness can be improved. An enjoyable class makes students want to keep learning.*

- A female teacher of school B

There were different understandings of the terms 'effective class' and the 'enjoyable class' among the teachers responding to the questionnaires. However, it

was not widely accepted by teachers that the idea of an 'enjoyable class' was an entirely different concept from an 'effective class'.

#### **4.3.2. When did the workshop-participant-students especially pay attention?**

It is common sense that children will tend to keep their focus when they find an activity interesting. Thus, if we observe the points at which the workshop-participant-students paid attention, it could help us to understand how to organise an enjoyable and stimulating curriculum. Through observation, it was ascertained when the students of each class provided their focus. These moments were checked when every single student stared fixedly at what happened in each class. The details are as follows.



Table 4.13. The moments and activities in which students displayed high concentration

A-1 (class)	listening to a story (see Appendix 2: The Scheme of the workshop), teachers' performance (see Appendix 2: activity 4-2), Korean traditional game (see Appendix 2: activity 6-4), teacher-in-role and when new media and tools were shown
A-2	Overall fully focused
B-1	listening to a story, teachers' performance, teacher-in-role and when new media and tools were shown
B-2	Overall well focused, but especially when listening to a story, teachers' performance
B-3	listening to a story, teachers' performance, Korean traditional game, when watching video clip or when new media and tools shown

Commonly, when students listened to a story and watched the teachers' performance, they tended to provide the highest focus. However, classes A-1, B-1 and B-3 generally tended to have a shorter concentration spans than classes A-2 and B-2. Although each class has different characteristics and concentration times, the fact that they commonly concentrated on the performance and the story seems to advocate the power of drama and story. The B-2 class teacher stated during interview that she thought that every teacher needs to learn acting, because when I was acting the students naturally focused on it. This seems to imply that drama and story powerfully contribute to drawing students' interest during class-time. This will be more effectively dealt with in chapter 5. In addition, whether the students learned while they were enjoying interesting activities will be discussed in detail in section 4.4.

### 4.3.3. Which workshop activities were preferred by the class teachers participating in the workshops?

I asked the workshop-participant-class teachers whether there were activities or methods in the workshop that they especially wanted to adopt for their teaching.

Table 4.14. Activities or methods that the workshop participant-class teachers wanted to adopt for their teaching

A-1 (The Class Teacher)	the activity 'the way to school' (see Appendix 2: activity 2-2)
A-2	working in the atmosphere of freedom (*she said that she wanted to do this sometimes, not all the time.)
B-1	teacher-in-role, still image making, teacher narratives (see Appendix 2: The Scheme of the workshop)
B-2	The warm-up activity and the class planning with drama (see Appendix 2: The Scheme of the workshop)
B-3	making a big circle together, teaching mathematics within story and game (see Appendix 2: activity 5-2)

From the table it may be understood that the workshop-participant-teachers felt it was possible to capture dramatic and imaginary aspects in their own teaching. The class teacher of A-1 showed her interest in the activity 'the way to school', which was evaluated as one of the most dramatic activities by the assistant teachers. She said that it seemed a very clever and vivid way to teach her class about traffic signs without unnecessarily going outside. The B-1 class teacher preferred more

specialised drama techniques, while the B-2 class teacher was particularly interested in the whole organisation of the sessions with drama. The B-3 class teacher especially saw the value of teaching another subject with drama. In addition, the A-2 class teacher said that she tended not to be good at making a comfortable atmosphere for the class students, but with drama it seemed possible. It may be said that they all recognised some aspects in which drama could contribute or complement their own teaching. In addition, the class teachers pinpointed the aspects that they felt they could accomplish. As was explained above, the B-1 class teacher mentioned that she wanted to adopt some drama techniques, including teacher-in-role. The interesting point was that other class teachers expressed difficulties with performing in-role activities. The B-1 class teacher had some drama workshop experience; it seems that this experience made her feel able to perform teacher-in-role. This may also imply that the teacher's fears of adopting drama were reduced. More discussion on this will be dealt with in chapter 5.

#### **4.3.4. What the head teachers thought about a stimulating curriculum**

Through the head-teacher questionnaire, the question of how to make an enjoyable and stimulating curriculum was put to the head teachers of schools A and B. School A's head teacher said that 'teaching and learning should be with familiar daily topics for students, and opportunities should be provided to feel, to play with and to express in diverse ways'. Meanwhile, the school B head teacher replied that 'the curriculum should be organised with various activities such as field trips,

performance experiences, learning from nature and so on'. Both head-teachers emphasised the need for students to have diverse experiences and activities for an enjoyable and stimulating curriculum, rather than the traditional way of teaching. As was described in 2.4, drama provides opportunities to participate, experience and learn in an imaginary, life-like atmosphere. The two head teachers' comments reveal the workshop-participant-class teachers' preference for dramatic and imaginary activities and methods, and the workshop-participant-students' preference for story and drama which were described in sub-section 4.3.2 and 4.3.3 above. Eventually, it may be said that the data from the workshop-participant-students, the workshop-participant-teachers, and the head-teachers were helpful in revealing the positive potential of drama to contribute towards making an enjoyable and stimulating curriculum and quality class times in these two schools in Korea.

#### **4.4. Research question 4**

*-How can the educational effectiveness of story and drama be evaluated within the confines of the Korean curriculum?-*

#### 4.4.1. What the questionnaire-participant-teachers thought about drama for an enjoyable class and effective class?

Responding to the teacher questionnaire, teachers answered that drama may contribute towards making an 'enjoyable class'.

Table 4.15. Survey result of the question 'I think drama will contribute to make an 'enjoyable class'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	0	0.0	0.0	0.0
Disagree	1	2.6	2.6	2.6
Neither agree nor disagree	5	13.2	13.2	15.8
Agree	24	63.2	63.2	78.9
Strongly agree	8	21.1	21.1	100.0
Total	38	100.0	100.0	

As is shown, no one chose 'strongly disagree' and five teachers (13.2%) answered 'neither agree nor disagree'. Meanwhile, twenty four teachers (63.2%) chose 'agree' and eight teachers (21.1%) replied 'strongly agree'. A total of thirty two teachers (over 80%) recognised the contribution of drama to an enjoyable class among the total thirty eight.

On the other hand, their recognition that drama makes for an effective class is as follows.

Table 4.16. Survey result of the question ' I think drama will contribute to make an 'effective class'.

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly disagree	1	2.6	2.7	2.7
Disagree	5	13.2	13.5	16.2
Neither agree nor disagree	14	36.8	37.8	54.1
Agree	12	31.6	32.4	86.5
Strongly agree	5	13.2	13.5	100.0
Total	37	97.4	100.0	
Missing data	1	2.6		
Total	38	100.0		

The highest figure was the response to the answer 'neither agree nor disagree', with fourteen (37.8%). A total of seventeen teachers (45.9%) chose 'agree' or 'strongly agree', while A total of six teachers (16.2%) chose 'disagree' or 'strongly disagree' among a total of thirty seven. It may be said that there was some positive awareness about drama's contribution towards an effective class, but the neutral opinions were almost as numerous. The noticeable point is that the questionnaire was not able to collect the teachers' understanding of what drama is. This will be described again in chapter 6.

#### 4.4.2. How adopting drama and story were evaluated by the workshop-participant-students?

As was described in section 4.1, many of the workshop-participant-students chose the highest number when they were asked how much fun they found the workshop.

Table 4.17. The number and response rate of how students felt about the workshop

	A-1		A-2		B-1		B-2		B-3	
	Sessi on 1&2	Sessio n 3,4 &5	Sessi on 1&2	Sessi on 3,4 &5	Sessi on 1&2	Sessi on 3,4 &5	Sessi on 1&2	Sessi on 3,4 &5	Sessi on 1&2	Sessi on 3,4 &5
It's really fun (10)	17	12	13	15	18	18	13	19	5	13
It totally isn't fun (1)	2	0	0	2	4	0	4	0	10	0
Somewhere In Between	0	7	5	1	2	6	6	4	7	7
Total participants Number	19	19	18	18	24	24	23	23	22	20

Sessions 1&2 for class B-3 were the only sessions in which a greater number of students said that 'it totally isn't fun'(10) rather than 'it's really fun'(5). In addition, slightly more students evaluated that the second visit (for session 3, 4&5) was more enjoyable than the first visit (for session 1&2). However, in class A-1 more students

said that the first visit was fun than the second visit. There is a need to look closely at the cases of A-1 and B-3 to understand why these two classes felt differently from the others.

#### ***4.4.2.1. Why did classes A-1 and B-3 in particular feel differently from the others?***

The difficulties I was faced with during the second visit for A-1 class were described as follows in my field notes.

*I knew that in class A-1 there were some boisterous boys who tended not to have a mind to keep the rules. Before today, I believed that I had gained enough information about the students from my first visit, but today they were incredibly difficult to handle. It was different from what I experienced on my first visit. In a big circle, they never stopped their movement, and intentionally answered the opposite way. I did not think that they were not interested in the activities. They were over excited and concentrated on their own way of playing. They followed my teaching, but it was not in an ordinary way. For instance, when I let them walk, they walked but tried intentionally to bump into each other and made some noise at the same time.*

I tried to cool down the A-1 students during sessions 3, 4 & 5, because I thought they were over excited, which was making them negligent of the rules. However, I surmised that the more I tried to control them the less interested they became. Through observations of the recorded video, I found I tried to emphasise the



rules and to control their behaviour, and as time went by the students began to look bored. This may be one of the reasons why not many students from A-1 responded that sessions 3, 4 & 5 were fun. After the sessions, the class teacher suggested that I have a horseshoe desk-seating for the easily distracted class. According to her, a horseshoe desk-seating plan places all the desks in the form of a horseshoe, and in the empty space in the centre the active activities may be done. In addition, when the students need to listen to the teacher they may go back to their desks. A-1, B-1 and B-3 classes tended to have a lower recognition of the rules. Thus, I decided to adopt a horseshoe desk-seating plan for B-1 and B-3. As was shown above, the reviews of the second visit (for sessions 3, 4 and 5) for classes B-1 and B-3 were relatively positive. Even class B-3, who provided a negative review of the first visit (for sessions 1&2), responded positively to the second visit (sessions 3, 4 and 5). With this type of desk-seating, I was able to escape from the pressure of having to control the easily distracted students. The issue of horseshoe desk-seating and the easily distracted class will be dealt with again in section 4.5, and discussed in chapter 5.

As is revealed in the above table, B-3 was the only class in which more students said that the sessions were not totally fun (for session 1&2). According to my field notes, the character of the class B-3 was described as follows.

*The class kids looked like teenagers. It was shocking that the B-3 class kids' reactions were akin to teenage rebellion. If I said something, everywhere they were saying that 'I think it is not' or 'I don't think so'. Even a simple communication was not easily completed.*

It was not only the B-3 class students who felt bored; after the first visit I also thought teaching the class was tiring and not enjoyable. To put it simply, in teaching parlance B-3 was the naughtiest class among the participant-classes. However, I think the evaluation of class B-3 is not that simple. The details of this will continue in chapter 5.

*4.4.2.2. Did the workshop-participant-students remember the information which was delivered while they were doing their favourable activities?*

This is a table to show what the favourable activities were for the participant-students.

Table 4.18. Survey result of the students' checklist 'Please put a sticker on the activity that was the most enjoyable for you'.

The activities which were done during the first visit (the session 1&2)	A-1 (number of students)	A-2 (number of students)	B-1 (number of students)	B-2 (number of students)	B-3 (number of students)	Total numbers of stickers
Gang Gang Su Lae (Activity 1-1)	3	1	2	4	1	11
Listening to the story of Heungbu and Nolbu (Activity 1-2)	4	1	0	2	0	7
Story Circle with the story Heungbu and Nolbu (Activity 1-3)	1	1	15	13	1	31
Introducing myself (Activity 2-1)	1	1	0	0	0	2
The way to school (Activity 2-2)	3	11	3	3	10	30
Et cetera	[B-1] Still image making which showed Nolbu's true mind (Activity 1-5) - 2, Talking - 1 [B-2] Selecting a card for an activity -1, Still image making (Activity 1-5) -1 [B-3] Still image making (Activity 1-5) -6					
The activities which were done during the second visit (the session 3, 4 &5)	A-1 (number of students)	A-2 (number of students)	B-1 (number of students)	B-2 (number of students)	B-3 (number of students)	Total numbers of stickers
Stop just like that (Activity 3-1)	2	0	1	0	0	3
Hot seating of Nolbu (Activity 3-4)	2	0	0	0	0	2
What made you come to my home? (Activity 4-1)	2	0	0	3	2	7
Watching teachers' performance scene (Activity 4-2)	4	11	19	20	11	65
Writing a letter to Nolbu (Activity 4-3)	1	2	0	1	2	6
Word carpet (Activity 5-2)	1	1	4	2	0	8
Et cetera	[A-2] Listening the rest of the story Heungbu and Nolbu(Activity 4-5) -2 [B-1] All of them(1) [B-2] Two activities; Writing a letter to Nolbu (Activity 4-3) & Word carpet (Activity 5-2) - 1 [B-3] Playing in role (Activity 5-3) - 3					

*Note.* See Appendix 2: The scheme of the workshop

The information in this table was collected through the student check-list. A student was able to choose only one activity, but there were two exceptional cases. A girl from class B-2 answered that it was impossible for her to choose only one activity, and a girl from class B-1 said that she enjoyed all of the activities. So their cases were separately counted. I encouraged many students to participate in the check-list survey. As it is shown, the activities which got a total of more than thirty stickers for the first visit were 'Story circle with the story Heungbu and Nolbu' and 'The way to school'. In addition, large numbers were found for the activity 'Watching teachers' performance scene' (65) for the second visit. In actual fact, these three activities were evaluated as the activities which contained many dramatic aspects through the critical friend interview (See appendix 2: The scheme of the workshop: Activities1-3, 2-2 and 4-2). I asked the assistant teachers who observed the whole workshop process what the most dramatic activity was after session 1 & 2 and after 3, 4 & 5. They commonly chose these three activities, and teacher-in-role and group-in-role activities were also mentioned. It may be said that the participant-students tended to enjoy activities which contained more dramatic aspects. In addition, they slightly preferred more dramatic sessions according to Table 4.17. Assistant teachers concluded that sessions 3, 4 & 5 (the second visit) were more dramatic, and actively used the story more than the sessions 1 & 2 (the first visit) (See appendix 2: The scheme of the workshop).

It was also ascertained how much information the students remembered that they learned while they were enjoying their favourite activities. When I designed the workshop activities, I intentionally attempted to include some factual knowledge from the text books. It may be said that each activity of the workshop had a hidden

intention in teaching the NC. Teaching factual knowledge is a part of the school curriculum in Korea, although it is not the only goal of the NC. I particularly wished to check the impact of the students' favourite drama activities on the students' factual memory, even though I realised, as made clear in the literature review, that this is only one aspect of learning. As was described, the most favourable activities were 'Story circle with the story Heungbu and Nolbu', 'The way to school' and 'Watching teachers' performance' from sessions 1 to 5. However, the purpose of the story circle was as an introductory activity for the story of Heungbu and Nolbu. Thus, the participant-students were asked the questions Q1 and Q2 as below, that were transferred knowledge with the activities, 'The way to school' and 'Watching teachers' performance' respectively.

Q1. What is the sign to show the place for only people?

Q2. Which one is not the spring flower?

Q3. Which one is a kind of community?

'Learning of the traffic signs' was one of the objectives of chapter 1 of The Intelligent Life<sup>13</sup>, and 'learning about spring flowers' was one of the goals of chapter 2 of the same book. While the students enjoyed 'The way to school' they learned information about traffic signs; while they watched the 'Teachers' performance', they were informed about the kinds of flowers that can be seen during spring. In addition, 'community' was the topic of the whole workshop. Under this umbrella I dealt with

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<sup>13</sup> Year 1 NC organised with the subject titles 'The intelligent life', 'The pleasant life', 'The disciplined life', 'Korean', and 'Mathematics'.

a number of detailed topics: class-community, school-community, family-community and Korean-community. In the process, the workshop-participant-students had opportunities to repeatedly think about and discuss what community is. I also wanted to check the students' understanding of the concept of community through the question 3 (Q3). It may be said that the focuses of each question (Q1, Q2 and Q3) were slightly different. The question 1 (Q1) and the question 2 (Q2) were designed to check the contribution of drama activities towards factual knowledge memory, while the question 3 (Q3) was for checking the students' conceptual understanding of the topic. All three questions were asked during the final, third visit (for sessions 6 or 7), with a week's gap between each visit. The results are as follows.

Table 4.19. The rate of correct answers (%)

	Activities	A-1	A-2	B-1	B-2	B-3
Q1	The Way to School (The traffic signs)	16 out of 19 (84.2%)	18 out of 18 (100.0%)	24 out of 24 (100.0%)	20 out of 23 (87.0%)	16 out of 22 (72.7%)
Q2	Teachers' performance(Spring flowers)	4 out of 19 (21.1%)	18 out of 18 (100.0%)	11 out of 24 (45.8%)	3 out of 23 (13.0%)	5 out of 22 (22.7%)
Q3	Main Theme	19 out of 19(100.0%)	18 out of 18 (100.0%)	21 out of 24 (87.5%)	20 out of 23 (87.0%)	20 out of 22 (90.9%)

The results were clarified during the class teacher interviews. Those classes who learned about traffic signs and spring flowers from their class teacher either

before or after the session tended to remember the knowledge well. Class A-1 had not learned about spring flowers with their class teacher, but learned about traffic signs before the workshop. Class A-2 had also learned about both spring flowers and the traffic signs from their class teacher. In addition, classes B-1, B-2 and B-3 had learned about spring flowers and traffic signs from each class teacher as well, but some kinds of flowers had not been introduced. For instance, 'milk vetch' had not been taught to students from school B (classes B-1, B-2, B-3) by their class teachers, although it was a part of the spring flower chapter in the textbook. (See Appendix6: The Picture of The Flower 'Milk Vetch'). The school B teachers said that milk vetch was not easily found around them during the spring, and the name itself was not familiar even to adults, so they decided not to teach it. Table 4.20 shows the rate of students who chose milk vetch to the question 'which one is not a spring flower?'.

Table 4.20. The numbers and the response rate of students who chose milk vetch to the question 'which one is not a spring flower?'

	A-1	A-2	B-1	B-2	B-3
The number of students who chose milk vetch	11 out of 19	0 out of 18	9 out of 24	14 out of 23	12 out of 22
The response rate of students who chose milk vetch	57.9%	0%	37.5%	60.9%	54.5%

As is seen in table 4.20, the rate of wrong answers regarding milk vetch at schools A-1, B-1, B-2 and B-3 was fairly high. As described above, they had not

learned that milk vetch is a kind of spring flower from their class teachers, although it was mentioned while they watched the teachers' performance during the second visit of the workshop. The result suggests that factual information transferred during drama activities may not readily be connected to obtained factual knowledge, although the students enjoyed the activities. In addition, there was a clearer effect of the class teachers' teaching on the students remembering factual knowledge.

Class A-2 showed outstanding results, as found in table 4.19. Every student from A-2 perfectly remembered the information. According to the A-2 class teacher, she repeatedly tried to let the students memorise what they learned. She added that repetition may be the best way to help students remember. However, during the interview she said that she had sometimes been told by parents that their children tended not to be keen on schooling.

Meanwhile, it is worth seeing how the students answered the last question regarding community. Community was the main theme of this workshop, and the topic was only dealt with during the workshop. Although none of the classes learned about community with their class teachers, the students showed some understanding of the topic.



Table 4.21. The response rate of the students who chose correctly what community is.

		A-1	A-2	B-1	B-2	B-3
Q3	Please choose the community.	19 out of 19 (100.0%)	18 out of 18 (100.0%)	21 out of 24 (87.5%)	20 out of 23 (87.0%)	20 out of 22 (90.9%)

As may be seen, a relatively high rate of the participant-students (over 87%) provided the correct answers when asked to choose the community. In the first session, when I asked the students what community is, there was silence. Community was a topic that was repeatedly and widely dealt with during the workshops (total for 6 or 7 sessions). Although it was not taught again by the class teacher, as it may be observed, many students answered correctly.

Drama seems to contribute towards making classes enjoyable, as the questionnaire-participant-teacher assumed and the workshop participant-students demonstrated, but it does not seem to be an effective way of making students memorise what they have learned. Needless to say, the repetition with drama was helpful for students' understanding, and at the same time drama may be fun for students, but the conclusion cannot be naturally drawn that because of drama the students may remember well. The interesting point was that, as was described in the section 4.1.2, all workshop-participant-class teachers positively evaluated the workshop, although drama seems not to enhance the students' ability to memorise factual knowledge. It is therefore worth looking more deeply at why they reviewed the workshop as being helpful for curriculum learning.

#### 4.4.3. How adopting drama and story were evaluated by the workshop-participant-class teachers.

The class teachers evaluated that the workshop in particular, which actively adopted story and drama, was helpful for learning and keeping the students' concentrated on learning.

*I think what the students learned during the workshop will remain longer in their memories because they learned it while they were moving and expressing with their body. - B-3 class teacher*

*I like what you did today, because I am sure my students will vividly understand what they learned. You did today what I cannot do. Moreover you prepared the costume for the character Nolbu. It can be just a small thing, but it helps the students to focus and to believe you were Nolbu and to communicate for learning. -A-2 class teacher*

*I think every school teacher needs to learn acting and story-telling; it is the natural way to capture children's attention. - B-2 class teacher*

According to the B-3 class teacher's statement, she seemed to think that the students learned while they moved and expressed their thoughts and feelings, and that this learning gained through hands-on experience may stay with the students for longer. On the other hand, class A-2's teacher said that the character of the story, Nolbu, and his costume may draw in the students' focus, their belief and that the students' learning may be accessed through their communication with Nolbu. In addition, the B-2 class teacher focused on acting and story-telling as a natural way to

focus the students' concentration. All five workshop-participant-teachers answered that the workshop was helpful for learning the selective contents of the 2009 NC.

Here are some A-2 students' comments about how they felt after sessions 1&2:

*I learned about traffic signs today and I thought I will see the traffic signs more carefully on the way to school and home.*

*I thought I will keep the traffic signs and I will be a good man like Heungbu.*

*I will read more books. I will have a good heart and I will not be greedy.*

*I will live nicely and I will not have an evil-mind.*

The interesting point was that I had not mentioned to the students that they should carefully see traffic signs on the way home, or should behave nicely during session 1&2. There were activities in which we talked about what would happen if there was a boy or a girl who acted like Nolbu in our class, after observing Nolbu's behaviour through the story. The content about proper behaviour in the classroom formed a part of chapter 1 of the subject Disciplined Life in the curriculum. In addition, the session contained an activity named 'The way to school', designed to help the students recognise the meaning of traffic signs. While the A-2 students were enjoying the story with drama format and getting the information about traffic signs from the dramatic game format, they seemed to build their own understanding on an

individual basis. This has important implications about the contribution of drama to learning. The detailed discussion about this will be continued in chapter 5.

In addition, after the last session each class student was asked to describe exactly what a community was, whether they thought it was important and why they thought it was important for them.

*Q. Do you think about what a community is?*

*A1. Living together... sharing a life... Family is a kind of community but being other people is also community. (A girl of class A-2)*

*A2. It is made up of people... gathering people. (A boy of class B-1)*

*A3. The one...family... mixed...living together... connected with each other... not only one and two... many people. People can get together and play together and treat well to each other. Being the one... family, friends....I don't know. (A girl of class B-2)*

*A4. A team! All together as a team!! (A boy of class B-3)*

*Q. Do you think every single person is important in a community?*

*A6. I think not everyone is important. Thefts and robberies are not important. They are bad guys. (A girl of class B-2)*

*A7. Sometimes yes and sometimes no. Good guys are important and bad guys are not important. (A girl of class B-3)*

*Q. Why do you think every single person is important in a community? (the question was made after the students answered that everyone in a community is important)*

*A1. I think everyone is important... one by one a community is made. Like a jenga game today, if some people move, it is destroyed. (A boy of class B-1)*

*A2. Important... if a person disappears, I feel awkward and if someone takes from others', the community is ruined. (A boy of class B-3)*

*A3. We all have different abilities and there are unhappy people and happy people. Unhappy people feel more difficulty and they are praiseworthy. (A girl of class A-2)*

During the workshop, I often used the words 'a team' and 'we', when I explained the concept of community. In addition, the workshop-participant-students learned about community under the sub-topics: family-community, class-community, school-community and Korean-community. As is revealed above, the words 'a team', 'family', 'friend' and 'people' may be found in their definitions of community. However, a key point was that I had not mentioned whether every person was important in a community or not during the workshop. As can be seen above, there were students who had different opinions on this issue. They seemed to build on their own values and understanding, based on the information which they gained from the teacher while they were doing drama activities. What they learned through

the workshop was not just simple factual learning. They remembered something more conceptual and very human. We will further discuss this in chapter 5.

In addition, an interesting point was that all five class teachers who observed the workshop, including school A's teachers, chose 'agree' or 'strongly agree' to the question whether they thought the workshop contributed towards enhancing the students' understanding of community. In actual fact, the class teachers of school A had expressed concern that community would be a too difficult topic to teach to year 1 students before the workshop. This change of opinion from the school A teachers will also be discussed in chapter 5.

## **4.5. Additional findings**

In the current sub-section, the unexpected findings during the research process will be described. The findings are reflective of the whole experience of the research process and are arranged according to two main headings: the change in the workshop participant-students, and the different ways in which they recognised the rules and responded to the teacher's authority in each class.

### 4.5.1. The change in the workshop-participant-students

#### 4.5.1.1. *How the students were getting used to teacher in role.*

Through the observation of the recorded video, I found that the participant-students tended to get used to teacher-in-role as time went by. Teacher-in-role was conducted a total of four times and two changeable stages were found, as follows.

- The first stage - Unfamiliarity/ Reaction confused (first and second occasions)
- The second stage - Distinction of the different roles of teacher and the roles of the story (third and fourth occasions)

When I first tried to engage in teacher-in-role for class A-1, I let the students close their eyes and counted numbers, because when I played the bad older brother character, Nolbu, I needed time to put his costume on (See appendix 2: The scheme of the workshop: Activity 1-4). I said that if they opened their eyes slowly, after counting from one to ten, they would find Nolbu in front of them. The class looked at me with puzzled looks. They looked as if they wanted to say 'what are you doing, we all know you are Mrs Kim'. They called me Mrs Kim and used polite language, treating me as a teacher. A similar reaction was found in every class.

In the second performance of teacher-in-role, the students' task was to persuade Nolbu not to kick out his younger brother Heungbu (See appendix 2: The scheme of the workshop: Activity 3-4). Class B-3 tended to quickly accept me as the character Nolbu. They called me 'hey' or 'Nolbu', and used casual language with me.

In Korean, there is a clear boundary between formal language and informal language. The students generally never use informal language when addressing teachers. Other classes also seemed to understand the basic idea of teacher-in-role, but were not accustomed to treating me as a 'character'. When I was in role they called me Nolbu, but some students still referred to me as 'Mrs Kim'. Sometimes they would correct themselves, saying 'no, no, no... hey, Nolbu' after calling me 'Mrs Kim'. In addition, when I said 'do you want to meet Nolbu and to persuade him not to kick Hung-bu out?', the A-1 class students said that 'I know what it is', 'It's not really Nolbu', 'It's you'.

During the third performance of teacher-in-role, there were no students who called me 'Mrs Kim' in any class (See appendix 2: The scheme of the workshop: Activity 5-3, 4-4 for A-2). The interesting point was the different reactions of the different classes, especially A-3's and B-2's. As the character Nolbu, I behaved meanly. I expected them to criticise and scold Nolbu, because Nolbu (I) took Hung-bu's valuables and the students were in role as Hung-bu's sons and daughters. However, the A-2 class students never resisted Nolbu, and when Nolbu left Hung-bu's house with their valuables, they even said 'Good bye, I hope you have a safe journey'. Their behaviour may be interpreted in many ways. First, class A-2 could perhaps still only recognise me as a teacher. The other possibility is that they would not say 'no' to Nolbu, because he was an adult, and they must have learned that they had to respect adults in Korean culture. I felt that they treated me as a teacher, rather just an adult. This is because when they met an adult character during the fourth teacher-in-role exercise, their behaviour was not really obedient. The discussion about their obedient reaction will be addressed in chapter 5. Meanwhile, the other



class- students reacted to Nolbu by saying 'you are greedy', 'no, you cannot bring all' and 'we should not give it to him'. However, I was told 'look! it's funny. Mrs Kim is reading what she wrote. ha ha.', when I tried to read a letter as Nolbu which we wrote together in class A-1. The classes, except A-2, mostly treated me as Nolbu, but they seemed to not yet be perfectly accustomed to the fact that I was in role, although they never called me 'Mrs Kim' and never used formal language when I was playing the role.

The clear difference in attitude of the students from the first attempt at teacher-in-role was that they provided support for the activity. The conversation with the B-2 class was as follows.

*T: This is Hung-bu's garden. As you can see there is Hung-bu, but suddenly someone comes here to see Hung-bu. Do you think who he is?*

*S1: Nolbu?*

*T: Yes! Nolbu comes here to see his brother.*

*S2: I know what it is. Mrs Kim, shall we close our eyes?*

*T: Yes, I want you all to close your eyes.*

*S2: Come on! Close your eyes! Nolbu will come.*

A similar scenario was found in the other classes. In A-1, when I said we will meet Nolbu, a girl said that 'then we will count to 10, right?'.

As a teacher, there was generally no difficulty in conducting teacher-in-role for the last time (See appendix 2: The scheme of the workshop: Activity 6-3, 5-5 for A-2). The workshop participant-students supported me well, and enjoyed the activity. When I took off the costume after the role, a boy in class B-3 shouted, 'Oh she became a teacher!'. The B-1 class students also showed their understanding of the activity. I again let them close their eyes when I took off the costume. One boy said 'I can see Nolbu. He is over there', but after I took off the costume he shouted 'now this is not Nolbu. She is Mrs Kim'. Another girl said 'you are right. She played as Nolbu before. Now she is her'.

In the fourth teacher-in-role session with class A-2, they met a lady who was from the U.K. The lesson plan was slightly differently applied for A-2, since only six sessions were allowed with this class, while other classes had a total of seven sessions (See appendix 2: The scheme of the workshop: Activity 5-5 for A-2). Their task was to explain about Korea to the lady, who did not know Korea well. They reacted actively, asking questions and describing Korea. After the meeting, when I said that 'I need to move now' as the lady, students said 'hey, everyone close your eyes!' and 'right, it's time to close your eyes'. In addition, when I returned as a teacher, I asked what had happened to the students in each class. They all enthusiastically explained what had happened during the role play, although they all recognised that I had been in role. It may be said that the students' understanding about what they were doing was growing during the sessions. The workshop only lasted for six or seven sessions for the workshop-participant-classes, yet within this time, after only four experiences of the teacher-in-role, the students were used to it. This indicates that children need training to get used to drama activities.

#### *4.5.1.2. Can drama enhance students' power of expression?*

The interesting point was that the reactions of schools A and B to dramatic activities were completely different. Classes B-1, B-2 and B-3 looked to be used to working without desks and chairs in the classroom. The first activity of the first session for schools B and A was that of the story circle. Many school B students took the chance to act in this circle; they tended not to hesitate to express their thoughts and feelings in front of their classmates. However, the reaction of classes A-1 and A-2 (school A) was different from school B, in that the School A students were hesitant to act. In fact, many students refused to act at this point. School A was an ordinary state school, and seemed in general to follow the traditional ways of teaching - the school teachers said that they did not have many opportunities to teach without desks and chairs. A-1's class teacher even said that it was impossible to teach the year one students without desks and chairs. On the other hand, according to school B's teachers, their year one students were learning without desks and chairs at least once a week.

Needless to say, the students of school A gradually got used to being actively involved in activities and interacting with each other during the workshops. Class A-2 in particular seemed unfamiliar with moving in open space without desks and chairs. However, their reactions to the first visit (for sessions 1&2) and the last visit (for sessions 5&6) were completely different. During the first visit they never expressed their thinking, but in the last sessions they acted voluntarily, were involved and communicated with each other. A-2 showed the biggest change among the participant-classes.

#### *4.5.1.3. How I felt about the workshop-participant-classes as a teacher*

I found that all the workshop-participant-classes had different and unique characteristics during the workshop. As a teacher, I sought to provide quality drama experiences for learning while considering the different features of each class. However, this was not always an easy task for me. The field notes, which were recorded after sessions 1&2 for all five classes, contained the following reflections.

*In my opinion, a teacher should exercise his or her own authority where drama is concerned. However, if a teacher does not have any authority in a class, it will be meaningless. On the other hand, if students are not ready to take over the authority, this also means trouble. Is it really important to use one's own authority for teachers? Is it really important to give wider opportunities of freedom for students while we are doing drama?*

*Maybe just having fun and enjoying the class are not the same. With drama and story, is it really possible to organise an enjoyable and effective class for a stimulating curriculum? If it happens case by case, for which classes is it possible and for which is it impossible? What makes the difference?*

With these questions in mind, I firstly looked into the deep differences and special features of the five participant classes. Eventually, I found that each class had different levels of recognition of the rule and different responses to the teacher's authority. These different levels of recognition and response bore a significant effect on making adopting drama difficult or easy in the classroom.

## **4.5.2. Recognition of the rules and the response to the teacher's authority of each class.**

### ***4.5.2.1. How my critical friends and I felt about each class's different features***

As was explained in chapter 3, my critical friends observed the workshops while they were assuming the role of assistant teacher, except for one. The exception was a school teacher who had some experience of drama practice in the curriculum. She observed the workshop through a recorded video.

Firstly, from my observation of the classes, I drew up the following criteria of rules and the teacher's authority which I thought would be ideally required in the traditional classroom. Both sets of criteria represent points on an axis. If we put them each on one end of the intersecting axes, they represent the pole of order and orderliness; the other represents the pole of anarchy and disorderliness.

- The recognition of the rules

- 1) The class is not noisy after finishing their task.
- 2) The class never argues, shouts or fights during class time.
- 3) The students never jump the queue.
- 4) The class is not easily disrupted.
- 5) The teacher does not need to repeatedly say the instructions because the students listen well to the teacher.

6) The class may distinguish themselves between how they behave in class time and break time.

7) In the class, misbehaviour by a small number of students is not spread out over the whole class.

8) The students naturally raise their hand when they want to say something during class time.

- The teacher's authority

1) The class generally focuses well on the teacher.

2) The class tends to follow the teacher's instructions well.

3) The class does not talk when they should listen to the teacher.

4) The class readily reacts to the teacher.

5) If there is a difference between what the class wants and what the teacher wants, the class choose what the teacher wants.

Each criterion was checked 'yes' or 'no' for each class by the critical friends who observed the workshop and myself. Meanwhile, my authority as a visiting teacher and the class teacher's authority were not separately checked, because the critical friends and I felt that there was no remarkable difference in terms of how each class treated me and their own teacher. The results are as follows.

Table 4.22. The numbers of 'yes' answers for each class according to the criteria

	A-1	A-2	B-1	B-2	B-3
The recognition to the rule	1 out of 8	8 out of 8	3 out of 8	4 out of 8	0 out of 8
The teacher's authority	5 out of 5	5 out of 5	4 out of 5	3 out of 5	0 out of 5

When the criterion of the teacher's authority was checked, the students' reaction to the class teacher and me were both considered. The figure of the result is as follows.

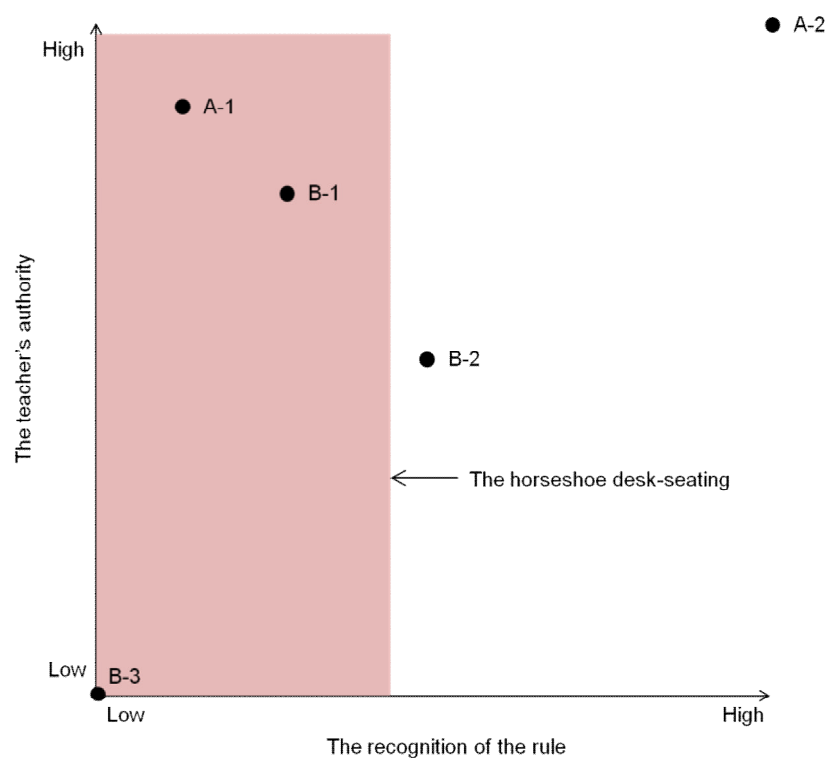


Figure 4.1. Each class's different levels of recognition of the rules and the response to the teacher's authority

Figure 4.1 shows the different levels of recognition of the rules and the response to the teacher's authority. As it is shown, class B-3 had the lowest recognition of the rules and response to the teacher's authority. On the contrary, the class which showed the highest recognition of the rules and response to the teacher's authority was A-2. A-1 and B-1 had rather lower recognition of the rules and higher response to the teacher's authority, while B-2 had the middle level of recognition of the rules and response to the teacher's authority. Class B-2 is positioned at the centre in the figure. The further the class is positioned from the centre, the more I found it difficult to engage in dramatic activities as a teacher. The interesting point was that even the well behaved class, in teaching parlance, I found difficult. The reason why the class which has middle levels for their recognition and response was regarded as suitable for drama activities will be discussed in chapter 5.

For classes B-3, B-1 and A-1, which commonly had a lower recognition of the rules, a horseshoe shape desk-seating arrangement was adopted. For B-3 and B-1, this was adopted from the second visit onwards (sessions 3, 4 & 5), while for class A-1 it was used for only the final visit (sessions 6 & 7). It seemed to be useful, especially in stopping the spread of mischievous behaviour in a class. More consideration will be given to the horseshoe desk-seating in chapter 5.

There were four different types of class response found: the case of lower recognition of the rules and lower response to the teacher's authority (B-3), the case of lower recognition of the rules and higher response to the teacher's authority (A-1, B-1), the case of higher recognition of the rules and higher response to the teacher's authority (A-2), and the case of mid level response and recognition (B-2). The case



of lower response to the teacher's authority and higher recognition of the rules was not found.

#### *4.5.2.2. Analysis of the cases of the different participant-classes*

##### *4.5.2.2.1. Class B-3; the case of lower recognition of the rules and lower response to authority*

Class B-3 very quickly became used to drama activities. It appeared that they fully enjoyed the activities, and tended to answer creatively. However, instead of considering the application of the ice-breaking activity, I always had to consider how to control them during the whole session. The main problem was that they did not distinguish between class time and break time. They never hesitated to talk and to do what they wanted during class time. During the first visit, a boy suddenly said that he wanted to go to the toilet. I said that if he could not wait until break time he could go, but expressed the importance of his returning. After he left, one by one, several students disappeared without asking for permission from me. Eventually the class teacher brought all of the disappeared students back from the toilet to the classroom. According to the class teacher they were actually playing with tap water when she saw them. The class teacher said they sometime preferred to play in the toilet. There were some influential mischievous students among the group, and it was not easy to control them because they did not recognise my authority or the rules. They tended not to recognise the class teacher's authority either. For example, I saw the teacher instruct the students to form a queue. She stated to the students that they must not

run or argue about being at the front of the queue, and yet they ran and argued. So she shouted, but still they did not change.

Class B-3 did not positively evaluate the first visit (see the table 4.1 in the section 4.1.1). However, they looked to enjoy the second visit (session 3, 4 &5), and I felt it was easier to teach them after I adopted a horseshoe shaped desk-seating arrangement, which allowed for more effective control. This issue will be continued in chapter 5.

With this seating plan, the second visit to class B-3 proved less difficult for me. However, the B-3 students' recognition of the rules, and their response to the teacher's authority, were never fundamentally improved. In the third visit (session 6&7), when I asked them to make a queue, they competed and argued to try to be at the front, as was found before. I even had to leave the lesson incomplete for class B-3 in the last session, because of an incident of arguing and crying between a boy and a girl.

#### *4.5.2.2.2. The classes of A-1 and B-1; the case of lower recognition of the rules and higher response to authority*

The classes of A-1 and B-1 are in the same category, but the conditions of the classes and the reasons for their categorisation were not the same.

As seen in the graph, class A-1 had a higher response to the teacher's authority but, on the other hand, a lower recognition of the rules. The students of

class A-1 seemed to quickly notice the features of drama which did not emphasise a strong teacher's authority. They seemed to fully enjoy the moments that drama provided. From a teacher's perspective, this did not always bring advantages in terms of managing the class. When I felt it became really uncontrollable, I sought to appeal to A-1 with my own authority as a teacher, because I noticed that they recognised the teacher's authority. I said that I would give the first chance to speak to a student who behaved appropriately. This seemed to work at first, but only for a moment. With only the teacher's authority, it was impossible to perfectly control the atmosphere of freedom which drama brought. For the class teacher, it was also impossible to control the students through her authority. During the workshop, the class teacher once tried to control the class. She said to the class 'I will see who is going to behave well and I will selectively praise them later.' When she thought the class was noisy, she repeatedly said that she would allow good students to play outside or receive stickers. The class seemed to depend on the teacher's authority rather than their own individual self-regulation to solve all their problems. However, even if the students tried to follow her instructions for a short moment, it did not affect them for a long time during the workshop.

On the other hand, class B-1 was too active and energetic, so sometimes their enthusiasm brought disorder to the classroom. Their activeness seemed to make it difficult for them to consider the rules of the classroom. In particular, the class seemed to be affected easily by some distinctively distracted students. I frequently had to warn them while I taught them. On the other hand, when they had the opportunity to act or show themselves, they enthusiastically seized the opportunities available. Their expressiveness was very vivid, sometimes too much so. The class

teacher tended to use her authority to cool them down when they looked too excited. Class B-1 seemed to be on their way to learning the classroom regulation of how to behave themselves in class, although they did not control themselves well.

#### *4.5.2.2.3. Class of A-2; the case of higher recognition of the rules and higher response to the teacher's authority*

Class A-2 seemed to know how to behave and what a teacher wanted. They always raised their hands when they wanted to say something during class time and seemed already used to forming a queue when they moved. They naturally made a queue, even when their class teacher did not request this. An interesting point was that when a student misbehaved, other students around him or her actually warned them. In actual fact, transferring knowledge to them was not difficult as a teacher because they paid attention to me for the most of the class time. However, doing drama with them was not always enjoyable for me. My first impression was that they seemed to be afraid to do something new because they always looked to behave in the right way. In the first session, they seemed to see me with curiosity but not to naturally express their feelings or thoughts. Their reaction was not vivid, imaginative and creative, but this did gradually change, as described in 4.5.1.2.

#### *4.5.2.2.4. Class B-2; the case in the middle*

Among all the five participant-classes, the class with which I felt the least difficulty to adopt drama was class B-2. Generally they seemed to enjoy drama, but

they also seemed to recognise the limitations on their freedom. Doing drama for B-2 was enjoyable. They naturally expressed their feelings, and at the same time recognised the moments they needed to focus and to consider the rules. There were actually some distracted students, and other students seemed to be influenced by them, but they were rearranged with my authority as a teacher.

## **4.6. Conclusion**

The new NC (2009 NC) was partly implemented in 2011 and 2012, as described in 1.2. This research was conducted in spring 2012. At that time, the new NC was applied from only year 1 to year 4 in the primary curriculum, not to years 5 and 6, because it was a trial period. It may be supposed therefore that it was slightly premature to ask for practical opinions about the new NC from school teachers. Nonetheless, there were high positive opinions about the new NC from the questionnaire-participant-teachers, whereas there were clearly more negative opinions about the actual contribution of the new NC to the reduction of students' learning burden and the predictable effects of ICCS. Adopting drama for the new NC tended to be considered positively by the questionnaire-participant-teachers. However, the neutral answers were found to be the second highest. On the other hand, those teachers participating in the workshops showed that the workshop was helpful in learning the contents of the NC and the theme of community. Moreover, they said that they wished to adopt drama if there was some support. In particular, they tended to prefer more dramatic, imaginative activities. Although there was no

clear evidence to say that drama contributes to the students' memory of factual information, all workshop-participant-teachers said that the workshop was helpful for the students' learning. Meanwhile, it was found that the workshop-participant-students enhanced their understanding of their own corresponding values based on what they learned during the workshop. In addition, the data suggested that certain levels of recognition of the rules and response to a teacher's authority are needed to adopt drama, especially for primary year 1 students. The workshop-participant-students also welcomed the workshop. They especially found their focus during more dramatic and theatrical activities. Furthermore, the head teachers of schools A and B stated that adopting story and drama will be beneficial for primary students, and may be one of the ways to contribute towards making a stimulating curriculum. In addition, they admitted that drama may reveal the strong points of the new NC. According to the workshop-participant-teachers, the students and the head-teachers, there is a possibility that drama can contribute towards making an enjoyable and stimulating school curriculum in Korea. However, the questionnaire-participant-teachers tended not to be so sure about the contribution of drama towards making effective class time. In addition, some feared that drama might result in noisy lessons and require more class-time than normal. These impressions and fears about drama may be two of the reasons to interrupt actual practice in a classroom. It seems to be worth discussing whether drama actually requires more class time and will always result in noise. If drama really does result in noise and inefficient class time management, why this is so and whether there is any value in drama needs to be considered. These details will be discussed in chapter 5. In addition, the discussion about the suitable ethos and support for adopting drama will be dealt with in chapter 5.

## CHAPTER 5. DISCUSSION

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### 5.0. Introduction

This chapter is organised into three sections. Firstly, the way in which drama contributes to learning and how schools and teachers enhance the contribution of drama are discussed. A discussion into what kind of ethos and behaviour management is required for drama, especially for early years students, follows. Lastly, adopting drama as a new approach to the new national curriculum of Korea is dealt with. Essentially, this discussion chapter is organised around the key issues that emerged from the data which I collected through the workshop. In addition, these issues are dealt with using the theoretical literatures in this chapter.

### 5.1. Values of the schools & values of teachers

In this section, the challenge of drama will be discussed first. Considering the issues that make adopting drama a challenge will provide the opportunity to enhance our understanding of the features of drama. The discussion of how drama contributes to learning will follow. All five participant class teachers who observed the workshop said that they believed drama contributes to students' learning. However, as illustrated in 4.4, there was no clear evidence to state that drama definitely contributed to the workshop participants' factual knowledge learning. It is useful at

this point to discuss why the effect of drama on learning was positively recognised by the observing teachers, as well as analysing whether, conversely, drama in fact does not contribute to students' learning. Lastly, drama's contribution to the school curriculum will be discussed, with a critical question regarding whether drama should be adopted in the Korean primary curriculum. The expectation is to find how appropriate drama is in the school curriculum while specifically discussing the effect of drama in schools.

### **5.1.1. The challenge of drama**

From the students' perspective, participating in drama activities can be challenging. Needless to say, drama requires active participation and expression, but at the same time, as Grainger and Cremin (2001: 97) comment, 'classroom drama often produces humour, heightened engagement and interaction, but it should also produce careful listening and the creation of atmosphere and tension'. It may not be easy, especially for younger students, to get the balance between these different but demanding challenges.

For teachers, adopting drama can also be a challenge. This research data suggested that it is not easy to draw the benefits of drama in classes that are too obedient and timid or too noisy and excited. I felt equal difficulty undertaking drama with both classes A-2, which had the highest recognition to the rules and the highest response to the teacher's authority, and B-3, which had the lowest recognition of the rules and the lowest response to the teacher's authority, although these two classes



were diametrically opposed from each other. The detailed discussion of these two classes will be continued in 5.1.2.1. Essentially, teachers seem to encourage students' participation and interests in an enjoyable and permissive atmosphere for drama activities, and at the same time need to control the students so that they do not become too noisy and excited. Grainger and Cremin (2001) describe one of the important features of drama as active involvement with enthusiasm, movement and energy. However, they insist that it 'needs to be balanced with reflective opportunities and moments of relative stillness' (Grainger & Cremin, 2001: 96). Unfortunately, striking this balance seems to be easier said than done. During the workshop it was not easy for me to find this balance. I tried to encourage the students' own expression and participation when I met a too obedient and timid class, and tried to calm the students down when I met a too active and exited class. However, I found myself sometimes losing the balance of the lesson when only paying attention to controlling or making an enjoyable atmosphere.

Drama seems to be challenging for students and teachers both. However, this research data suggested that this challenging medium, drama, has its own special value for students' learning and the school curriculum. These details will be continued in the following sub-sections 5.1.2 and 5.1.3.

### **5.1.2. Contribution of drama to learning**

During the workshop, as described in 4.4, I tried to transfer some factual knowledge from the national curriculum and checked how many students

remembered the knowledge after the workshop. There was no clear evidence that drama contributed towards the students remembering the information. However, the interesting point was that the five participant-class-teachers all said that the workshop contributed to the participant-students' understanding of the concept of community, also a learning objective of the national curriculum. In addition, the workshop-participant-teachers said that they wanted to adopt drama for their teaching if any support would follow. As pinpointed in chapter 2, drama can contribute to learning and the curriculum in many different ways. Specifically, Bolton (1979) insists that drama particularly contributes towards 'understanding'. According to him, the noticeable aspect of drama is that it brings the deepest change at the level of subjective meaning (Bolton, 1979). He thought drama brought about individual changes of attitude and value, and would be helpful for students to understand the meaning of concepts. The contribution of drama for learning which Bolton emphasized was 'understanding'. The topic of the workshop for this research was community. During the workshop, opportunities to think about different kinds of communities around the students, and the life of those within them, were provided. There was no repetition with uniform definition. After six or seven sessions, it was confirmed by the workshop participant-class-teachers that the workshop had enhanced the students' understanding of community.

It is commonly advocated by drama practitioners that children come to understand while they enjoy drama. This belief takes on board the social constructivist approach. Dewey stressed that learning is an active process and children are learning while they are doing, as discussed in 2.4.3. Social constructivists, including Dewey, recognised the importance of experience for

learning. As illustrated in 2.2, Vygotsky emphasised the significance of the environment upon learning, because he thought that humans could learn while interacting with it. On the other hand, Bruner insisted education is a supporting and stimulating process for students who are active learners, as also described in 2.2. Social constructivists believe that children are active learners who, if in a proper environment for learning, will do so. Drama practitioners and researchers also share this idea with social constructivists. As it was depicted in section 2.4, it is accepted by many drama practitioners and researchers that children pursue their own learning process while they explore the fictional environment which drama provides. Neelands (1984:2) in particular portrays children as 'active meaning-makers'.

Bolton (1979: 112) asserted that 'no teacher can make children learn; he can only present them with the opportunity'. If learning is based on personal emotional interest and motivation, this research suggests that drama can be an effective medium to help the students' active learning process. As described in chapter 2, drama and story are familiar media for children. With this familiar media, children's learning processes can be effectively supported. When I asked what community is to the students after the workshop, every child answered differently. Needless to say there was a common agreement that community is something we have when we get together. I argue that they found their own definition of community while enjoying activities with drama and story. Community can be a difficult concept for six to seven year-old children, as the school A teachers indicated before the workshops, but the students came to build their personal understandings about the concept within six or seven sessions of drama. This was confirmed by both school A teachers (A-1, A-2), who had nonetheless expressed worry about the difficulty of the topic before the

workshop. Of course young children need to learn factual information, but no one will say that facts are all education should be about. This research suggests that the educational contribution of drama should not be ignored.

### **5.1.3. The educational value of drama within the school curriculum**

As it was described in 4.3.1, the questionnaire-participant-teachers tended to regard it as important to have an enjoyable and effective class time. According to the data, many of them seemed to believe that enjoyable and at the same time effective class time is possible. In addition, 32 questionnaire-participant-teachers among a total of 38 answered that drama can contribute towards enjoyable class time. As the questionnaire-participant-teachers thought, this workshop was able to receive a positive evaluation from the workshop-participant-students and teachers for making their class time enjoyable. However, the questionnaire-participant-teachers tended to be unsure about the efficacy of drama during class time. According to their comments in the questionnaire, the majority of teachers said that an effective class is a class that aims to achieve goals.

It is possible to state that the issue of whether a class is effective is decided by the issue of whether its goal has been achieved or not during the class. Lorin (2004) also explained that effective teachers are those who achieve their goals in the class-time. This research data suggests the possibility of achieving goals through drama to facilitate an effective class. The goal of this workshop was to teach the students the meaning of community, as well as the selective contents of the national

curriculum. Although there was a comment from the class A-2 teacher that the quantity of the contents for the workshop was bit too much, the workshop participant teachers all agreed that the workshop was useful to teach about both community and the national curriculum. In addition, as the class A-1 teacher indicated, the workshop provided an opportunity to see different aspects of classes for the class teachers. She added that the workshop provided the new experience of co-operation for the students with enjoyable activities, a point also raised by the workshop-participant-students, and provided an opportunity to enhance the students' expression, as the class A-2 students also showed.

If drama successfully contributes to students' learning, and creates enjoyable and effective class time, it could be suggested that there should be a place for drama in the Korean primary curriculum. Robinson (2001) asserts that, as illustrated in section 2.1, we need to have a wider and better balanced curriculum, breaking from the heavy focus on academic results in our schools, including primary schools. Bolton (1979) also expressed concern about teaching practice in schools. He stated that 'so many teachers seem to avoid giving their pupils an emotional understanding ' (Bolton, 1979: 39). What Bolton described is based on his own era, and is specific to schools in the United Kingdom, but it is apt to consider whether we will find similar situations in Korean schools today. It is difficult to regard a school curriculum which focuses on transferring a large amount of knowledge and memorising as a wide and well balanced curriculum. This research re-enforces arguments that a wide and well balanced primary curriculum can be achieved with drama that encourages students' interests and motivation for learning while they do, experience, feel and think.

## **5.2. Classroom - ethos & behaviour management**

In this section, more practical discussions about adopting drama in a school are dealt with. The question of whether drama really produces noisy and unfocused lessons, as the questionnaire-participant-teachers worried, will be discussed first. The research data shows that there was some fear that this was the case. A discussion of the reasons for the noise and a consideration of how to handle it could prove helpful in alleviating any concerns Korean teachers may hold about adopting drama.

Secondly, the data suggests that special conditions for adopting drama were needed for these early years students, which could have wider implications for Korean teachers. A discussion of why a certain level of recognition of the rules and a positive response to the teacher's authority are required for drama in the classroom will prove helpful, enhancing our understanding of adopting drama and class management with early years students.

### **5.2.1. Drama & a noisy and unfocused classroom**

This research data suggests that drama contributes to the creation of enjoyable class time. In addition, positive responses to adopting drama for the Korean school curriculum were found in the workshop-participant-class teachers' and the head teachers' interviews and questionnaires. However, the fear that drama might produce a noisy and unfocused class also existed among the questionnaire-participant-teachers. Although the fear seemed to be caused from the teachers'

relatively poor understanding of drama, I cannot argue from my practical fieldwork that this is just an unrealistic and illusory fear.

As described in 2.4.4.4, group work is at the heart of drama activity. A group work activity brings with it a higher possibility that a class teacher finds a noisy classroom after adopting drama than is usual. Grainger and Cremin (2001) insisted that discussion and verbal involvement, which are widely found in drama activities, bring higher noise levels than is usual. However, according to the current research data, such noisiness did not always occur for every participant-class. In actual fact, there was a common feature among classes that became noisy when undertaking drama activities. The classes B-3, A-1 and B-1 became noisy and easily unfocused while doing drama activities. These classes had a relatively lower recognition of the rules than the other classes (A-2 and B-2). This research data suggests that such boisterousness is not because of drama per se. If the reason for the uncontrollable noise in a classroom is concluded to be drama, the unfocused boisterous behaviour should have been found in every class. Needless to say, the participant-students of classes A-2 and B-2 were excited like other class students, and because of their excitement, sometimes I had to stop what the students and I were doing for a while. However, from a teacher's perspective, relatively less effort and time were required to return to the drama and learning than with other classes, who had a relatively lower recognition of the classroom rules (B-3, A-1 and B-1). I used to use a short song and movement sequence to bring the students' focus back to the lesson. Normally, the students' attention in classes A-2 and B-2 was successfully recaptured with the song and movement, but this did not work for the classes B-3, A-1 and B-1.

I tried to find ways to make it possible to undertake drama activities without chaos in classes B-3, A-1 and B-1. Class A-1 tended to have lower recognition of the rules and higher recognition of a teacher's authority. I knew that class A-1 recognised the teacher's authority, so I tried to control them with my authority when I thought the lesson had become chaotic. However, this did not work properly. The A-1 class teacher said that the class was noisier than in the usual, traditional classroom setting, and the students who were easily distracted in the usual class setting in particular behaved even worse during the workshop. The details of why the class was not controlled with only a teacher's authority in drama will be discussed in the next sub-section. Secondly, I tried to adopt a horseshoe desk-seating plan. In this configuration, we mainly undertook activities in the open space in the middle; when I thought the participant-students needed to listen to me or other students, I let them return to their desks and chairs. This arrangement can be seen as a modified form of using both open space and more traditional seating. However, I would not recommend it to other teachers, because the problems were not solved by it. It was adopted to handle the easily distracted and noisy classes, but it was not a proper solution to improve the perception of rules in a class.

Thus, the current research data suggests that drama will not necessarily lead to noise and unruliness in an early years classroom in Korea; the issue would appear to be more connected to that of rule recognition. How to recognise the rules seems to widely affect student behaviours in a class: as the A-1 teacher mentioned above, the students who tended to be noisy in their usual lessons were also noisier when the class undertook drama activities. It seems worthwhile to consider why poor



behaviour in these classes were exaggerated by drama activities. This detail will be dealt in 5.2.2.1.

## **5.2.2. Drama & the recognition of the rules and the teacher's authority**

### ***5.2.2.1. The rules for classroom and for drama***

According to Bowkett and Bowkett (2008: 11), 'the fact is that knowing the limits of what's allowed is part of the children's learning'. Generally, learning the existence of limitations seems to be needed in a classroom, especially for early years. Particularly for young children, who have just started their school life, maintaining the rules in a class can be an important virtue. According to Roffey (2006), young children need to develop the decentering process by which they consider others' perspectives and learn how to perform group activities. This means the students must learn to recognise and follow the rules for common benefit in an early years group. Roffey (2006) asserted that some early years students experience difficulty in taking turns and playing together. Their behaviours can be better understood as that of the unskilled at the early stage of learning, rather than as selfish and domineering (Roffey, 2006). Unquestionably, one of the teachers' roles in an early years class is supporting the children to learn 'the skill' to keep the rules for their common benefit.

However, the rules for drama seem to have different qualities from the rules of the traditional classroom. Winston (2013: 7) introduces Caillois's two categories: *paidia*, 'for improvised, unstructured, spontaneous play', and *ludus*, 'for play in its

more structured forms... where there are detailed sets of rules'. It can be said that in a traditional classroom, generally more structured forms of rules (the rules for *ludus*) are required. Winston (2013) also asserts that the rules of educational drama (*paidia*) are looser than traditional theatre's (*ludus*) and more open and participatory. It is well known that in a classroom drama there are many opportunities for improvisation, imaginary role play and games. The rules for games can actually be closer to *ludus* than *paidia*. While children are playing games they must follow the rules, because the rules make the games work (Neelands, 1984). However, the rules for other drama activities must be 'can do' (*paidia*) rather than 'have to' (*ludus*).

The participants of drama can have more autonomous freedom under the rules of drama, while the rules for the traditional classroom are more structured. However, I need to stress clearly that it should not be misunderstood that drama activities do not require any fixed rules. This research data suggests that a certain level of recognition of the rules is required for drama. If a class has very low recognition of the rules, such as with class B-3, it is very difficult to adopt drama in a classroom because, as it was mentioned in 2.4.4.4, drama is a rule-bound activity (Dickinson & Neelands, 2006). In addition, the recognition of the rules also seems to impact on the students' enjoyment of the class. As mentioned several times in chapter 4, the current study data supports the claim that drama contributes to making lessons enjoyable. However, an interesting point is that if there were more numbers of distracted and noisy students, less numbers of students in the class tended to say that they enjoyed the workshop. This data indicates that the classroom ethos can affect the individual students' enjoyment of drama. Having a suitable ethos is important for an enjoyable and successful classroom drama.

Drama requires its own rules. However, an interesting point is that, according to the data, doing drama with class A-2, which has the highest level of recognition for the rules, was not a good example of a drama lesson. As described in 4.5.2.1, the criteria for the rules and the teacher's authority was more indicative of the rules of a traditional classroom rather than those of drama. Thus, it can be said that class A-2 has an ideal perception of the rules of a traditional classroom, but this does not mean that the class is ideal for drama. In addition, this research indicated that the classes which were more flexible to move from one set of rules to another found adapting to drama easier. More discussion of the data results is dealt with in 5.2.2.3.

As it was described in 4.5.1.1, the workshop-participant-classes needed time to get used to the drama activities. It can be concluded that the participant-students needed time to understand the rules of drama, which are different from those of the classroom. Winston and Tandy (2009) insist that the rules and conventions of drama are implicit rather than explicit. According to them, the rules of drama require their own code, and are read differently from explicit rules, which can be found in daily school life for students. Thus, students need time to get used to drama activities. The noticeable point was that A-2, the best disciplined class, needed more time to comprehend the implicit rules of drama than other participant-classes. As mentioned in 4.5.1.1, all of the workshop-participant-classes required some time to get used to the teacher-in-role. In particular, class A-2 showed a distinctive reaction while I conducted the in-role activity. As described in 4.5.1.1, the A-2 class students who were in role as Hung-bu's children behaved politely towards Nolbu (me), who took their valuable belongings. This reaction was totally different from other classes, who sometimes enthusiastically resisted Nolbu. It was the third time I used teacher-in-role

for each of the workshop participant-classes, including for class A-2. Most of the classes seemed to understand how to behave in this dramatic situation, but at this stage it was perhaps still too soon for class A-2 to understand the implicit rule of this drama. The A-2 class students seemed unable to oppose me (Nolbu), because they still saw me as their teacher and were good students in teachers' parlance. They seemed unable to read the implicit message of this drama: to resist rather than obey. As time went by, class A-2's recognition of the drama situation improved. Eventually, when I performed the final teacher-in-role exercise with this class, they had grasped the rules of the task as much as the other classes. This re-enforces the point that teachers should not expect positive effects as soon as they adopt drama. Students may well need time to adjust and will be heavily influenced by the normal classroom ethos.

The existence of specific rules for drama is helpful in explaining why easily distracted students were more distracted in a drama situation. The workshop-participant-students possibly recognised that drama allows more freedom than usual class time. From the students' perspective, it can be misunderstood that drama time is equivalent to time in the playground, and they play accordingly. As it was described in 4.4.2.1, my second visit to class A-1 was more difficult to handle than the first. Although I emphasised the rules, this did not help to control them in the second visit, because they behaved like it was play time. I assume that the A-1 class students carried forward this misconception after the first visit.

#### *5.2.2.2. Teacher's authority for enhancing the recognition of the rules*

As mentioned at the beginning of 5.1.2.1, young children need to learn that there are social boundaries within which they need to operate – this is part of what Piaget would call the process of de-centring. This research data suggests that when a teacher plays with the children in drama she may need to ‘de-crown’ herself, but this is not the same thing as abnegating her authority; as the one who must set the tone for the learning, she must be responsible for the boundaries of behaviour.

I found during the field work that having my own authority as a teacher was useful when a class needed to be rearranged from a distracted condition. If a class perfectly understands and always follows rules, having authority might not be so important while undertaking drama activities. However, it seems too ideal to expect early years students to always follow the rules, especially those who need to learn ‘the decentring process’ in their development stage. All of the workshop participant-classes had moments when they were noisy at least once during the workshop.

It is worthwhile to look closely at the case of the class A-1, which had a lower recognition of the rules and a higher response to the teacher’s authority. Class A-1 tended to be very active, but followed the class teacher well. Their noisy and distracted behaviour tended to be frozen when the teacher's voice was higher and louder. It was a unique moment that I was unable to find in other participant-classes. It was not difficult to assume the absolute authority their class teacher had. However, in a drama situation, what I and the class teacher said did not prove helpful in rearranging the atmosphere. At first it looked to work well, but soon they became too noisy again. It can be understood that the teacher’s authority does not properly work

without a certain level of recognition of the rules while we are doing drama activities. This was very interesting for me. I tried to find why the teacher's authority was not working in drama conditions, and what the features of each class teachers' authority were. I found that the workshop-participant-class-teachers had slightly different qualities of authority and there is a certain preferable nature of authority for drama.

As is described in 2.4.4.2, the storytellers' or magicians' authority is different from the referee's authority. While the referee makes judgements whether something is right or wrong, the storyteller or magician's role is 'not only to cooperate but also to manipulate, deceive, and actively play with what we think others may be thinking so that we can use this for our own purposes' (Winston, 2013: 9). Winston (2013) mentions that skilful drama teachers tend to be good at this, like the storyteller or magician. I suppose the storyteller's authority is needed for drama activities that can naturally bring students to respond to it. In my opinion, class B-2 responded to the storyteller's authority. In addition, there were the classes who recognised the referee's authority, friend-like teacher's authority, and also a king-like teacher's authority respectively among the workshop-participant-classes. The details of this will be continued in the next sub-section.

Although early years children need to learn what acceptable behaviours are, the use of strong discipline to teach children to be obedient seems not to be recommended (Roffey, 2006). As mentioned several times in chapter 2 and 5.1.1, drama provides students with their own voices and rights, requiring them to be active participants and to enjoy the work. The coercive teacher's authority seems ineffective at bringing about this active participation and enjoyment. 'Successful drama does not stem from silent obedience to a teacher's authority and status' (Neelands, 1984: 27).

It can be said that the authority of the teacher has to be subtler, and good drama is a particularly skilful form of pedagogy which may mask but does not get rid of the teacher's authority. Winston (2004) asserts that making some form of contract between teacher and students can be important for classroom drama, but the students should not feel that they are tightly controlled. His advice for making a suitable ethos for classroom drama is 'on the whole, to trust children's desire and ability to play, to trust the appeal of a good story and to use only those controls that are necessary' (Winston, 2004: 13).

#### *5.2.2.3. Ideal classroom ethos for drama*

As described in the previous two sub-sections, the required rules and the teacher's authority for drama are not same as those of the traditional classroom. The figure below shows the nature of rules and of the teacher's authority in drama, the traditional classroom, and for playtime.

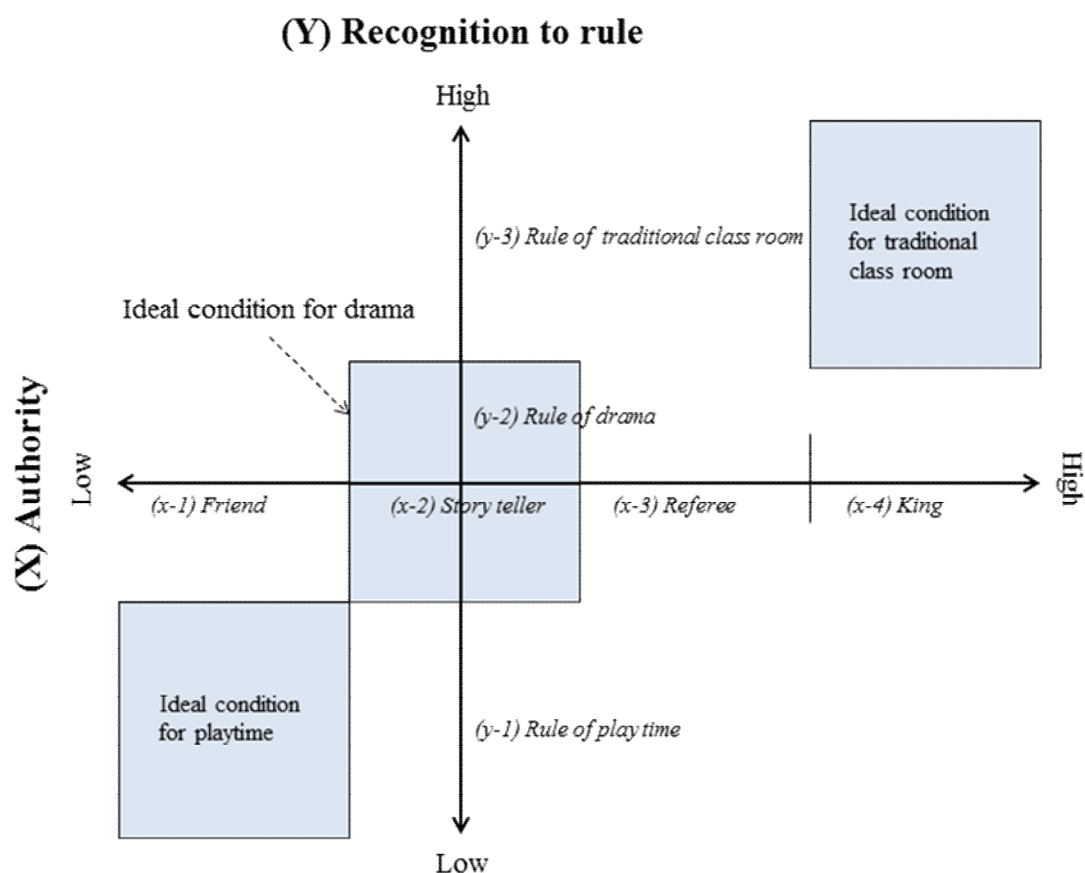


Figure 5.1. The required rules and the teacher's authority in drama, the traditional classroom, and for playtime

As can be seen, the rules in a classroom can be divided into three: the rules for the traditional classroom, the rules for drama, and the rules for play time. As depicted in 5.2.2.1, the rules for the traditional classroom have explicit and standard features, while the rules for drama have a more implicit, open and participatory aspect. In addition, in drama, the participant-students have more freedom than in the traditional classroom. However, drama does not allow as much freedom as play during break time. The quality of the teacher's authority in a class can be different: a friend's authority, a storyteller's authority, a referee's authority and a king's



authority. In 5.2.2.2, it was described that the storyteller's authority is different from the referee's. While the storyteller tends to attract voluntary participation from students with their own knowledge and skills, the referee has a more fixed, standard authority. In addition, a teacher sometimes has a lower authority, like one of the classmates, and on the contrary sometimes has absolute power, like a king in the class. The concepts of the rules and the teacher's authority can be understood as a continuum and the required quality of these can change according to what kind of strategies a class-teacher prefers and which activities are done in a class. For instance, while the rules of the traditional classroom can be mainly applied during normal class-time, the rules of drama can be partly adopted for activity time. In this case, it can be said the rules of the traditional classroom and the rules of drama coexist in the classroom.

According to figure 5.1, the ideal condition for drama uses the rules of drama and the storyteller's authority. It can be said that in order to maintain the rules of drama, which are implicit, open and participatory, the storyteller's authority, which actively uses the teacher's own knowledge and skills to gain the students' voluntary acceptance, is most suitable. In the same vein, the traditional classroom requires the rules of the traditional classroom, and a king's authority; needless to say, the ideal condition for play time requires the rules of play time and a friend's authority, with more freedom than traditional class time or classroom drama time.

The above-mentioned notions can be incorporated into the cases of the workshop-participant-classes, as seen in Figure 5.2.

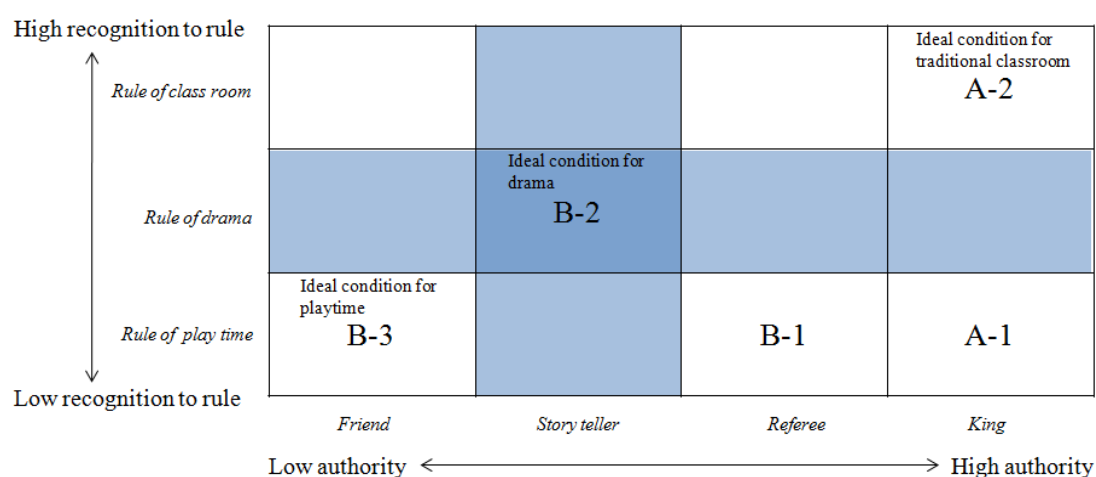


Figure 5.2. The rules and the teacher's authority of the workshop-participant-classes

As shown above, class B-2 is positioned on the boundary of the ideal condition for drama, and this class had the optimum levels of recognition of the rules and response to the teacher's authority, according to the criteria of traditional class management. In class B-2 there were some notable boys with boisterous behaviour, similar to the other participant-classes. During the first visit, a boy tried to express fire with his red T shirt. It was fun to see his acting but, at the same time, I was concerned that the other boisterous boys in B-2 might try to mimic his actions, and that the whole class might be unfocused by what we were doing. However, this was not the case. My impression was that class B-2 was able to distinguish well between acceptable behaviours for class time and play time. In addition, the class students followed what I asked well and looked to be gradually getting used to drama activities without specific problems. Needless to say, there were some moments when the group became noisy, but the atmosphere was easily rearranged with my guidance. Meanwhile class A-2, which had the ideal ethos for a traditional classroom

setting, had difficulty expressing themselves in the more flexible atmosphere of drama. Contrary to this, a lack of recognition of the rules was the biggest barrier to drama activities with class B-3, which had the ideal conditions for play time, although I observed much creative and imaginative expression from B-3 during the sessions when compared to other workshop-participant-classes. Classes A-1 and B-1 had a higher response to the teacher's authority and a lower recognition of the rules. These classes tended to keep the classroom order by leaning on the teacher's authority, rather than by recognising the desirability of rules. The difference between A-1 and B-1 was the quality of the teacher's authority. As it was described in 5.2.2.2, the A-1 class teacher had very strong authority, like a king. However, the relationship between the class teacher and students of B-1 seemed different from A-1. During the workshop, when the class teacher found some students' behaviour problematic, she talked separately with the students for a while. The students seemed unafraid to talk with her, and after talking with her the students looked calmer than before. A boy from class B-1 told me that the class teacher explained to him why he should not behave in the way that he did. I thought the B-1 class teacher had special communication skills to control the class with relatively higher authority. It can be said that the B-1 class responded well to a referee's authority. The interesting point was that I felt that each class's students treated me in the same way that they responded to their own class teachers, especially in the first visit. The B-3 class students looked to recognise me as one of their classmates, and the A-2 class students looked to be careful with their behaviour in front of me.

In addition, the ethos suitable for drama in the classroom seems to be commensurate with that of the participatory modern classroom. As mentioned in

5.2.2.2, Cook's idea of the story-teller or magician's authority can be 'what the modern teachers should aspire' to, and the rules for drama which pursue a participatory format can be suitable to make a 'learning by doing' environment in the classroom.

### **5.3. The new era of the new national curriculum**

In this section, I firstly discuss the changes called for by the new NC, positing drama as one of the approaches teachers might use to respond to these changes. The discussions about the required changes from teachers, individual schools, LOE and MOE with the new NC are continued. This section will be specifically helpful in understand the values of drama for the actualisation of the new NC in individual schools in Korea.

#### **5.3.1. The new approach to the new national curriculum**

As described in 2.5, the new national curriculum (2009 NC) has been recognised as a more innovative national curriculum (NC) than previous NCs in Korea. The main focuses of the new NC are the reduction of students' study burden, the engagement of students' interests, the development of their learning ability rather than simple memorisation skills, and the change from a memorisation centred education to an education for creative, talented, caring and sharing people. The

focuses of the new NC are also applicable to the year 1 curriculum. Class A-2 showed a remarkable ability to remember what they had learned. Every student in A-2 perfectly remembered the information. However, during their interview the A-2 class teacher said that she had been told by some parents that their children tended not to be keen on schooling. This is a clear-cut example of the problems with the school system in Korea, and it is what the new NC wants to reform. As mentioned in 1.1, the new NC is trying to bring about change.

This research data suggests that adopting drama and story can help inculcate the changed perspective of the new NC in Korean schools. Firstly, drama and story contribute to students' genuine learning, something that the new curriculum pursues. As it was described in 5.1.2, drama contributes in particular towards 'understanding'. Students can genuinely learn in the dramatic process, which allows students to assign their subjective meaning to objective knowledge, as described by Bolton (1979). This point is illustrated by the workshop- participant- students, who demonstrated their learning on the topic of community during the workshop in 5.1.2. As explained in 4.4.3, their understanding actually exceeded their remembering of what they learned. There was evidence here that drama students can build their own understanding based on the transferred information during class time, which is exactly what the new NC currently expects from Korean students. Secondly, there is evidence that drama is a medium to harness students' interests while reducing their study burden. Drama and story are familiar media for children, and the strategies in these sessions are operating based on the participants' interests, as we saw in 2.3 and 2.4. The workshop was also designed with the consideration of whether the participant-students would feel interested. As was mentioned several times in chapter

4 and 5, many participant-students and school teachers evaluated the workshop as an enjoyable and helpful programme for students' learning. Even in the moments that the students thought they were playing, the data suggests that there was interest and learning. Each activity of the workshop had the hidden intentions of teaching the new NC contents. I do not know whether the students realised the hidden intention, but at the very least they seemed to enjoy the workshop without any burdens. The majority of each class's students said they enjoyed the workshop, giving it the maximum possible score. Notably, in class A-2, which tended to not enjoy their schooling, thirteen out of eighteen students gave this score for the first visit and fifteen out of eighteen students for the second. Thirdly, there is some evidence that drama is a good medium to teach what students need to learn for their life, and that it will eventually contribute to creating the kind of human beings that the new NC aspires towards. As described in 2.4, in the process of participation, drama can enhance confidence and realise personal potential, and while working in a group, drama provides opportunities to think about how to communicate and how to treat others in different social contexts. These are important values for an individual student's life. The noticeable point is that these values are also emphasised in the new NC. As described above, the new NC aims to create creative, talented, caring and sharing people. It can be understood that in the new NC, people who have their own unique values and, at the same time, who consider and respect others seem to be ideally regarded. Respecting others while at the same time preserving one's own values is an ambitious, ambiguous aim, and hence difficult to achieve. However, drama can provide the atmosphere to respect individuals' personal values and the communal benefit of a group at the same time.

In a traditional class, it can be said that students only occasionally have the chance to express their own thinking and to develop their inter-personal and inter-relationship skills. During the workshops, the class that I felt most comfortable to work with was class B-2. These students tended to understand how to cooperate and how to express their thinking in a group. The interesting point was that the features of the B-2 class students correspond with what the new NC wants to create. The ethos of class B-2 was not dependent upon my workshops, of course. They already had a suitable ethos for drama, but it can be said that this ethos can be developed while a class are doing drama activities as the students are required to use their own creativity and talent in a group during the process of drama. In addition, group work will provide the opportunities to realise these strong points of sharing and caring. For this reason, one can reasonably argue that, over time, drama work has the potential to promote creative, talented, caring and sharing people as the new NC expects to create.

### **5.3.2. The required change of school teachers under the new NC**

#### ***5.3.2.1. Why the change is required for school teachers***

As was mentioned by Stenhouse (1975) and in 2.4, teacher development can bring curriculum development. Fullan and Stiegelbuer (1991) also asserts that what teachers do and think influences educational change, which can be simple or complex. It can be said that the new NC will be completed by the school teachers who are actually teaching it in the classroom. As discussed in 1.1 and 5.3.1, the

direction of the Korean NC for primary students has shifted away from the collection code towards the integrated code, which requires a shift in how teachers understand learning. Thus, teachers will also need to develop new pedagogical approaches.

This research suggests that it is possible to adopt drama as one of the ways to bring such change about. However, as described in 5.1, adopting drama is challenging because certain conditions are required for it, and it can be a new experience for the teacher and the students, leaving the possibility that many uncertain happenings may occur. On the other hand, during the workshops, the school teacher and the head teacher who had previously had some drama training experience emphasised the importance of changing teachers' minds if they were to adopt drama. It seems worthwhile to consider the reasons for this. The teacher said that she cannot simply anticipate that drama will definitely be actively adopted in the primary school curriculum, even if school teachers recognised the positive educational value of drama, and were given support and quality information for adopting it. She insisted that the issue of adopting drama is more closely connected with class teachers' educational views and philosophies. She particularly recognised the role of the teacher as the main agent of education in the school, thus she highlighted the need for a change of mind if drama is to be adopted.

It can be difficult to bring about a change in teachers' perspectives. According to Fullan and Stiegelbuer (1991), if teachers are to change their practice, they need to have the opportunity to experience and recognise that the rewards are at least equal to the cost. House (1974) also asserted that innovation normally requires high costs, but the profits are unpredictable. According to Lorin (2004), the main reasons why teachers tend to be reluctant to change are as follows: '(a) a lack of



awareness that change is needed; (b) a lack of knowledge, particularly procedural knowledge, concerning how to change; and (c) the belief that the changes will not make any difference to them or their students' (Lorin, 2004: 109). Teachers can believe that there is no need for change, that there will be nothing different or that they need some support in order to change. To summarise, change is a personal choice, and a teacher must believe that they can get rewards when they attempt to apply it. To gain this belief, the teacher needs to work through the experience with information and knowledgeable support. The new NC suggests that school teachers need to change, but the impetus for this change must come from co-operation between the school, MOE and LOE. The current study data indicates that school teachers want to get proper support for adopting drama. The details of this will be continued in 5.3.3.

#### *5.3.2.2. The fears of adopting drama from the teacher's perspective*

From a teacher's perspective, there seem to be a number of aspects to consider before trying a new teaching method in the reality of the school environment, especially in Korea. As referred to in 4.2.2, class A-1's teacher stated that what I did for her class was an ideal way of teaching for year 1 but was not realistic. She pinpointed that school teachers 'have a fixed frame in which we have to achieve the learning objectives within class-time'. She expressed the fear of class-time management and its problematic educational results. However, this is not only her concern regarding the initial stage of adopting drama. According to a case study

which was done by RSC, conducted in 2008, English teachers who used the active approach for teaching Shakespeare showed initial concerns as follows:<sup>14</sup>

- Fear of losing classroom control
- Fear of looking silly
- Fear of not giving students the best chance to gain good grades
- Constraints caused by curriculum time and physical space

As this research data shows, the questionnaire-participant-teachers held the fear that they would lose control and that their classes would become noisy and unfocused. However, as discussed in 5.2, this issue is complex, and when connected to the results drawn by the RSC ‘it seems that good creative teaching requires behaviour management rather than classroom control’ (RSC, 2008: 7). Needless to say, the focus of creative teaching is not simply on transferring knowledge. Good behaviour management brings enjoyment and confidence in learning and teaching for the class-students and the class-teacher (RSC, 2008: 7). In addition, it can be said that good creative teaching for the purposes of cultivating creative people is the major point that the new NC of Korea stresses.

Before holding the workshop, I asked the workshop-participant-teachers whether they would play a role during the workshop. Some of them hesitated to say yes. So I decided to do it with the assistant teachers instead of the workshop-participant-teachers. I personally understood why they hesitated: they could possibly have been afraid of showing different sides of themselves as a teacher through the

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<sup>14</sup> For details, see <http://www.rsc.org.uk/education/how-our-work-makes-a-difference/research-case-studies.aspx>.

drama activities. They could have been worried that they might look silly. However, the case study data from the RSC indicates that the teachers reported they came to have better relationships with their classes after they were involved in the project (RSC, 2008).

The RSC study also describes that the teacher's worries about grades came from their doubts about their students' ability to learn. However, it was seen that many students achieved good academic success with more personalised approaches; moreover, their social intelligence was also enhanced (RSC, 2008). As depicted in chapter 4 and the previous sub-section, the workshop-participant-year 1-students improved their understanding about community after the workshop, although the school A teachers clearly insisted the theme would be too difficult for the students to understand.

It is not guaranteed that the perfect time and place are prepared when we want to do drama activities in the curriculum and in schools. According to the RSC case study, it is not easy to cope with these space problems, because each school has different facilities and there are always pressures on those facilities. However, what the research project found is that the participant-teachers were able to find a solution to the space issues once they felt confidence in the worth of active approaches (RSC, 2008). The RSC describes that adopting drama is 'a very time-efficient approach', even though the teachers were initially worried the curriculum would not allow them enough time for drama (RSC, 2008: 8). As was described in chapter 4 and 5.1, the RSC study demonstrates that drama can enhance students' understanding of complex material. Moreover, drama naturally brings the opportunity to develop social intelligence as described above and in chapter 2, making it a time-efficient approach

to multi-learning. As mentioned in 2.5, time for drama is worthwhile 'because it combines artistic learning, cross-curricular connections and significant personal and social learning' (Dickinson & Neelands, 2006:7).

The fears about the lack of time in the curriculum for drama were commonly found in the RSC case study and in the current research. There were some questionnaire-participant-teachers who thought they needed more class-time than usual if they were to adopt drama for teaching. It might be true or not. The traditional way of teaching might be the best way to gain assessable results within relatively shorter class-time. However, such reducible results are clearly not what the current new NC pursues. It cherishes genuine learning processes rather than memorising skills. Moving away from the stress of concentrating solely on visible educational results, it is aiming to develop personal learning abilities. Drama, which makes it possible to coalesce subjective meaning with public knowledge, can be one of the useful ways to help foster the kind of learning that the new NC advocates. Teachers will have to make small beginnings of course; the school teacher who had had drama training said that even through applying drama just a little, normal class-time became much more enjoyable.

### **5.3.3. The required change for schools and LOE or MOE under the new NC**

As described in 1.2, since the sixth NC, autonomy has been partly allowed for local schools and each local ministry of education (LOE). Nowadays, under the new NC, individual schools in Korea have much more autonomy than before.

Individual schools have the autonomy to increase or decrease 20% of the class time for certain selective subjects in the new NC. The aim of this policy is encouraging schools to have specialised and unique educational programmes and to practise customised learning for each student (MOE, 2009). However, there are some critical opinions about individual schools' current understanding of autonomy. Park (2010) even asserted that each school in Korea is not ready for this yet, as I described in 4.2.1. In terms of individual schools, it will not be easy to change tacit customs in order to follow what the ministry of education (MOE) and LOE want without any prior experience of using their own autonomy. One clear point is that what MOE and LOE currently want is not that individual schools just follow the uniform policy of MOE and LOE. They want to inspire local schools to be distinctive and unique within the guidelines of the new curriculum. It can be said that it is time to change the mind and paradigm to run schools in Korea if schools are to recognise their own rights and use their autonomy effectively. Needless to say, MOE and LOE need to provide proper support for this to happen. If MOE and LOE want the schools to be changed, they should provide support for the change.

Among many different ways to organise a specialised and unique school curriculum, this research suggests that drama and story could make a good contribution. Positive evaluations of adopting drama were found during the workshop. However, the actual adoption of drama in schools was not an idea that convinced schools A and B. They were even confused about what drama is. My research suggests that the teachers' vague fears, mixed with real difficulties and a lack of information and knowledge, could be major factors that would interrupt the actual adoption of drama in their classrooms. In addition, it is difficult to expect

individual teachers to try to overcome all the difficulties by themselves in order to adopt drama. Dickinson and Neelands (2006) emphasise the necessity of training and help from experts in order to bring proper knowledge and understanding to adopting drama. My research suggests that the school, LOE and MOE will have to provide workshops and training or co-teaching experience and quality materials about adopting drama for learning to overcome the teachers' fears and difficulties. In actual fact, the workshop-participant-teachers insisted that teachers need to have more training or co-teaching experience with drama experts. However, observation or a single day workshop will be insufficient. Teachers will need to have enough opportunities to develop their own understanding about the values, meaning and application of drama. Teachers need the opportunities to benefit from mistakes and to learn from others, and need to be respected for their different preferences and teaching styles (Lorin, 2004).

In addition, it would appear that an increased number of administrative officers would be desirable in Korean schools in order to help bring about a change in pedagogy. As we saw in 4.2.2, the A-1 class teacher said that although she welcomed drama in her class, it is unrealistic to adopt because there are so many things they have to do - not only class management work, but also administrative work for schools and sometimes for the LOE or MOE. She said school A had only one administrative officer, not enough for the work, so teachers were often called upon to lend administrative support. However, this did not apply to teachers in school B. Discussion and thought is required to uncover a better system that can provide quality education for students. 'The more teachers can interact concerning their own practices, the more they will be able to bring about improvements that they

themselves identify as necessary' (Fullan & Stiegelbuer, 1991:132). Teachers need to learn from their mistakes and from others for change to come about. If teachers spend their time and energy on administrative work instead of making personal improvement, there will be no possibility to adopt drama and for its potential in meeting the aims of the new NC to be further explored and hopefully realised.

‘Significant educational change consists of changes in beliefs, teaching style, and materials, which can come about only through a process of personal development in a social context’ (Fullan & Stiegelbuer, 1991: 132). For this to happen, the social context teachers work in will need to be one that supports and encourages their individual professional development.

## **5.4. Conclusion**

Adopting drama can be challenging for school teachers and students. However, the workshop-participant-teachers provided positive evaluations about the workshops which actively adopted drama and story. According to them, the workshop enhanced students’ understanding about the concept of and the curriculum for community, and contributed to making class time enjoyable. There is evidence that drama can contribute towards a balanced curriculum and help bring about the kind of changes that the new NC expects. Although the workshop-participant-teachers recognised the educational contribution of drama, it seems there are many impediments to adopting drama in practice from teachers’ perspectives. One of the teachers’ fears was that the class would be noisy and unfocused because of drama.

However, one clear point is that drama cannot simply be isolated from the rest of the classroom ethos. How children behave in a drama session will be influenced by how they have learned to behave in a normal class sessions. This research suggests that drama activities can bring about the expected educational effect when a class recognises the rules of drama and the class teacher exercises models of adult authority, which are more varied and flexible than those pertaining to the traditional Korean classroom. Drama can bring about the kind of change that the new NC expects from schools and teachers, but it requires a certain number of conditions if such change is to become a practical reality. Inevitably there will be fears and worries on the part of teachers. These fears are understandable, but existing research suggests that solutions can be found to help teachers overcome these fears as obstacles to change. In addition, schools, LOE and MOE will need to provide informational, knowledgeable and practical support for drama practice if teachers are ever to change their practice.



## CHAPTER 6. CONCLUSION

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### 6.0. Introduction

This research aimed to examine the possibilities and contributions that drama and story could make to the new national curriculum of Korea. For this purpose, I designed a six or seven session workshop which actively adopted drama and story, and tried to observe the effects and efficacy of the workshop while I was teaching it. In particular I wanted to uncover: whether the teachers and students who participated in the workshop liked adopting drama and story; whether adopting drama and story contributed towards teaching the new curriculum in a stimulating way; how the educational effectiveness of drama and story could be evaluated in the target schools. The workshop was conducted in five classes at two schools. Thus, a total of five cases were studied. While it is true that this study documents only specific cases, which cannot be used to generalise about the whole Korean system, it can be said, however, that what the current study has found suggests certain implications and possibilities for drama and story in Korean schools beyond those cases used for the research.

This chapter consists of three sections. Section 6.1 restates the major findings of the study. This is followed by the research implications and limitations of this research in Section 6.2. I conclude with some suggestions for future research in Section 6.3.

## **6.1. Research findings**

### **6.1.1. The findings from the teachers, students and head teachers who participated in the workshop and the questionnaire**

- Adopting drama and story was welcomed by the workshop-participant-teachers, the students and the head teachers.

Many students who were involved in the workshop said that they wanted to have more drama in the classroom. Even class B-2, whose teacher mentioned that they tended not to be keen on schooling before the workshop, scored the workshop as enjoyable with the maximum number. The five workshop-participant-teachers all said that they wanted to adopt drama and story for their teaching, if they could get the proper support. The head teachers of schools A and B showed positive opinions about adopting drama and story in their schools, stating that they would support school teachers if they wanted to adopt drama and story in the classroom.

- The workshop-participant-teachers said adopting drama and story could be helpful, not only for making class time enjoyable, but also for learning.

The teachers at schools A and B who participated in the questionnaire generally believed it was important to make their classes both enjoyable and effective. According to the data, these school teachers felt that drama could contribute towards enjoyable lessons. However, they were not so certain that drama would prove as productive in the facilitation of effective lessons. Nevertheless, the

five class teachers who observed the workshops stated in their evaluation that they were enjoyable and helpful for learning. All five workshop-participant-teachers mentioned that the workshops contributed towards enhancing the students' understanding of the main theme, 'community', as well as helping the children to learn the selective contents of the new NC.

- The questionnaire-participant-teachers' understanding of drama seemed to be insufficient for them to form opinions about adopting drama.

In answer to the question regarding what is needed by teachers in order for them to adopt drama in their teaching, some teachers answered that they need good editing skills. In addition, one teacher stated that she disagreed with the use of drama in lessons, because 'students can be encouraged to watch drama and most dramas are for adults'. This shows that, for some teachers, the term 'drama' is confined to TV drama series or soap operas. If our understanding of the term drama is limited, opinions about drama for teaching will also be confined. Thus, it can be said that school teachers need to enhance their understanding of drama before being asked their opinions about adopting drama for teaching.

- The workshop-participant-teachers said that support and information are needed for the adoption of drama in the classroom.

The teachers who observed the workshop insisted that they needed help from professionals, greater information and more support in order to adopt drama in the classroom.

### **6.1.2. The findings through the workshop practice**

- Teachers and students need time to get used to drama activities

As a teacher it cannot be an easy decision to adopt drama, due to the burdens of teaching and a fear for change in the classroom. According to the research data, the workshop-participant-teachers accepted the educational power of drama, tending to state that they wanted to adopt activities, but only those that they felt they could comfortably handle. This shows that teachers need to be given time to experience drama practice, to build a strong belief about the effects of drama and gain the confidence that they can conduct it; only then can they be expected to adopt drama in their classrooms. The class children also need to have time to get used to drama activities. The research data shows how the students who participated in the workshop gradually got used to the practice of teacher-in-role. It seems impossible to expect immediate change or great effect on the class immediately after adopting drama. When students and their classroom teacher can gradually come to understand drama through sufficient practice and experience, the effects of drama can be maximised.

- The quality of recognition of the rules, and the response to the teacher's authority, was different in drama from that of the traditional Korean classroom.

According to the research data, drama requires more flexible rules and a certain type of teacher's authority different from the traditional class model.

- Drama can particularly contribute towards enhancing the participant-learners' understanding of a subject.

There was no clear data to demonstrate that drama improves learners' factual knowledge in a short time. However, it was confirmed that drama contributed towards enhancing the learners' understanding of conceptual issues, such as those related to the main theme of 'community'.

- Drama can help to reveal the main ideas of the new national curriculum.

Drama can specifically contribute to the reduction of students' study burden, the capturing of student's interest, the development of learning abilities beyond simple memorisation skills, the change from memorisation and skill centred education to an education for creative, talented, caring and sharing people.

## 6.2. Research implications and limitations

This study shows the possible ways in which drama could contribute to the new Korean NC, especially towards the year 1 curriculum. In addition, it seems that students, teachers and head teachers could be positive about working in the ways that this study advocates. Nonetheless, it indicates that the adoption of drama is not a simple thing. In order to achieve a better educational effect, certain conditions are required in the classroom. Similar items of research to this study have not yet been published in Korea; I hope to publish this study's findings and would hope that it might impact upon future studies into drama and the national curriculum, as well as on how one might design an integrated curriculum with drama in Korea. During my interviews with critical friends, a school teacher who had experience of drama asserted that 'I think we need to see good drama adapted to class models which are especially applicable in Korean educational settings'. In my opinion, this study provides an example of drama adopting models specifically for the Korean classroom.

After delivering the workshops, a number of issues became apparent. Firstly, this study is a small scale case study for a specific age group; the generalisation of its findings would have to be argued cautiously. However, as described in chapter 3, my hope is that readers will approach this thesis based on a realistic and practical understanding of their teaching experience. Secondly, I did not have an opportunity to observe the workshop-participant-students' behaviour in an 'ordinary' lesson. Instead, I gained insight into how the students' attitude and reactions during the workshop compared with their usual behaviour by questioning their classroom

teachers. These interviews were useful, but it would have been helpful if I could have compared my research with my own observations of the students' behaviour during their 'ordinary' class time. Another issue that arose from the workshops is that, on reflection, I tended to try to deal with too much content from the curriculum. Personally, I did not have enough teaching experience for year 1 students: although I have led many drama workshops in primary schools, most primary schools had previously asked me to work with the upper-primary years. Because of this lack of experience at year 1 level, I tended to misjudge how many activities, and how much NC content, would be appropriate for year 1 students to deal with in a single session. I actively accepted the workshop-participant-teachers' advice on this issue, which proved useful for resetting the scheme of the workshops. The fourth issue was that I needed to explain in advance what drama is to the questionnaire-participant-teachers before asking them what they thought about adopting drama for the curriculum. As described in 6.1.1, the teachers' understanding of drama seemed to be inadequate for them to be asked for their opinions about adopting drama for the curriculum. In addition, if I was permitted to have a short workshop for teachers in order to enhance their understanding of drama, I believe it would prove helpful in eliciting their feelings about adopting drama for their own teaching. Finally, I expected the workshop-participant-students to know what a community is by the end of their sessions with me. In fact, before the workshop, the workshop-participant-teachers of school A insisted that the concept of community would be difficult for year 1 students to grasp. In spite of this the workshop was successful, but I believe that, in the future, it would not be preferable to set a very basic objective with lower expectation for year 1 students. I did not deal with the issue of community with a deep consideration of the topic: questions such as 'what is most important in a

community', 'why is this important', and 'what should we do in dilemma situations within a community'. One of the great strengths of drama in the classroom is that it can contribute towards addressing such complex issues, even in an early years setting.

### **6.3. Suggestions for future research**

I hope this study will be timely enough to inform current developments and future thinking in primary schools in Korea. This research confirms that drama can contribute to the new national curriculum of Korea, especially for year 1 children. In future it can be said that larger and more extensive research is needed. This research is a small scale project for a specific age, and has been conducted over a short period only. Therefore, the findings from a study with a larger sample would be greatly desirable. It will be worth conducting larger scale research projects for longer periods of time and for different age groups of students. In addition, one of the interesting points found through this study is that drama requires a different ethos from traditional classroom teaching. It is worth researching more deeply into the classroom ethos that is most suitable for drama, as this might apply within the particular context of Korea.



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# APPENDIX

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## Appendix 1: Summary of pilot workshop

### Appendix 1.1. Basic information on workshop

- **Story:** The Shepherd Boy and the Wolf (Aesop's Fable)
- **Key Theme:** Community
- **Key learning objectives in drama:** by the end of the workshop, children will have:

Considered what a community is and how they can be good members of a community

Recognised their family, school and Korea as communities

(\*These learning objectives correspond with topics and achievements in the year-one Primary National Curriculum of Korea.)

### Appendix 1.2. Relevant topics and chapters in the curriculum of Korea

- **3<sup>rd</sup> topic.** Happy School Life in We are the First Graders

(How I can be a good member of the school community)

- **3<sup>rd</sup> topic.** Considering others in Disciplined Life

(How I can have good relationships with others)

- **5<sup>th</sup> topic.** Having National Identity in Disciplined Life

(Learning about Korea - *e.g. national flag, flower or song-*)

- **4<sup>th</sup> topic.** My Family in Intelligent Life

(Understanding the roles of family members, Understanding diverse types of families)

- **1<sup>st</sup> topic.** Family and Friends in Pleasant Life

(Drawing and decorating a picture of the diverse expressions of family members)

- **Chapter 4.** Oh! It is fun! in Korean Language

(Keeping a picture diary about the most impressive event in a day)

Resources: a puppet; stickers; art and craft supplies for mask making; pictures of a number of countries and Korea; paper, pencils & coloured pencils for keeping a picture diary; some items which represent Korea

### Appendix 1.3. Sequence of Activities:

#### *Part 1 (40 minutes)*

- As a warm-up, adapt the group game ‘MooGunghwa is in full bloom’.

[The MooGunghwa is the national flower of Korea and the game 'MooGunghwa is in full bloom' is very popular among Korean children. The children can choose one tagger. the tagger stands at the front; without looking at the rest of the children, the tagger says, " MooGunghwa is in full bloom", and then turns to see the class. While the tagger says " MooGunghwa is in full bloom" without seeing the rest of the children, the children walk towards the tagger; if one of them can touch the tagger, they will win, but, if the tagger sees a child after speaking, the child should stand by the tagger until the rest of children rescue the child]

- Sit the children down and tell the story of The Shepherd Boy and the Wolf.
- Ask the children how the villagers feel, why the boy tells a lie and whether he is a good boy in the village.
- Organise the children into a circle and let them make a still image showing how the villagers feel when they realise the boy has told a lie. At the centre of the circle there is a puppet which represents the shepherd boy. The children can make the puppet's facial expression with stickers as a reaction to the villagers' still image.
- Ask the children what would happen if the shepherd boy was one of their classmates, and how this would make them feel. Ask the children what they would like to ask the boy if they had the opportunity to talk with him. Perform hot-seating with the puppet; the puppet is the boy in this moment.
- Ask them whether we can help him. If the boy were to become a good classmate, how would they feel? Let the children make a still image about how they would react if the boy became a good classmate. The children

can make the puppet's facial expression with stickers according to the children's still image.

### *Part 2 (40 minutes)*

- Sit the children down and ask about a shepherd boy's typical day. Create the story together. Remind the group that the boy is always with a flock of sheep and needs to take good care of them, just like they do with their mother, father or other family members.
- Ask them how their family members take care of each other. Remind them there are many different types of families (e.g. a single parent family, a multicultural family). Introduce the children to different forms of families and various roles of family members.
- Make mini masks of different family members.

### *Part 3 (40 minutes)*

- Walk like they are on a street, in a market, in a school in Korea.
- Talk about Korea with pictures. Simple knowledge about Korea can be transferred in this moment, such as the national flag, the national flower and the national song.
- After reminding the class that Korea is a community, ask the students which type of people can be welcomed into the Korean community.
- Lastly, talk about what we have done and what a community is. Let the students draw a good community member.



## Appendix 2: The scheme of the workshop

The workshop was basically organised into a total of seven sessions. These seven sessions were conducted over three visits. Sessions 1&2 (the first visit) were conducted in a day, with the small topic 'class community'. The second visit was for the topic 'family community', through sessions 3, 4 &5. Session 6&7 (the third visit) were conducted in a day with the topic 'Korean community'. A session was 40 minutes and each visit had a week gap in between. However, with class A2 it was only possible to have 6 sessions. Thus, the sessions for class A-2 were slightly modified. Sessions 3&4 were conducted on the second visit for the topic 'family community'. The topic of sessions 5&6 for class A-2 was 'Korean community'.

### Appendix 2.1. The first visit for classes A-1, A-2, B-1, B-2 and B-3

#### *Session 1 [session topic: the community]*

- Activity 1(1-1): Gang Gang Su Lae (traditional Korean dance) [5 minutes]-Everyone makes a big circle and dances together as the warm-up activity. Then, emphasise that we all danced together in a community. Try to bring the students' interest.
- Activity 2 (1-2): Telling the story, Heungbu and Nolbu [5 minutes]-Heungbu and Nolbu are brothers but they have completely different characteristics. Since Heungbu was young he performed many commendable actions, but Nolbu was mean.

- Activity 3(1-3): Story Circle [10 minutes]- one or several students act in the centre of a big circle according to the teacher's narrative. Normally the teacher tries to give the chance to every student equally.
- Activity 4 (1-4): Hot seating of Nolbu [10 minutes]- After reminding the group of Nolbu's mischievous behaviour in the story, the students have a chance to meet Nolbu and ask questions to the character. The teacher plays the role of Nolbu.
- Activity 5 (1-5): Still image [10 minutes]- After talking about what would happen if Nolbu was in our class and how the students would feel about this, imagine Nolbu is in the centre. The teacher puts Nolbu's clothes on a chair, and then allows the students to imagine that this is Nolbu. The students then express their feelings to Nolbu as a still image. Then let the students express their feelings if Nolbu has changed his attitude.

## *Session 2 [session topic: the class community]*

- Activity 1 (2-1): Introducing ourselves [10 minutes]- After remembering what we did in the first session, refer to what is written in the textbook about how to clearly introduce yourself in front of the class. Then introduce each other in front of the class community. (\* sessions 1&2 conducted on the same day, so warm-up activity was not included at the beginning of session 2)
- Activity 2 (2-2): The way to school [20 minutes]- The group of students imagine and express the way to school with the teacher's narration. In an

imaginary condition, they get up and get ready to go to school. They also walk and see the traffic signs on the way to school. While the teacher provides the narration, show the traffic signs at the same time. After the activity the teacher again explains the meanings of each traffic sign.

- Activity 2 (2-3): At a school [10 minutes] - Still in the imaginary condition. The teacher is narrating an imaginary journey around many places in the school. While the narration is taking place, frequently ask the students how they should behave in each part of the school. The students physically and verbally express together how they behave at school with the teacher's narration.

## **Appendix 2.2. The second visit for classes A-1, B-1, B-2 and B-3**

### *Session 3 [session topic: the family community]*

- Activity 1 (3-1): Stop just like that (a popular Korean game) [10 minutes]- everyone plays to the song. The lyrics are as follows: 'Dance joyfully and then stop!, Don't laugh, don't cry, don't be angry, and don't move!' For the next round, the teacher changes the lyrics slightly; , to 'dance like mom, dad or baby! ', for instance.
- Activity 2 (3-2): Telling the rest of the story [5 minutes]- While the teacher tells the story, the students listen. (Story line: Heungbu and Nolbu grow up and come to be adults. They are married and Heungbe comes to

have many children, but they live together with their father because this was the tradition of Korea.)

- Activity 3 (3-3): Introducing many different types of family [5 minutes]- After reminding the class that the characters Heungbu and Nolbu are brothers, show them pictures of many different types of family. Then let them know how to call each other. Students listen to the explanations and react to the questions (\* normally people do not call each other by their names in a Korean family.)
- Activity 4 (3-4): Hot seating of Nolbu [10 minutes]- In the story, Nolbu's and Heungbu's father passes away and Nolbu tries to kick out his younger brother Heungbu and his family, so that he may take all of their father's property. Have a time to meet the character Nolbu. The students can ask some questions or persuade Nolbu not to kick Heungbu out.
- Activity 5 (3-5): Explaining how we can help our family members [10 minutes]- After meeting Nolbu, remind the students that Nolbu does not want to help his family members. Then talk about whether we have helped our own family, how we can help them and why Nolbu should help his brother, Heungbu.

#### *Session 4 [session topic: the family community]*

- Activity 1 (4-1): What made you come to my home? (a popular Korean game) [10 minutes]- Divide the class into two teams and let them decide

the name of their team. They name their team as one family member, such as team Mum or Dad. Enjoy the team game.

- Activity 2 (4-2): Showing teachers' performance scene [10 minutes]- The teacher shows a short performance scene with the assistant teacher. The performance is about the conversation between a villager and Nolbu. Nolbu comes to know that Heungbu was lucky enough to get treasure from a magic seed, which a swallow brought him in the spring because he treated the swallow's injured leg during the previous winter. Next, the villager explains to Nolbu what kind of flowers we can see in spring in Korea, because Nolbu has not noticed the spring is coming. Finally, Nolbu states that he is going to go to Heungbu's house to take some of his brother's treasure.
- Activity 3 (4-3): Writing a letter to Nolbu [20 minutes]- the students write a letter together to Nolbu with the villager to advise him what to do.

### *Session 5 [session topic: the family community]*

- Activity 1 (5-1): Delivering the letter to Nolbu [5 minutes]- Discuss how to deliver the letter to Nolbu. Then deliver it to him. The teacher reads the letter as Nolbu. Nolbu, however, will not relent upon going to Heungbu's house to steal some treasure from him.
- Activity 2 (5-2): Word carpet [10 minutes] - The students imagine what kinds of treasures exist in Heungbu's house. Then write them one by one

on individual pieces of paper. The papers are categorised and presented in the centre of the big circle.

- Activity 2 (5-3): Playing in role [20 minutes]-A group of students play Heungbu's children and the teacher plays Nolbu. While Nolbu is in Heungbu's house, Heungbu's children see their uncle and talk with him. Nolbu lets them count how many treasures they have, letting them practice simple addition and subtraction. Finally Nolbu takes some treasure from them.
- Activity 3 (5-4): Telling the rest of the story [5 minutes] - While a teacher tells the story students listen to it. (Story line: at the end of the story Nolbu regrets his greedy behaviour and promises not to act like that anymore.)

## **Appendix 2.3. The second visit for the class A-2**

### *Session 3 [session topic: the family community]*

- Activity 1 (3-1 for A-2): Stop just like that (a popular Korean game) [10 minutes]- everyone plays to the song. The lyrics are as follows. 'Dance joyfully and then stop!, Don't laugh, don't cry, don't be angry, and don't move!' For the next round, the teacher change the lyrics slightly, to 'dance like mom!', for instance.
- Activity 2 (3-2 for A-2): Telling the rest of the story [5 minutes]- While the teacher tells the story, the students listen to it. (Story line: Heungbu

and Nolbu grow up and come to be adults. They are married and Heungbe comes to have many children, but they live together with their father because this was the tradition of Korea.)

- Activity 3 (3-3 for A-2): Introducing many different types of family [10 minutes]- After reminding that the characters Heungbu and Nolbu are brothers, show them pictures of many different types of family. Then let them know how to call each other. (\* normally people do not call each other by their names in a Korean family.)
- Activity 4 (3-4 for A-2): Explain how we can help our family members [15 minutes]- Talk about whether we have helped our family, how we can help them and why Nolbu should help his brother Heungbu.

#### *Session 4 [session topic: the family community]*

- Activity 1 (4-1 for A-2): Showing teachers' performance scene [10 minutes]- The teacher shows a short performance scene with the assistant teacher. The performance scene is about the conversation between a villager and Nolbu. Nolbu comes to know that Heungbu was lucky enough to get treasure from a magic seed, which a swallow brought him in the spring because he treated the swallow's injured leg during the previous winter. Next, the villager explains to Nolbu what kinds of flowers we can see in spring in Korea, because Nolbu has not noticed that spring is coming. Finally, Nolbu states that he is going to go to Heungbu's house to take some of his brother's treasure.

- Activity 2 (4-2 for A-2): Writing a letter to Nolbu [5 minutes]- the students write a letter together to Nolbu with the villager to advise him what to do.
- Activity 3 (4-3 for A-2): Delivering the letter to Nolbu [3 minutes]- Discuss how to deliver the letter to Nolbu. Then deliver it to him. The teacher reads the letter as Nolbu. Nolbu, however, will not relent upon going to Heungbu's house to steal some treasure from him.
- Activity 4 (4-4 for A-2): Word carpet [10 minutes] - The students imagine what kinds of treasures exist in Heungbu's house. Then write them one by one on individual pieces of paper. The papers are categorised and presented in the centre of the big circle.
- Activity 5 (4-5 for A-2): Playing in role [10 minutes]-A group of students play Heungbu's children and the teacher plays Nolbu. While Nolbu is in Heungbu's house, Heungbu's children see their uncle and talk with him. Nolbu lets them count how many treasures they have, letting them practice simple addition and subtraction. Finally Nolbu takes the some treasure from them.
- Activity 5 (4-5 for A-2): Telling the rest of the story [2 minutes] - While a teacher tells the story students listen to it. (Story line: at the end of the story Nolbu regrets his greedy behaviour and promise not to act like that anymore.)



## Appendix 2.4. The third visit for the classes A-1, B-1, B-2 and B-3

### *Session 6 [session topic: the national community, Korea]*

- Activity 1 (6-1): the game 'what can you see in Korea?' [10 minutes]-  
The teacher shows the class several pictures of landmarks, asking the group to guess whether we can see each of these in Korea today.
- Activity 2 (6-2): Symbols of Korea [10 minutes]- learning the symbols of Korea; the national flag, song and flower (etc). The group must be able to give this information to Nolbu, who is coming to the present from the story.
- Activity 3 (6-3): Teaching Nolbu the symbols of Korea, as well as the rules that we must follow both at school and at home [10 minutes]- The students teach Nolbu this. The teacher plays Nolbu.
- Activity 4 (6-4): Traditional games [10 minutes]- Nolbu says thank you to the students for informing him about modern Korea, and then teaches the students how to play some traditional games.

### *Session 7 [session topic: the community]*

- Activity 1 (7-1): Remind the class what we did during the previous workshop [5 minutes]
- Activity 2 (7-2): Jenga game [10 minutes]- At the top of the jenga tower place a small flag, on which is written the word 'community', and then

show what happens if blocks are removed from the bottom of the jenga tower (the community).

- Activity 3 (7-3): The community house building [20 minutes]- Each student acts out one of the construction materials for a building. The teacher narrates while, at the same time, building the community house with the student-ingredients. There is a dangerous situation such as an earthquake. Ask the students how we overcome this crisis and what the role of each ingredient is for constructing and maintaining the stability of the community house.
- Activity 4 (7-4): Talk about what makes a happy class, family and Korean community [5 minutes].

## **Appendix 2.5. The third visit for the class A-2**

### *Session 5&6 [session topic: the national community, Korea]*

- Activity 1 (5-1 for A-2): Guard game [2 minutes]- a student covers his or her eyes and sits on a chair, which is in the centre of a big circle. Under the chair there is a mystery box. The student's task is to guard the mystery box while other students' try to take it.
- Activity 2 (5-2 for A-2): Open the mystery box [3 minutes]- Eventually, the class opens the mystery box together. Inside the box there is a letter to the secret agents (class A-2). They are informed that there is an 'unhappy community' virus in the world. Because of the virus, every community in

the world feels unhappy. The task of the secret agents (class A-2) is to complete three missions to get rid of the 'unhappy community' virus.

- Activity 3 (5-3 for A-2): Accomplishing the missions [20 minutes]- The missions are 'singing the national song of Korea together', 'drawing the national flag of Korea' and 'bringing the national flower to life'. Divide the students into three small groups. Each group completes one mission. While a group is devising the way to accomplish their mission, the other two groups portray an unhappy class and family community. When the group accomplishes their mission, the two groups become a happy class and family community.
- Activity 4 (5-4 for A-2): Traditional games [10 minutes]- To celebrate the completion of their missions, the class enjoy traditional games together.
- Activity 4 (5-5 for A-2): Teacher in role [5 minutes] - The students meet a lady from the UK. Their task is to describe Korea to the lady, who does not know the country well. The teacher is in role as the lady.

## Appendix 3: School teacher questionnaire

### Part 1: About personal details and teaching career

1-1) please mark your sex and age. male / female age: \_\_\_\_\_

1-2) How many years have you taught primary students? ( ) years

1-3) In 2011 and 2012 which year were you in charge of? If you were not in charge of a year group, please leave a blank space

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
In 2011						
In 2012						

### Part 2: About the new national curriculum (2009 national curriculum)

Strongly disagree

Disagree

Neither agree nor disagree

Agree

Strongly agree

2-1) I think the new NC (2009 NC) is a more creative and learner-driven curriculum than the previous curricula.

2-2) I actually feel there is no difference between the new NC (2009 NC) and the previous.

2-3) Through

Creative-Experience Activities (CEA) in the new NC (2009 NC), primary students can possibly come to enjoy more diverse activities at school than before.					
2-4) the new NC (2009 NC) contributes to a reduction in students' study burden.					
2-5) Under the new NC (2009 NC), the expansion of individual schools' autonomy will ultimately bring about an extended class time for certain subjects which are regarded as important in Korea, such as Korean, English and Mathematics.					
2-6) An intensive course completion system (ICCS) is not suitable for primary students. Therefore, I					

think it is necessary to have some actions or follow-up measures at schools to supplement the weaker points of ICCS.					
2-7) Please write freely about your personal opinions of the new NC (2009 NC).					
<b>Part 3: About educational philosophy and pedagogy</b>	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
3-1) I always try to follow the main direction of the national curriculum, which is announced by the Ministry of Education, when I teach.					
3-2) I regard it to be important whether students enjoy my class when I teach.					
3-3) For me, an 'enjoyable class' is the antonym of an 'effective class'.					
3-4) I think					

delivering a relatively large amount of knowledge is important to make class time effective.					
3-5) If I have to make a choice between 'enjoyable class making' and 'effective class making', I would like to choose 'effective class making'.					
3-6) Please describe what an 'enjoyable class' and an 'effective class' are for you, in detail.					
<b>Part 4: About adopting drama for teaching</b>	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
4-1) I think adopting drama for the primary curriculum is beneficial.					
4-2) I think adopting drama requires more class time than the traditional way of teaching.					
4-3) I think drama					





## Appendix 4: Head teacher questionnaire

<b>Part 1: About personal details and career</b>					
1-1) In which primary school are you working now? _____ Primary School					
1-2) How many years have you worked as a head teacher? _____ Years					
<b>Part 2: About adopting drama and story for teaching</b>	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
* Please mark what you think.					
2-1) I think if school teachers teach with drama and story, it will be beneficial for students.					
2-2) I think if school teachers teach with drama and story, it will be a way to contribute towards making an 'enjoyable class'.					
2-3) I think if school teachers teach with drama and story, it will be a way to inspire students' learning.					

2-4) I am ready to help class teachers if they want to practice drama and story for the curriculum.					
2-5) I think drama can be more actively applied particularly in the new NC (2009 NC).					
2-6) I think there are realistic difficulties in adopting drama for school teachers.					
2-7) If you can imagine some difficulties with adopting drama for the primary curriculum, please describe them in detail.					
2-8) Have you observed or tried adopting drama for a class? If you say 'yes', please describe your experience in detail.					
2-9) As you well know there are some integrated subjects in the year 1 and 2 curriculum, such as Intelligent life, The Pleasant Life, and The Disciplined Life. What do you think about teaching these integrated subjects through drama?					

2-10) If you have any opinions about adopting drama for the new NC, please describe them in detail.
2-11) What do you think is needed to make an enjoyable and inspiring curriculum for primary students?
2-12) What is your school doing (or going to do) to make a specialised school curriculum?
2-13) Please describe freely any thoughts you have about drama for the curriculum, the new NC (2009 NC) or your own school curriculum etc.

## Appendix 5: Class teacher questionnaire

<b>Part 1: About personal details and teaching career</b>					
1-1) Please write where you are working and which class you are in charge of. _____ Primary school _____ class					
<b>Part 2: About the workshop</b>	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
2-1) I think this workshop well reflects the selective contents of the year one curriculum.					
2-2) I think the students in my class have learned the selective contents of the year one curriculum through the workshop.					
2-3) I think the students in my class have learned about family, class, school and Korea communities through this workshop.					

2-4) I think the workshop was enjoyable for the students.					
2-5) I think the workshop was educational.					
2-6) If it is possible I hope to partly or totally adopt drama and story for my teaching.					

## Appendix 6: The picture of the flower 'milk vetch'



## Appendix 7: The chronology of research project

Date	Target	Research Method	Duration
2/4/2012	The workshop-participant-teachers (B-1, B-2, B-3)	class teacher interview 1	30 minutes (each)
3/4/2012	The workshop-participant-teachers (A-1, A-2)	class teacher interview 1	30 minutes (each)
9/4/2012	The class B-1	Workshop I (session 1&2)	80 minutes
	The workshop-participant-teacher of the class B-1	Observation by B-1 class teacher 1	80 minutes
	Assistant teacher 1	Observation by assistant teacher 1	80 minutes
	The workshop-participant-students of the class B-1	student interview1	15 minutes
	The workshop-participant-students of the class B-1	student checklist1	5 minutes
	Assistant teacher 1	critical friend's interview1	20 minutes
	Researcher	field notes I -1	40 minutes
	The workshop-participant-students of the class B-1	the children's drawing, letters, and written comments1	During sessions
	The workshop-participant-teacher	class teacher interview2 (by telephone)	12 minutes

	of the class B-1		
	The questionnaire-participant-teachers of School B	school teacher questionnaire	Total 60 minutes
10/4/2012	The classes of A-1 and A-2	Workshop I (session 1&2)	80 minutes (each)
	The workshop-participant-teachers of the classes A-1 and A-2	Observation by A-1, A-2 class teacher 1	80 minutes (each)
	Assistant teacher 2	Observation by assistant teacher 2	80 minutes (each)
	The workshop-participant-students of the classes A-1 and A-2	student interview1	10 minutes (each)
	The workshop-participant-students of the classes A-1 and A-2	student checklist1	5 minutes (each)
	Assistant teacher 2	critical friend's interview1	10 minutes
	Researcher	field notes I -1	60 minutes
	The workshop-participant-students of the classes A-1 and A-2	the children's drawing, letters, and written comments1	During sessions
	The workshop-participant-teachers	class teacher interview2	15 minutes



	of the classes A-1 and A-2		(each)
	The questionnaire-participant-teachers of School A	school teacher questionnaire	Total 100 minutes
12/4/2012	The classes of B-2 and B-3	Workshop I (session 1&2)	80 minutes (each)
	The workshop-participant-teachers of the classes B-2 and B-3	Observation by B-2, B-3 class teacher 1	80 minutes (each)
	Assistant teacher 3	Observation by assistant teacher3	80 minutes (each)
	The workshop-participant-students of the classes B-2 and B-3	student interview1	10 minutes (each)
	The workshop-participant-students of the classes B-2 and B-3	student checklist1	5 minutes (each)
	Assistant teacher 3	critical friend's interview1	15 minutes
	Researcher	field notes I -1	60 minutes
	The workshop-participant-students of the classes B-2 and B-3	the children's drawing, letters, and written comments1	During sessions
	The workshop-	class teacher interview2 (by	10

	participant-teachers of the classes B-2 and B-3	telephone)	minutes (each)
16/4/2012	The class B-2	Workshop II(session 3,4&5)	120 minutes
	The workshop-participant-teacher of the class B-2	Observation by B-2 class teacher 2	120 minutes
	Assistant teacher 3	Observation by assistant teacher 3	120 minutes
	The workshop-participant-students of the class B-2	student interview2	10 minutes
	The workshop-participant-students of the class B-2	student checklist2	5 minutes
	Assistant teacher 3	critical friend's interview2	15 minutes
	Researcher	field notes I -2	60 minutes
	The workshop-participant-students of the class B-2	the children's drawing, letters, and written comments2	During sessions
	The workshop-participant-teacher of the class B-2	class teacher interview3 (by telephone)	20 minutes
17/4/2012	The class A-1	Workshop II(session 3,4&5)	120 minutes
	The workshop-participant-teacher of the class A-1	Observation by A-1 class teacher 2	120 minutes
	Assistant teacher 2	Observation by assistant teacher 2	120

			minutes
	The workshop-participant-students of the class A-1	student interview <sup>2</sup>	15 minutes
	The workshop-participant-students of the class A-1	student checklist <sup>2</sup>	5 minutes
	Assistant teacher 2	critical friend's interview <sup>2</sup>	10 minutes
	Researcher	field notes I -2	65 minutes
	The workshop-participant-students of the class A-1	the children's drawing, letters, and written comments <sup>2</sup>	During sessions
	The workshop-participant-teacher of the class A-1	class teacher interview <sup>3</sup> (by telephone)	5 minutes
18/4/2012	The class B-1	Workshop II(session 3,4&5)	120 minutes
	The workshop-participant-teacher of the class B-1	Observation by B-1 class teacher 2	120 minutes
	Assistant teacher 1	Observation by assistant teacher 2	120 minutes
	The workshop-participant-students of the class B-1	student interview <sup>2</sup>	20 minutes
	The workshop-participant-students of the class B-1	student checklist <sup>2</sup>	5 minutes
	Assistant teacher 1	critical friend's interview <sup>2</sup>	30 minutes

	Researcher	field notes I -2	45 minutes
	The workshop-participant-students of the class B-1	the children's drawing, letters, and written comments <sup>2</sup>	During sessions
	The workshop-participant-teacher of the class B-1	class teacher interview <sup>3</sup> (by telephone)	20 minutes
19/4/2012	The class B-3	Workshop II (session 3,4&5)	120 minutes
	The workshop-participant-teacher of the class B-3	Observation by B-3 class teacher 2	120 minutes
	Assistant teacher 3	Observation by assistant teacher 2	120 minutes
	The workshop-participant-students of the class B-3	student interview <sup>2</sup>	15 minutes
	The workshop-participant-students of the class B-3	student checklist <sup>2</sup>	5 minutes
	Assistant teacher 3	critical friend's interview <sup>2</sup>	15 minutes
	Researcher	field notes I -2	50 minutes
	The workshop-participant-students of the class B-3	the children's drawing, letters, and written comments <sup>2</sup>	During sessions
	The workshop-participant-teacher of the class B-3	class teacher interview <sup>3</sup> (by telephone)	10 minutes

23/4/2012	The class B-1	Workshop III(session 6&7)	80 minutes
	The workshop-participant-teacher of the class B-1	Observation by B-1 class teacher 3	80 minutes
	Assistant teacher 1	Observation by assistant teacher 3	80 minutes
	The workshop-participant-students of the class B-1	student interview3	15 minutes
	The workshop-participant-students of the class B-1	student checklist3	10 minutes
	Assistant teacher 1	critical friend's interview3	20 minutes
	Researcher	field notes I -3	50 minutes
	The workshop-participant-students of the class B-1	the children's drawing, letters, and written comments3	During sessions
	The workshop-participant-teacher of the class B-1	class teacher interview 4	20 minutes
	The workshop-participant-teacher of the class B-1	Class teacher questionnaire	5 minutes
24/4/2012	The class A-1	Workshop III(session 6&7)	80minutes
	The workshop-participant-teacher of the class A-1	Observation by A-1 class teacher 3	80 minutes
	Assistant teacher 2	Observation by assistant teacher 3	80

			minutes
	The workshop-participant-students of the class A-1	student interview <sup>3</sup>	15 minutes
	The workshop-participant-students of the class A-1	student checklist <sup>3</sup>	10 minutes
	Assistant teacher 2	critical friend's interview <sup>3</sup>	20 minutes
	Researcher	field notes I -3	60 minutes
	The workshop-participant-students of the class A-1	the children's drawing, letters, and written comments <sup>3</sup>	During sessions
	The workshop-participant-teacher of the class A-1	class teacher interview 4	15 minutes
	The workshop-participant-teacher of the class A-1	Class teacher questionnaire	5 minutes
24/4/2012	The class A-2	Workshop II(session 3&4)	80 minutes
	The workshop-participant-teacher of the class A-2	Observation by A-2 class teacher 2	80 minutes
	Assistant teacher 2	Observation by assistant teacher 2	80 minutes
	The workshop-participant-students of the class A-2	student interview <sup>2</sup>	10 minutes
	The workshop-participant-students	student checklist <sup>2</sup>	5 minutes

	of the class A-2		
	Assistant teacher 2	critical friend's interview <sup>2</sup>	10 minutes
	Researcher	field notes I -2	40 minutes
	The workshop-participant-students of the class A-2	the children's drawing, letters, and written comments <sup>2</sup>	During sessions
	The workshop-participant-teacher of the class A-2	class teacher interview 3	10 minutes
25/4/2012	The classes B-2 and B-3	Workshop III(session 6&7)	80 minutes ( Each)
	The workshop-participant-teachers of the classes B-2 and B-3	Observation by B-2, B-3 class teacher 3	80 minutes
	Assistant teacher 3	Observation by assistant teacher 3	80 minutes ( Each)
	The workshop-participant-students of the classes B-2 and B-3	student interview <sup>3</sup>	15 minutes ( Each)
	The workshop-participant-students of the classes B-2 and B-3	student checklist <sup>3</sup>	10 minutes ( Each)
	Assistant teacher 3	critical friend's interview <sup>3</sup>	40 minutes

	Researcher	field notes I -3	110 minutes
	The workshop-participant-students of the classes B-2 and B-3	the children's drawing, letters, and written comments <sup>2</sup>	During sessions
	The workshop-participant-teachers of the classes B-2 and B-3	class teacher interview 4	10 minutes (each)
	The workshop-participant-teachers of the classes B-2 and B-3	Class teacher questionnaire	5 minutes ( Each)
27/4/2012	The class A-2	Workshop III(session 5&6)	80minutes
	The workshop-participant-teacher of the class A-2	Observation by A-2 class teacher 3	80 minutes
	Assistant teacher 2	Observation by assistant teacher 3	80 minutes
	The workshop-participant-students of the class A-2	student interview <sup>3</sup>	20 minutes
	The workshop-participant-students of the class A-2	student checklist <sup>3</sup>	10 minutes
	Assistant teacher 2	critical friend's interview <sup>3</sup>	25 minutes
	Researcher	field notes I -3	100 minutes
	The workshop-	the children's drawing, letters, and	During



	participant-students of the class A-2	written comments <sup>3</sup>	sessions
	The workshop-participant-teacher of the class A-2	class teacher interview 4	20 minutes
	The workshop-participant-teacher of the class A-2	Class teacher questionnaire	5 minutes
11/5/2012	Critical friend (A school teacher who had experience to adopt drama for teaching )	Critical friend's observation 4	240 minutes
	Critical friend (A school teacher who had experience to adopt drama for teaching )	Critical friend's interview	30 minutes
23/7/2012	Researcher	Observation as a researcher + Field note II	10 days
20/9/2012	Head teachers of the school A and B	Head teacher email questionnaire	

\*(A-1): school A year 1 class 1, (A-2): school A year 1 class 2, (B-1): school B year 1 class 1, (B-2): school B year 1 class 2, (B-3): school B year 1 class 3.

\* (The workshop-participant-students): students who participated in the workshop, (the workshop-participant-teacher): A class teacher who participated in the workshop, (the questionnaire-participant-teachers): Teachers who participated in school teacher questionnaire.