The place of educational drama in workplace and vocational training

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Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma by any educational institution and, to the best of my knowledge and belief, it contains no material previously written or published, except where due reference is made in the text of the thesis.

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ABSTRACT

This project had a number of main foci. The first was to introduce workplace and vocational trainers to educational drama methods currently being used in school based education. The second was to identify the strengths and limitations of the application of these strategies in a variety of training contexts. The third was to compare these outcomes with those of quasi-dramatic techniques (such as role play and simulation) already being employed in training programs. The final focus was to establish the possible place of educational drama in training programs of the future.

A review of the literature of vocational and workplace training indicated the need for radically new approaches to training methods. The review also identified the importance of the development of "soft" skills as outcomes of contemporary training programs. These skills are defined as communication skills, team building skills, interpersonal skills, conceptual and analytical ability and individual or self understanding. Educational drama has been largely unexplored as a methodology in training programs. The literature of educational drama indicated that drama methodologies have the capacity to develop competencies, particularly in the area of these soft skills. The project was predicated on the belief that drama has the potential to provide new types of learning experiences for participants in workplace and vocational training and consequently new learning outcomes.

The project's implementation involved the design and delivery of a four-day training workshop for ten vocational and workplace trainers who volunteered to participate. The trainers were then required to select and trial drama methods that were appropriate in their particular workplace training programs and to reflect on the learning outcomes that were achieved by participants. The project was implemented over a period of five months during which the trainers met on a regular basis to discuss the project and the problems and successes that they were each experiencing.

The project utilised a qualitative research approach that provided detailed description of enacted educational drama strategies in a range of training contexts. It was crucial that these descriptions were able to be interpreted in the context of the particular training program in which they were employed, with knowledge of the trainer

delivering the program in terms of the trainers' personal capabilities, commitment, resistance, adventurousness and understanding of educational drama.

The qualitative approach included anecdote and description, and data collection involved group and individual interviews, observation of educational drama strategies being implemented in the workplace and the trainers' reflective journals.

The analysis of data followed the techniques described by Strauss and Corbin (1990). It was interpretative in nature and involved the coding of data, and the development of a "paradigm model" as a framework for the subsequent discussion of the outcomes identified by the trainers involved in the project.

The learning outcomes for participants in the workplace training programs where these drama methods were employed were identified through the triangulation of the data collected from the sources referred to above. These learning outcomes were compared with those of traditional role play and simulation. Results showed that educational drama has greater potential to achieve required training outcomes, particularly in the area of soft skills, than those quasi-dramatic methods currently being employed.

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BACKGROUND TO THE STUDY

1.1 Drama and learning

> *In an era when self-development, consciousness-raising and the worth of the individual are valued, it is surprising that drama has not been acknowledged more forcefully as a core learning medium in all educational contexts.* (Arnold, 1991, p. 13)

Those involved in educational drama have long advocated the power of drama as a learning medium in educational contexts. It has been claimed that involvement in drama develops understanding of self and of other people (Bowskill, 1974; Wagner, 1976) and of situations (Bolton, 1979). It has been claimed also that drama develops communication skills (Morgan & Saxton, 1987), self confidence (Willis, 1990), problem solving ability (O'Neill & Lambert, 1982) and empathy (Way, 1967).

However, exploration of the effectiveness of educational drama as a teaching methodology has occurred mainly within the relatively closed boundaries of educational institutions such as schools, colleges and universities. Little investigation of the learning that is possible through educational drama has occurred in workplace and vocational training contexts. This study, therefore, sought to extend the boundaries of exploration and examine the learning that was possible through the use of educational drama in workplace training and vocational education.

Strategies such as role play and simulation, which are drawn from the art form of drama, currently are being used in workplace and vocational training programs around Australia. Cacioppe, Warren-Langford and Bell (1992) report that 45 per cent of organisations use role plays in training. Another research project (Smigiel, 1993) also found that techniques such as role play were being used in training programs. However, trainers were not getting the most out of these dramatic

methods because they lacked understanding about educational drama and the learning possibilities in training settings.

The 1993 project raised the question of how to introduce the theory and practice of educational drama to workplace and vocational trainers and established the need to identify the learning outcomes that were possible through the use of educational drama strategies in workplace and vocational training contexts.

The findings of the research project (Smigiel, 1993) which will be discussed in greater detail in chapter 2, also suggested that educational drama could contribute to the development of skills required by workers in the current industrial, political and economic context. At the same time, national government agendas for training required skills that would increase Australia's ability to compete in the international marketplace. The required training outcomes are identified in section 1.5 of this chapter. The international and national contexts of the study are described in sections 1.2 to 1.4.

1.2 International and national training imperatives

The world-wide focus on training and development, as a means of securing economic success within international markets, also has been an important consideration in Australia in the last few years. As indicated by Gonczi and Hager (1993, p. 27):

> The process of structural change is a phenomenon common to most OECD countries. As has been pointed out in a recent report of a government overseas mission (COSTAC, 1990) the need to improve workplace skills is recognised in even the most highly successful economies. Thus Germany, the USA, Canada, the UK and Sweden have all recently initiated improvement in their vocational education and training systems as a major strategy for increasing their competitiveness.

Australia is operating within a global market economy and this has implications for all businesses and for all employees. Competition is generated not only from within Australia but also from external sources. Economic imperatives demand skill levels that enable competition on an international level:

> For workers, it simply means that their competition is the world. It will not be good enough to be the best in Melbourne or indeed Australia. Workers will have to be world class, for a global corporation will seek out the most effective place in the world to perform a task. (Elix, 1995, p. 38)

The last ten years has seen a growing awareness in Australia of the importance of increased knowledge of and participation in international markets. In response to wide-spread concern about the performance of the Australian economy, the Commonwealth of Australia in 1986 sponsored a trade mission to Europe to learn from other countries which were experiencing and finding solutions to similar problems.

The then Secretary of the Australian Council of Trade Unions (ACTU), Mr Bill Kelty, made the following comment as an introduction to the trade mission report recommendations:

> We are about nothing less than the reconstruction of Australia. These are historic times. Our future is increasingly tied to the rest of the world. Many other countries faced with similar challenges are internationalising apace. Understanding and responding to the international pressures is a national requirement... (Department of Trade, 1987, p. iii)

This Department of Trade report emphasised the importance governments throughout Europe placed on education and training. A similar emphasis was advocated as a requirement for economic growth in Australia. This is evidenced in the following comment from the report about successful labour market policies in some European countries:

> The most striking aspect of active labour market policies is the emphasis placed on skill formation, skill enhancement, skill flexibility and overall training. (Department of Trade, 1987, p. 107)

The Honourable John Dawkins, then Commonwealth Minister for Employment, Education and Training, was one of many politicians and academics at the time who stressed the importance of a skilled and trained workforce as the basis from which Australia would be able to compete in the international marketplace. Dawkins asserted:

> The world's most successful economies over the past two decades have given high priority to education, skills and competence at work as vital factors in economic performance, and have supported their skills development policies accordingly. (Dawkins, 1987, p. iii)

The Commonwealth of Australia continued to promote training and development as a means to economic success. It was considered by some influential business leaders, however, that Australia had fallen behind many other countries in the skill acquisition of its workforce. For example, Field argued that:

> As Australia enters the 1990s, it faces serious problems in areas such as trade, foreign debt and balance of payments. Part of the reason for the present state of our economy is that skill formation has been neglected over many years. (Field, 1990, p. 3)

This focus on the importance of skill formation through training and development continued over a period of time. For example, the importance of training was also emphasised several years later, when the President of the Australian Institute of Training and Development wrote:

> There can be no doubt that we are living in a climate of constant change, a climate where the Federal Government, Industry, and Unions are attempting to rationalise the segmentation that has occurred in our country in order to make Australia more competitive and to increase our relevance in the international arena. There is little doubt that one of the strategic tools the government and industry is employing in this process is education and training, both nationally and internationally. (Fennell, 1992, p. 2)

Kenichi Ohmae's (1990) concept of the "borderless world" and its ramifications for the continually changing environment of international trade further emphasised the importance of international competitiveness. The implications of the borderless world, of which Australia was necessarily a part, were interlinked economies across national borders, the need to operate and compete within global markets, the requirement for "high order deal making skills" (McLean, 1995, p. 25) and the need for highly skilled workers.

More recently, Reich (as cited in Sturgess, 1995) made the following forecast which emphasised the importance of a skilled workforce for any nation wishing to operate in global markets:

> We are living through a transformation that will rearrange the politics and economics of the coming century. There will be no national products or technologies, no national corporations, no national industries. There will be no national economies, at least as we have come to understand that concept. All that will remain rooted within national borders are the people who comprise a nation. Each nation's primary assets will be its citizens' skills and insights. (Reich, cited in Sturgess, 1995, p. 27)

1.3 Changes to training and development in Australia

As a response to the international imperative for a highly skilled workforce, the Commonwealth published "Skills for Australia" (1987). This report advocated changes to the vocational education and training systems in Australia to produce a more skilled workforce. In this document the importance of education and training was emphasised in the following way:

> Education and training will play a vital role in productivity and performance, directly conditioning the quality, depth and flexibility of our labour force skills. (Dawkins, 1987, p. 4)

At this time Dawkins also introduced the concept of the "clever country" (1988, p. 5) which embraced the importance of training and development as a means of developing a skilled workforce.

The development of a clever country required innovation in training techniques. It was perceived that training in the past had not produced the outcomes necessary for successful international competitiveness. New "quality" and "depth" in the skills of the workforce was required and many traditional methods of training were no longer relevant.

One of the measures introduced by the Commonwealth to encourage training for Australia's workforce was the introduction of the Training Guarantee Act in 1990 which made training a compulsory activity for organisations in Australia. However, the act of making training compulsory does not necessarily guarantee improvement or innovation appropriate to the demands and new context. In addition to legislation and to the various training frameworks there needed to be changes to training outcomes, and these could only be achieved through changes within training programs.

Dawkins (1987) also promoted the idea of lifelong learning, which emphasised the need for individuals to take control of their learning and ensure that personal needs, as well as those of corporations and government, were met. In "Skills for Australia" (Dawkins, 1987) argued that:

> The Commonwealth Government is determined that our education and training systems will play an active role in the process of economic adjustment which faces Australia, and in contributing to living standards. The necessary improvements in the national skills base will require action on a number of fronts. (Dawkins, 1987, p. 6)

This report stated that for lifelong learning to occur, education in its various forms must be available to all adults. The report recommended that the various educational

institutions aim to break down barriers that currently existed between them. In other words education needed to become a "seamless" component of life.

In the past, it may have been perceived that the various sectors of education operated separately with little dialogue between them. However by the late 1980s economic imperatives and government sponsored reports (for example, Carmichael, 1992a and b; Finn, 1992; Mayer, 1992a and b) were encouraging schools and industry to work closely together in all fields of education and training. In 1988, Dawkins outlined the way in which the Commonwealth of Australia was reconsidering the role of Australian schools in the context of a society which was undergoing rapid social and economic change. He noted that:

> Schools play a critical and central role in the nature of our society and economy. They provide the environment through which the children of Australia pass as they move on to technical and further education, higher education and employment. There is little to be gained from adjustment to the structure of our nation and the way we live and work if the central position of schools is ignored. (Dawkins, 1988, p. 1)

The central role that schools can play in the development of a skilled workforce also has been acknowledged in international contexts. The importance of school curriculum was argued in 1993 by the Deputy Secretary-General of the Organisation for Economic Cooperation and Development (OECD) at the Education Division conference in Paris:

> We believe that the school curriculum represents the heart of the educational reform process, the place where the goals of reforms, the ideas for change are turned into the reality of the learning situation. (Vinde, 1993, p. 2)

1.4 The competency based system of training

In 1989 Commonwealth and State Ministers for vocational education and training made the decision to introduce a competency based system of vocational training in

Australia. This decision firmly placed competency based education on the training agenda.

The greatest impact of competency based training (CBT) has been in the vocational education and training sector where the CBT system has been introduced through the National Training Reform Agenda (NTRA). The introduction of the CBT system in Technical, Adult and Further Education (TAFE) has resulted in the need for specific and generic competencies to be developed in all training courses. As a result of these initiatives most vocational areas have developed their own list of specific competencies.

However, in recent literature there is a focus on the importance of generic and transferable skills as well as those skills that are specific to a particular industry. For example, in 1993 Marginson reported on a study of job advertisements and recruiting practices in which the most important competencies were found to be "oral communication (nominated by 74 per cent of employers), teamwork (73), interpersonal skills (71) and conceptual and analytical ability (66)" (Marginson, 1993, p. 23).

Marginson (1993) asserts that in all sectors of education, attention is moving away from command of knowledge as the primary goal, and towards the development of the skills needed in decision making, problem solving and thinking generally. These skills, it is argued, are most needed for the workforce of the future.

The idea of generic skills (or competencies) has been further developed and put into practice through the introduction of a set of Key Competencies (Mayer, 1992a) as one of the outcomes of post-compulsory education. The Key Competencies were proposed by the Mayer Committee as part of a national project to identify the

employment related learning that young people should gain in the post-compulsory years at school or in training.

Seven Key Competencies were proposed by the committee:

- collecting, analysing and organising information
- communicating ideas and information
- planning and organising activities
- working with others and in teams
- using mathematical ideas and techniques
- solving problems
- using technology.

> These key competencies were determined to be those "that are essential for effective participation in the emerging patterns of work and work organisation across industries and occupations" and "things that enable people to put their general education to work". (Mayer, 1992a, p. i)

The idea that the most important skills are those which are not job specific but are able to be transferred and transported between various forms of employment is supported by all sectors of education and training. For example, Field (1990) refers to these skills as "under the surface skills" and writes:

> Traditional approaches to training have often overemphasised task skills, and either treated "under the surface skills" indirectly or even ignored them all together... (Field, 1990, p. 42)

When considered together, CBT, the Mayer competencies and the work of the NTRA illustrate a shift in perception among the policy makers of the education and training community; a shift which incorporates a change in focus from the need to develop specific skills to the need for more generic skills. This is the shift that Field (1990) advocates as necessary for the skilling of Australia.

These policy directions also suggests a change in training methods from traditional techniques of knowledge transmission which may be no longer relevant to strategies that assist workers to develop generic, transferable skills.

Generic skills are defined commonly as communication skills, team building skills, interpersonal skills, conceptual and analytical ability and individual or self understanding (Marginson, 1993). These skills also have been defined as "soft skills" (Karpin, 1994).

1.5 Soft skills

In 1994 Karpin acknowledged the importance of "soft skills" for leaders of the future:

> It is ironic that skills which ten years ago were regarded as 'soft' - those skills which involve human interrelationships and communication - are among the core skills which commentators and researchers tell us are at the vanguard of successful management practice in Australia and globally.
> (Karpin, 1994, p. 40)

Karpin, in 1995 wrote that he viewed these soft skills as crucial for the future development of Australia. He reported on the gaps to be bridged by the typical management education and training provider in order to compete in global markets and the biggest gap he identified was in the development of soft skills.

The international priority being placed on soft skills, sometimes referred to as "people" skills (Bolton, 1987), is further illustrated by Connole (1993) who writes of the needs of the workforce changing, and reports:

> Claims that multi-skilling, shared responsibility and increased worker autonomy are required to meet these changes has provided a rationale for the renewed interest in interpersonal competencies across a range of industrialised economies. (Connole, 1993, p. 2)

1.5.1 The importance of the individual

Soft skills incorporate the ability to work in groups and in teams, but underlying the movement toward these skills is the importance of the individual in training programs. The report "Training Australians: A Better Way of Working", identifies the importance of considering the needs of the individual:

> The over-riding emphasis on the benefits the company derives from individual development of the employee is highlighted by such company claims as IBM's "people in our company are the most important asset IBM has, bar none," or Coca-Cola's stand that "benefits to the individual mean benefits to the company". (Business Council of Australia, 1990, p. 10)

This same report devotes a chapter to the concept "Develop the individual and you develop the company" and espouses staff development designed to meet the needs of individuals. The report's conclusions indicate a move away from standardised training programs for the whole company and a growing priority of consideration of individual needs in the context of training and development.

A focus on the individual, particularly in regard to interpersonal skills exists both in schooling and in business. There is a movement away from reproducing a strong knowledge base in students and in the workforce and towards producing people who are able to work collaboratively, be goal oriented, and contribute to a changing workplace through knowledge and understanding (Mayer, 1992a, b). A focus on people, their needs and the development of the individual is a trend across all levels of education, as supported by Tennant and Pogson:

> Adult education is certainly a site for self-development, either explicitly or implicitly. Given that there is considerable investment of the self in any learning situation, the learning experience can have an impact on learners' self concept or self esteem, or even their sense of identity. (Tennant & Pogson, 1995, p. 3)

The move toward lifelong learning (Dawkins, 1987) also supports the importance of self development and self understanding, and consideration of individual needs in the design of training programs. The 1993 OECD report reinforces this idea with its comment:

> The OECD notes that debate in recent years has focused on institutions. Now, with the uncertainties of the relationship of education to the economy and society "the focus should rather be on the identification of societies'" needs, the expectations and interests of young people (and more mature students), the needs of enterprises, in other words on people. (OECD, 1993, p. 41)

The rapidly changing work environment and the need for individual workers to be flexible and adaptable has led to a focus on change processes within organisations. However, while supportive workplace teams are advocated as one means of dealing with change it is usually acknowledged (for example, Senge, 1991) that the willingness to change comes from the individual, his or her sense of self worth, and attitude to work.

In summary, training programs that focus on the growth of the individual and that have the capacity to develop attitudes and ways of thinking are therefore relevant and necessary in this economic and political climate.

1.5.2 Communication skills

A soft skill that is increasingly valued in workplace and vocational training contexts is communication. For example, O'Brien contributes to the discussion about workforce and training needs for the future, commenting that:

> The third attribute that twenty-first-century companies will need is conversation. This is the single greatest learning tool in your organisation more important than computers or sophisticated research. (O'Brien, cited in Senge, 1994, p. 14)

The "conversation" referred to is not ordinary or colloquial light chat, but rather the open, honest discussion of real issues, which is only possible between people with good communication skills.

The importance of better communication skills, particularly in the restructured workplace, is evidenced in Moran's comment on communication within the self managing teams that are a feature of some organisations:

> The previously clear line dividing those who work from those who manage is blurring. Today, employees work in self managing teams and are encouraged to participate in decision making processes that rely on good communication skills and problem solving abilities. (Moran, 1994, p. 2)

Another impetus for the development of effective communication skills in the workplace has been the move towards equal opportunity and the need for workers to be able to participate in decision making and workplace change. For example, Cacioppe, Warren-Langford and Bell argue that,

> Social and demographic changes are reflected in the Equal Employment Opportunity, Affirmative Action and Occupational Safety and Health legislation and government sponsored programs for greater worker participation. These initiatives reinforce the need for investment in training in communication, negotiation, problem-solving and decision-making skills. (Cacioppe, Warren-Langford & Bell, 1992, p. 345)

These changing communication needs demand changes in workplace and vocational training programs. The outcomes required mean that trainees must be more receptive to innovative methods which involve "conversation" and "talk".

Learning through conversation has been classified by Mezirow (1991) as "communicative learning" which involves developing an understanding of others' perceptions and explaining one's own feelings and reasons. The

ways in which educational drama can contribute to the development of interactive and communication skills are outlined in chapter 2.

1.5.3 Team skills

Watkins introduced the principle of the learning organisation in 1992 and promoted the importance of workplace teams.

> The learning organisation provides a way of thinking about old educational needs, but it goes beyond that because it links individual learning with organisational learning. In many ways, organisational learning is a metaphor of how systems change. Organisations do learn through individuals, but only when that learning is socially constructed, shared and used to make a difference in larger social units or subdivisions of the organisation, or more typically in the entire organisation. (Watkins, 1992, p. 118)

Current literature (for example, Hayton, 1993; Marginson, 1993; Senge, 1994) continues to develop the notion of workplace teams and collaboration in the workplace. Understanding of self and others is basic to this principle and therefore crucial to the contemporary workplace. This concept is promoted by Senge:

> The primacy of the whole suggests that relationships are, in a genuine sense, more fundamental than things, and that wholes are primordial to parts. We do not have to create interrelatedness. The world is already interrelated. (Senge, 1994, p. 25)

Effective teamwork and cooperation in the workplace is founded on the principles of communication and understanding of self and others. Hayton sets the context for the skills required in workplace teams in the following way:

> The structural changes in work organisation, involving a move away from centralised to decentralised management and the formation of semi-autonomous work teams, mean changes in the skills required for each member of the workforce. (Hayton, 1993, p. 23)

> To achieve change and growth in organisations, many managers are explicitly valuing teamwork and encouraging the development of team building skills. Marginson reported that "The interpersonal skill most frequently mentioned by employers was the capacity to work in a team" (Marginson, 1993, p. 69).

1.6 The need for innovation in training methods

The information in the previous sections argues for the need for education and training in all sectors to provide the skilled workforce necessary for Australia to improve its economic performance. Section 1.5 pointed to the need for the development of soft skills including communication skills and the need to develop team building skills as well as providing training that takes into account the needs of the individual. The evidence also suggests that current training programs are not meeting contemporary needs. Support for the need for change from the perspective of employers is presented in the 1995 Annual Report of the Business Council of Australia:

> In 1950 Australia was 5th on the international per capita GDP table but by 1993 we had slipped to 22nd. We had lost sight of the need to remain internationally competitive...We now need to reverse the decline... (Salmon, 1995, p. 1)

In this report, the Innovation Task force also identified the need for improvement and innovation in training. The importance of training and development is demonstrated by the fact that at the top of their list of priorities for the future they placed "World class education system" (Tweddell, 1995, p. 44).

Also, Gonczi (1993), in surveying the field, asserts that new types of learning experiences are needed:

> ...if Australia is to produce the skilled workforce that it needs to become competitive, we need, among other things, to overcome

> attitudes to education and learning which are deeply ingrained among workers at all occupational levels. The best way of doing this is by providing new types of learning experiences which are as different as possible from the past experiences of most of the workforce. (Gonczi, 1993, p. 4)

As exemplified in this section, the need for radically new approaches to training has been indicated by employers, business leaders and researchers. One possible strategy is educational drama; a largely unexplored methodology in training programs which has the potential to provide new types of learning experiences and consequently new learning outcomes.

This study is predicated both on the belief and on professional and personal experience that educational drama can contribute to the development of required skills in workplace and vocational training programs. The potential for educational drama to develop competencies particularly in the area of soft skills in other educational contexts such as schools and universities is explored in chapter 2 through the literature pertaining to the field.

1.7 The aims of the research

The belief that educational drama could contribute to the development of skills required by workers in the current economic, industrial and political context was based on knowledge of the theory and practice of educational drama as presented in chapter 2. This conviction needed to be tested in workplace and vocational training contexts.

The project was designed to reflect the principles outlined in Carroll's definition of drama in education:

> not a single genre but a complex area of related activities composed of a multiplicity of genres which exist as the specific structural elements and together with the specific contexts determine the text of the drama. (Carroll, cited in O'Toole, 1992, p. 3).

The real contexts that were explored in this project were the workplace training environments of the trainers involved in the project. The initial training workshop provided trainers with the "specific structural elements" and their task was then to explore their various individual workplace contexts to determine the place of educational drama and the possible outcomes of drama in their workplace or vocational training situation.

It is not suggested that all drama education be designed to meet vocational ends, nor that the inclusion of educational drama could meet all the needs of vocational education and training. This research project, therefore, had a number of aims: first, to develop and implement a workshop that would introduce drama methodologies currently being used in Australian schools to trainers involved in workplace and vocational education; second, to identify the strengths and limitations of the application of educational drama methods in a variety of training contexts; third, to compare these outcomes with those of dramatic techniques already being employed in training programs and finally, to establish the possible place of educational drama in training programs of the future.

1.8 The research approach

The project required a research approach providing detailed description of the application of educational drama strategies in a range of training contexts. These descriptions had to be interpretable in the context of the particular training program in which they were employed. The research demanded knowledge of the trainer delivering the program in terms of their personal capabilities, commitment, resistance, adventurousness and understanding of educational drama.

It was therefore determined that the most useful data would be qualitative in nature, including anecdote and description, and that data collection should involve interview, observation and trainers' reflective journals.

Information collected through the trainers involved in the program would be coded and analysed using grounded theory procedures adapted from the work of Strauss and Corbin (1990). This would result in the identification of a number of themes and issues that would be interpretive in nature.

1.9 Organisation of the dissertation

Chapter 1 provides an introduction to the study. The international and national political and economic contexts are explored as they relate to training. The need for a skilled workforce is described, in particular the need for soft or people skills, including communication skills and teambuilding skills and the trainer's acknowledgment of the needs of the individual.

Chapter 2 examines the literature relevant to the study. The principles of educational drama and the learning theories upon which it is based are derived from the literature. Also in this chapter the outcomes of dramatic techniques currently used in training programs are contrasted with the learning outcomes of educational drama.

Chapter 3 details the qualitative methodology used in the study. A discussion of the rationale for the research design is given and the six phases of the study are described. The methods of data collection, the principles of grounded theory (Strauss & Corbin, 1990) and the consequent procedures of data analysis also are presented.

Chapter 4 describes the initial four-day training workshop and the one-day follow-up workshop. The educational drama strategies are described and the theory presented to trainers is provided in this chapter.

Chapter 5 presents portraits of the ten trainers involved in the project. Chapter 6 presents the "paradigm model" that was the vehicle of analysis and the themes that emerged through this process.

The initial research questions are used to synthesise the findings and structure discussion in chapter 7. The outcomes of educational drama in workplace and vocational education are discussed and conclusions from the study are then drawn.

CHAPTER 2
THE USE OF DRAMA IN VOCATIONAL AND WORKPLACE EDUCATION

2.1 Introduction

In chapter 1 of this study, the importance of the development of soft skills (Karpin, 1995) was presented in the context of international and national pressure for vocational training to produce a workforce with appropriate skills for an internationally competitive future.

This chapter explores the theory and practice of role play in educational drama and in vocational and workplace training, as described in their respective literatures, in order to identify its use in vocational and workplace education and compare this with the learning that is possible through the use of role play in educational drama. In section 2.2 the central term "role play" and its origin are defined (2.2.1), the organising dimensions of role play are outlined (2.2.2), role play is placed in context within both these settings (2.2.3) and the significance of purpose and form in both contexts is described (2.2.4). Section 2.3 reviews the theory and practice of role play in vocational and workplace training. Section 2.4 compares and contrasts the use of role play in training contexts with its use in educational drama. In section 2.5 the extent to which the theory and practice of role play in educational drama might be appropriate in developing the soft skills required of training programs is extrapolated from the literature. Finally, section 2.6 describes the rationale, derived from all the above, for the design of the workplace training program that was the major practical investigation in the study.

2.2 Definition, structure and purposes of role play

2.2.1 General definition of role play

This review draws on two virtually independent bodies of literature that arise from practice based on enactment and role play: the literature of educational drama and the literature of role play in training.

In a major contemporary document within the literature of educational drama, drama is defined as "...the enactment of real and imagined events through roles and situations" (Curriculum Corporation, 1994a, p. 16). It will be shown that this definition also applies to the central activities described in the literature of the role play training movement. For the purposes of this study, however, this definition needs considerable further expansion. Role play of all kinds involves the taking on of "roles" and the "enactment" of events. These events, and the situations within which they occur, are not real-life as experienced spontaneously - and thus differ from the "role-taking" that is part of real life as the word is defined by writers such as Goffman (1969). There is a category of training activities which appear to have characteristics of both real life and simulation, such as the training restaurant where real customers are served real food by trainees being themselves. They are in role in real life, not role playing. They are thus excluded from this study.

The role play activities that are at the centre of this study are "realistic" approximations or models artificially contrived to provide a context within which the participants may deliberately enact the events using the roles they have assumed explicitly for this purpose. (In one of the rare acknowledgements of one literature by the other, O'Toole (1977, p. 40) adopts the word "model" as used in geographical simulation, to describe the operation of drama.) The use in both literatures of the word role play

signals a further very significant characteristic, namely, that all these activities are at one remove, a "first order abstraction" from reality (Byron, 1986, p. 74), and thus are to a degree fictional or play events.

The events may be enacted in a mode directly representative of real life, that is at life rate, and once only. However, the enactments can be to a degree repeated, modified and scrutinised, which can in fact be an important part of the purposes of the participants in both training and educational drama, as will be shown. Formal scripts can be used, or informal dialogue generated in the role play. So, participants, when thus engaged in playing and observing the enactment of roles in fictional contexts, are in fact actors and audience, with the teacher or leader as playwright and director; and the activities within both literatures may be seen to be directly connected to the art form of drama, and distinct from 'real life'.

2.2.2 Organising dimensions of role play form

There is a range of distinct structural configurations or forms of role play that have been designed. These are defined and organised by a number of key dimensions that may be perceived as continua, from which the particular forms are developed. These dimensions are discussed below.

2.2.2.1 Time

Role plays vary from a brief verbal exchange or physical demonstration that may take only a few moments (as described by Eitington, 1989), to a session of an hour or more, such as the school dramas defined by O'Neill and Lambert (1982) or the whole-weekend adult 'seal-wife' drama which O'Neill led in 1993 (described in Taylor, 1995). A role play may also be a single event, or it may have a number of episodes. Martin-Smith (1995,

pp. 143-174) describes a primary school role play drama that lasted, on and off, for four weeks.

2.2.2.2 Group size

It is theoretically possible for an individual to be asked to role play by him or herself. However, in both literatures there are very few instances of it being described or recommended. Work in pairs or small groups is common both in educational drama and in training. In educational drama all groups will usually be engaged simultaneously in role playing a given situation (for example, Tarlington &Verriour, 1991, p. 56). Commonly in training, one pair or group of students will be presenting the role play with the rest of the class observing (Balli, 1995). The technique of simultaneous pair role plays with another student or students acting as monitors is common to both training and educational drama. Role play with a whole class actively participating in a single dramatic context is very common in educational drama (for example, Wagner, 1976, p. 150). In training settings this form is less common, though it is sometimes used in large-scale simulations, such as Starpower (Shirts, 1969).

2.2.2.3 Audience

Sometimes, role plays have no audience at all, other than the participants themselves consciously or unconsciously observing what they are doing (for example, Bolton, 1979, p. 17 ff.). However, as described above, a number of participants may be designated as monitors of their fellows' role play, to provide specific and detailed feedback. Frequently in training, and less often in educational drama, participants are asked to perform a roleplay in front of the rest of the class, and/or the trainer, and/or a video. This usually leads to informal feedback or discussion by the whole group. The use of an audience external to the class is normally restricted to special

circumstances, such as police examiners scrutinising and assessing how police recruits handle crisis situations (Smigiel, 1993, p. 70), or the famous demonstrations of educational drama over many years by Dorothy Heathcote, to groups of watching adults - for example the "Elijah" episode in the film *Three LoomsWaiting* (Eyre, 1971).

2.2.2.4 Freedom or constraint

In the early days of educational drama, the question of the amount of freedom devolved to the participants to develop the role play and the fictional context was hotly contested. The examples of dramatic role play described by Burton in his handbook of educational drama, (1955, p. 34) are designed with rigid adherence to the teacher's scenarios, while Slade (1956, p. 33) maintained the importance of giving the children maximum scope for their own input and scene development. Contemporary educational drama writing, on the other hand, stresses the importance of finding and developing an appropriate pre-text or starting point, (O'Neill, 1995, ch. 3). In educational drama, students can even be invited to suggest the subject to be explored (for example, Tarlington & Verriour, 1991, p. 13). The students are usually encouraged to contribute to the development of the drama and its outcomes, and feel some ownership: Neelands (1984, ch. 3) examines this in detail as the "teacher-learner partnership in drama". In the training manuals, the issue is much more clear-cut. Adherence to prescribed scenarios devised entirely by the trainer or an outside expert - and sometimes even nationally syndicated (Smigiel, 1993, p. 50) - was and is by far the most common practice the manuals advocate.

Role play in both settings is frequently improvised, with participants making up their own words and sometimes developing their own action

within the leader's constraints. Scripted role plays have been and still are common in training settings, used to demonstrate a process, a desired behaviour or a set of procedures. For example, O'Toole (1989) describes a program used to train police cadets where they are required to learn and practise step-by-step procedures to use in dealing with "domestic" situations. (p. 24) In educational drama, though improvisation is central, scripted text may occasionally be introduced and embedded within the larger context of the drama (for example, Haseman and O'Toole, 1990, p. 133).

2.2.2.5 Repeatability

Some role play can be rehearsed and practised, or re-enacted with or without modification. This is obviously true of script-based role plays, but can also apply to a role play or segment that has been improvised, where the teacher or trainer wishes to demonstrate a particular point (Bolton, 1977, "final discussion" p. 7). On the other hand, within educational drama, most role play is unique to the dramatic situation and the participants, and can never be exactly re-created or repeated. The improvisational emphasis of educational drama is partially owing to its philosophical alignment with the notion of drama as the exploration of experience: "Drama provides a safe environment for learners to explore situations, roles and relationships derived from real life." (Wall, 1991.)

As training is generally more concerned with the acquisition of skills, or grasp of correct procedures, role plays demand a degree of predictability and repeatability, even to the extent of being identical - as in the "behaviour modelling" described by Eitington (1989).

2.2.2.6 Space

Some role plays can be performed in a very constricted space, with people grouped close to each other, even sitting down and doing no more than talking - as described by O'Toole (1995): "...with a hundred and sixty seven secondary students aged between twelve and thirty five, crammed around the benches and bunsen burners in a science laboratory" (p. 83). Other techniques, such as "Forum Theatre", may be best used in a theatre or lecture hall, or at least a venue with the characteristics of an auditorium (Boal, 1979, 1983). Many role plays demand some movement, and a large open area with room for moving around and practising skills and procedures, or communicating physically and gesturally as well as verbally. (Wall, 1991, p. 25). For some role plays both in training and educational drama, a specialised space is needed, for example, a factory floor or manager's office, and if not available, must be created by the participants within the available space (Haseman, 1991, p. 48). Available space is thus a limiting factor in some cases in selecting a particular set of role play activities, and a space that is at least congruent with the fictional context is important (Haseman & O'Toole, 1986, p. 38).

2.2.2.7 Affective engagement

Emotion, and the extent to which it is included or excluded, is a significant dimension. The place of emotion in role play - emotional engagement in the activity and context, and emotional identification with the role that is being taken - is contested within educational drama, and generally differently viewed from training. Some proponents of educational drama advocate: "the dynamic exploration of thought and feeling" (Arnold, 1993, p. 62) as a strength of educational drama. Carroll sees "emotional literacy" as a key goal of educational drama (O'Toole, 1996b). However, in his earlier work, Carroll, like many drama educators, influenced by Brecht's

theories of "verfremdungseffekt" (cited in Thompson and Sacks, 1994, p. 191) defined a range of perspectival positions that are possible for the participants in relation to the dramatic situation. These positions, called "frames" (Carroll, 1986, p. 5) entail a differentiated emotional engagement, proposing that sometimes "role distance" can achieve greater learning outcomes. Most of the training literature does not refer to the importance of engaging emotion, though some, like van Ments (1983), do make passing reference usually left generalised in the descriptions and only addressed superficially in their prescriptions for practice. The following quote from van Ments illustrates this point:

> ...role play exposes attitudes and feelings in a way which is both positive and safe: positive because they are acknowledged as a legitimate area for discussion and also because the role play itself provides an opportunity to learn how to control those feelings and emotions...(1983, p. 24)

In fact, in all the training literature the omission of substantial acknowledgment of the significance of emotional engagement is noticeable (Wohlking & Gill, 1980, is typical). Seeking reasons for this omission, I discussed the place of emotion with numerous trainers, who were consensual that they were not interested in the role of emotions, but in the specific technical and cognitive skills exhibited. This was true even in training programs for individuals dealing with the public on a day-to-day basis, like bank tellers and retail assistants, where encounters in real life would be expected often to be emotionally highly charged.

2.2.3 Role play as defined in education and training

Enactment or role taking is placed at the centre of drama by many contemporary Australian writers (see, for example, Haseman & O'Toole, 1986; Hughes, 1991; McLeod, 1988). More recently in "A statement for

the arts for Australian schools" the activities covered in educational drama are described as follows:

> Drama in schools covers a broad range of activities including improvisation, role play, text interpretation, theatrical performances and stagecraft. It draws on elements of dramatic play such as spontaneity, imagination, role playing, exploration and free association of ideas and action.
>
> In drama, students work cooperatively in groups or individually to search for, explore, negotiate, rehearse and realise meaning through action by consciously shaping elements of drama. (Curriculum Corporation, 1994a, p. 16).

Drama in educational settings where various kinds of role play (as described above) have a central function has been given a variety of titles within the literature, for example, "educational drama" and "drama in education" (Bolton, 1979), "developmental drama" (Way, 1967), "creative drama" (Alington, 1961), and latterly, "process drama" (O'Neill, 1995; O'Toole, 1992). For the purposes of this study the term 'educational drama' is used as it is one of the most common terms, and because the training contexts explored in this investigation are explicitly educational although not school based. Educational drama entails a wide range of techniques and dramatic conventions, some of which are not actually role play, or only arguably definable as role play within this definition. However, for the purposes of brevity in this chapter, the term "educational drama" will always indicate role play in one of its forms.

Role-play and simulation, as the terms are used in workplace and vocational education, are also built on the controlled enactment of roles in fictional contexts. There is some fluidity in the definition of those two words in the training literature, just as there is among drama educators. Some writers (for example, van Ments, 1983; Rogers, 1989; Gilley, 1990)

classify role play as part of the wider set of techniques that have become known as simulation. For example, simulation is defined by Gilley as:

> ... a technique which enables adult learners to obtain skills, competencies, knowledge, or behaviours by becoming involved in situations that are similar to those in real-life. The most common simulation techniques used in adult education are role playing, case study, critical incident and in-basket activities. It is a dramatic representation of reality. (Gilley, 1990, p. 272)

Other writers (for example, Eitington, 1989: Laird, 1985) refer to role play being a short-term activity while simulation is a longer variation of a role play. All writers agree that both role play and simulation involve the taking on or playing out of roles. An example of a definition of role play from the training literature is provided by Laird:

> Role-plays permit learners to re-enact situations which they face on the job, or which they will face in the future, or which they perceive to be job-like. Through such re-enactment they can re-examine previous behaviour, try out behaviours they have just acquired, or experiment with behaviours which strike them as potentially useful. (Laird, 1985, p. 154)

This study will define the activities that are variously described and the key phrase will be <u>role play</u>. Although "educational drama" in schools and "role play and simulation" in vocational and workplace education are both based on role play, an important consideration in this study is the different ways in which it is used. Courtney points out:

> In the 1990s, most teachers understand that dramatic action is the focus of their work and that it has many uses and applications: formal and informal; in school classrooms or on school stages; in theatre or in therapy; in churches, youth clubs, business, administration, or in the training of astronauts. **It is in its use that drama differs.** (1995, p. x) [Emphasis in the original]

2.2.4 Purpose and form

The broad range of role play forms, derived from drama, that have been devised right across the continua embodied in the above dimensions, can be found in educational drama, or training, or both. The relationship between purpose and form in role play is crucial to both educational drama and training. A few of the more widely used techniques are shared by drama teachers and workplace trainers. Traditionally, the purposes of trainers have led to their usually making rather different choices of role play structures from those made by drama teachers, who commonly utilise a much wider variety of role play techniques and strategies in their practice, and often within the same role drama: For example, Neelands (1990) gives numerous examples of such varied strategies. Drama teachers may also use within the drama work complementary strategies that are not in themselves role play or even enacted in role, such as writing, music and dance, theatrical rehearsal techniques, design and art and craft.(Ball & Airs, 1995).

In *A statement on the arts for Australian schools* (1994a) the writers give three major purposes for educational drama in schools: First, to search for, explore, negotiate, rehearse and realise meaning through action by consciously shaping the elements of drama; second, to learn to use the physical and verbal languages of drama; third, to be involved in aesthetic learning through responding to their own drama and that of others and by recognising the defining qualities of drama (p. 16).

These purposes contrast markedly with the those advocated for role play in the literature of workplace and vocational training. For example, van Ments (1983, p. 25) suggests that role play can be used to practise various types of behaviour; change attitudes; provide rapid feedback; close the gap

between training and real life situations; enable students to express hidden feelings; and to train participants in the control of feelings and emotions. These differences in purpose effectively dictate the forms of role play activity that are selected. It is notable in the training manuals that trainers are encouraged to use a single type of role play to achieve a particular goal. For example, Kroehnert (1994) defines the process for role play as: first, trainers describe a particular scenario, second, get performers in pairs to come forward and act out the scene and thirdly, debrief about the performance. (p. 84)

2. 3 Role play and simulation in training

The psychotherapist, Jacob Moreno (1960), claims the earliest known usage of the word "role" derives from the scrolls (or rolls) of dramatic text that were used by prompters in ancient Greece and Rome. These scrolls were used as prompts for the actors, to tell them what to say when they forgot their lines. The scrolls contained the words the character was to speak but they were not the embodiment of the character. Moreno understood that in the theatre, rehearsal of an actor's role entailed the practice and learning of the character's script. He wrote: " Roles do not emerge from the self, but the self may emerge from roles" (cited in Pitzele, 1991, p. 15). Moreno brought this understanding of role play as a component of theatre together with his knowledge of theory of role in real life, to use role play (in the sense of rehearsing and practising roles) as part of both training and therapy. He suggested that in role playing "the role player dependently accepts the assigned role and then is usually reinforced by approval for reproducing the behaviour of the model" (Moreno, cited in Bandura & Walters, 1965, p. 22). His work was influenced by two writers in the social sciences, Sarbin (1954) and Mead (1934),

who believed that a person's role in life could be learned and practised and altered through practice.

Moreno's somewhat behaviourist model of using role play to learn how to be a particular sort of person or do a particular sort of job seems to lie at the heart of role play as it is presented in training literature today. The distance between the real person or the real experience of a participant and a role played out to learn a skill can be paralleled with the distance between the words on the scroll and the real actor playing the part on the Greek stage. However, the importance of the alliance between the imaginative process and role taking was reported by Mead (1934) and Moreno (1960), both of whom admitted that role play had connections with drama although it does not appear from the literature that either explored these connections in practice.

The earliest mention of role play in training in industry was in 1943 in the broad area of leadership training (Lippett, 1943). Role play was used to enable people to practise leadership tasks and it gave the trainer an opportunity to observe the trainee in action and to diagnose their real-life leadership style. Lippet's use of role play required the trainee managers to enact situations that he designed in order that he could observe the way that individuals managed certain situations. The role plays were not scripted but they involved two or more of the trainees acting situations that were observed by the rest of the group.

Role play also was used in a similar way in the early 1940s by the American Type Founders Company to train management and by Dr Alfred Marrow of the Harwood Corporation, one of the first companies to encourage training and development, for communication and problem solving.

An interesting feature of the use of role play in the 1940s was that some role playing used a set script whereas other practice (for example, Lippett and Marrow) involved more unscripted situations and more spontaneity. Spontaneous role playing was defined as follows:

> ...a method of human interaction that involves realistic behaviour in imaginary situations. It is a 'spontaneous' technique, since participants act freely rather than from a script. (Corsini, Shaw & Blake, 1961, p. 8)

French (1945) was one of those who used scripted role play as a method of training foremen in an industrial context. In his programs he designed scenarios and scripts for the participants to use. He advocated these methods above those of lecture or discussion because:

> Role playing's advantages for industrial training is that it is flexible, realistic, stimulates participation, involvement and identification. It helps trainees by providing concrete realistic situations, enables the trainer to give immediate coaching, permits diagnostic observations, and leads to sensitivity training. (French, 1945, p. 411)

Later, van Ments (1983) advocated the use of role play to broaden people's repertoire of behaviours, to help them gain insight into their present behaviours and possibly to modify them. His definition of role play in training is relevant in a range of contemporary training programs. However, his book on role play in training ignores its connections with drama, except where he refers to the theatrical origins of the word "role". He defines simulation as a technique that provides the student with "a highly simplified reproduction of part of a real or imaginary world" (p. 14) and role play as "a type of simulation that focuses attention on the interaction of people with one another" (p. 15). The way he advocates using role play or simulation always involves the use of a package, or briefs (scenarios), or scripts written by the trainer or someone other than the participants. He presents two approaches as the two most common forms of role play in vocational and workplace education. The first approach, according to him the most common of all, is entitled

"fishbowl" where two participants act out a scene in front of the rest of the group and then the whole group analyses the scene at its conclusion. The second method he labels as "multiple role plays" and in this a number of pairs or groups of participants enact their scene at the same time without an audience.

Today, role play and simulation continue to be used in vocational and workplace training programs. Cacioppe, Warren-Langford and Bell (1992) list some of the current dramatic and quasi-dramatic techniques in training programs: "Structured exercises, role plays, skill practices and simulations have become common activities that the trainer calls upon to reinforce his or her message" (p. 355).

Eitington (1989) describes a number of possible role playing models for use in training programs, including "spontaneous role play" (p. 83) based on participants' real experiences. In this "role play design" (p. 68) participants are asked to cite problems that they have or discuss particular situations they would like to address within the workplace. These problems are then used as a basis for unscripted role plays where volunteers try a variety of enacted solutions to solve the problem or to address the issue. In his training manual "spontaneous role play" is the only "role play design" that does not involve participants working from a script. Half the section on role play is devoted to ways of writing role plays for others to perform. Eitington also describes several other role play strategies which are based on behaviouristic principles. The most extreme example Eitington presents is "behaviour modelling" (Eitington, 1989, p. 86) in which participants continually rehearse a skill, then perform this skill to meet a set of very specific criteria against which they are judged by other participants in the program. In this scenario there is no room for improvisation or personal input. The behaviour is learnt and then repeated. This method demonstrates a way role play can be used to evaluate performance. However, behaviour modelling completely ignores the potential for

the individual to learn about him or herself or about others through dramatic experience. This practice is exemplified by Porras and Anderson:

> Specifically, critics of role playing assert that role play exercises only provide general guides for the trying out of new behaviour, thus allowing the role players latitude to improvise within that framework. Also, on repeating a role play the same role players may do it differently and fail to button-down the skill to be learned. (Porras & Anderson, cited in Eitington, 1989, p. 86)

The fact that the outcomes of individual role plays may vary is seen by some writers as a problem in a training context. This is demonstrated by those such as McAteer (1991) and Swink (1993) who propose a working from scripts and tightly structured scenarios to lessen the flexibility of outcomes and restrict the individual's potential to make a personal contribution to the exercise. This desire for uniformity contrasts significantly with the aims of educational drama where each role play is expected to be different as it reflects the unique experiences of each individual involved.

Swink (1993) advocates the use of warm-up as a prelude to role play and prefers during the warm-up to have all the participants working at once to overcome shyness or reluctance to be involved. However, when the role play begins his approach is to use two performers in front of the class, working from a script, with one acting as the "protagonist" or model for what is being learned. He believes that the protagonist is the group's learning vehicle and that the rest of the class learn through the protagonist's mistakes throughout the role play session. In this approach there is no room for unique individual experience as the performers are asked to work from a script or from very specific guidelines.

The limited outcomes resulting from restrictive role play designs lead to views exemplified in Test's (1994) article "Role playing is not for me", in which the author says that he does not use role playing in his training programs because the

outcomes are too predictable and the situations created are not close enough to real life.

Role play often appears in the literature classified as experiential learning. This is not a correct categorisation unless the role play is based on the principles of experiential methodology. Experiential learning is premised on the importance of the experience of the individual. As Boud, Cohen and Walker write, "learning can only occur if the experience of the learner is engaged..." (1993, p. 8). In current training methods where the character to be played is described in detail and their words are restricted through the reading of a script, the amount of personal experience that is able to be employed is limited and therefore the label experiential is inappropriate because although the participants "experience" the activity they do not contribute to the content nor to the outcome. The educational drama theorist Bolton critiques this form of participation, wherever it occurs, as "descriptive": "...asking children to behave as if there was really an audience there... where the participants are clinging to describing life to someone else, rather than **experiencing** it." (1986, p. 101) [emphasis in the original]. The belief that each role play should be the same and that difference or variation is to be avoided denies what is unique about human experience and denies the learning that is possible through experiential methods. As Bolton continues: "This experiencing is the key to the dramatic educational process - to see the emotional element as existential." (1986, p. 101)

The understanding and participation of the individual has always been presented as having primary importance in adult education and training, particularly within the experiential field. Mezirow (1991) has been one theorist who has placed the importance of the individual, their perspective and their past and present context as central to the learning process. Mezirow states that "Meaning exists within

ourselves" (p. xiv) and advocates individual experience having primacy in adult learning contexts so that meaningful learning may occur.

2.4. Differences in use between training and educational drama

In the definitions of the organising dimensions of role play (2.2.3), a number of differences significant to this study emerged between the practices in training as described above, and how role play is used in educational drama.

There are five key differences: the importance of the art form of drama; the place of personal reflection; the focus on skill development; the place of performance; and the nature of learning and learning outcomes. These differences will each be discussed in turn.

2.4.1 The importance of the art form of drama

Haseman and O'Toole (1986), in their school textbook *Dramawise*, were the first Australian writers to identify the elements of artistic form that are significant in educational drama and promote the teaching of educational drama as an art form *and* as a learning medium. The artistic elements that they identified were: the human context, dramatic tension, focus, place and time, language and movement and mood and symbol. The thesis they put forward was that meaning in drama is created through the interplay of these elements and that a prerequisite to making meaning in drama is an understanding of these elements. Recent publications (Morgan & Saxton, 1987; O'Neill, 1995) have continued to promote the importance of using the learning medium of drama but enhancing processes through the use of these elements. Hornbrook (1991) contributed to this discussion by suggesting that students not only need to learn through being involved in

drama experiences but also they need to learn about the art form of drama, about techniques and conventions that belong to the art form.

In the literature of vocational and workplace training there is no mention of these artistic elements. Some writers (for example, van Ments, 1983; Eitington, 1989) do mention the importance of the human context and present role play and simulation as methods whereby understanding of self and others may occur but there is no mention of art form or artistic elements. In some training situations, however, there is an interest in acting as a skill. For example, Finestone and Conter (1994) write of the importance of doctors learning and applying the skills of the actor in their dealings with patients. Learning to act does require understanding of the art form but programs where elements of the art form are used to enhance meaning and understanding seem to be the exception rather than the rule in the context of adult and vocational education.

Consequently, while educational drama is used in schools to develop students' understandings through drama and this is inextricably linked with their understanding of the art form, in training programs role play is used as a strategy and links with the art form of drama are not explored.

2.4.2 The place of personal reflection

A principle which is not consistent with practice in educational drama, but which underpins role play programs in workplace and vocational education, is that one learns simply by receiving feedback from others. The following extract from a training manual demonstrates this aspect:

> Role playing in the training situation makes possible the receiving of adequately objective feedback about one's performance so that one can learn from what others (peers, the trainer) see, hear and feel. (Eitington, 1989, p. 67)

Balli (1995) also describes the importance of the preparation of the observers and the audience. The role players in her sessions are analysed by the observers and used by the rest of the class as learning models.

This approach may assist trainers to achieve the goals of a particular training session but it ignores the potential perceived by educational drama writers, for drama to: provide opportunities for the analysis of motive and emotion (Bolton, 1979, p. 30); draw on and extend personal experience (Heathcote, cited in Johnson, 1984, p. 84) and provide an opportunity to test knowledge in action (Neelands, 1984, p. 4). It also fails to allow for the engagement of both thought and feeling (Arnold, 1991, p. 13). The important dimension of individuals learning through enactment and reflection on that enactment is not featured in the training literature, whereas it is a guiding principle of educational drama. For example:

> In a lot of our drama experiences, we have ensured that there is always that critical, analytical component. In every drama process that we do, children or young people do not only receive what is given to them - just like a bank, you deposit and then later on you withdraw - there is that process of thinking and rethinking, validating what was given to them, looking closely into it, analysing what works for them, what doesn't work for them, what is important to them, what they have to say about it. (Santos-Cabangon, 1996)

Apart from feedback from others, the individual can learn from reflection on role play in two ways: first, through personal reflection, and second through the interplay of personal reflection with external feedback. These latter are favoured by educational drama practitioners, because personal reflection is seen as a primary way towards learning. To them, reflection is an integral part of the drama. Participants are encouraged to take on the simultaneous roles of both spectator and actor and learn through involvement both inside and outside the action (Bolton, 1984, p. 162).

The word "debriefing" appears in the literature of both educational drama in schools and role play in workplace and vocational education, but with quite different purposes. Writers in educational drama place particular importance on debriefing as part of the whole reflective process. For example, Arnold (1991, p. 18) states that it is through debriefing that the major learning occurs. In workplace and vocational education, however, the purpose of debriefing is in the main different, and much more specific. van Ments (1983), for example, presents a list of purposes for debriefing which includes: correcting mistakes and misunderstandings, relating outcome to original aims, reinforcing or correcting learning, linking with previous learning and developing observational skills. The focus in this situation is on what was learnt rather than on the individuals making meaning from what they have experienced.

2.4.3 The focus on skill development

An important difference in the use of educational drama in schools and role play in vocational and workplace education is that the purpose of drama in schools is for students to work cooperatively "to search for, explore, negotiate, rehearse and realise meaning through action" (Curriculum Corporation, 1994a, p. 16) while in role play in workplace and vocational education it is used to develop skills, competencies, knowledge and behaviour. For example, LaGreca (1988, p. 106) describes the use of role play to develop skills in the hospitality industry, Robinson (1987, p. 34) and Peterson (1986, p. 44) advocate the use of role play to train sales personnel. These three articles, and many others like them, focus on the use of role play to develop skills and competencies.

Bolton (1984) calls drama, where it is the intention of both teacher and participant to learn a particular skill or gain information which is regarded as worthwhile for the participant to acquire, " referential or functional " (p. 153). He classifies this type of functional role play as quite different from drama in education where he believes that there is " not an intention to learn "; rather the intention is to get involved, solve problems and make meaning of a particular situation. He does, however, say that it is possible to incorporate the principles of educational drama when functional role play is being used, thereby increasing the learning potential of the experience.

2.4.4 The place of performance

A feature of role play as it is used in educational drama is that it is not focused on performance, or the development of performance. It is based on the playing of dramatic roles, direct engagement with situations and circumstances, and learning through this engagement. The work of many practitioners (Bolton, 1984; Heathcote, 1984; Morgan & Saxton, 1987; O'Neill, 1995) and contemporary practice in Australian schools (Wall, 1991) is predicated on this characteristic. There is rarely an external audience, and only occasionally an audience separated out from within the class.

The very notion of "audience" is in fact defined in a unique way in the literature of educational drama. Observing the drama from within is acknowledged as an integral part of the experience of the participant or "percipient". Vygotsky's phrase "dual affect" in the context of dramatic play (1978), is interpreted in educational drama as participants taking on the simultaneous roles of both spectator and actor and learning through involvement both inside and outside the action.

Because the detachment of non-practical from the practical is never complete, there occurs what Vygotsky calls 'dual affect'. He writes of child-play, '...the child weeps in play as a patient, but revels as a player.' (Bolton, 1986, p. 121.) In order to do this, the child must be simultaneously an active participant and a spectator of his or her own actions - thus a percipient.

Operating on these two levels of consciousness in role play is called "metaxis" (Boal, 1979) and it is through this dual-level awareness that one learns in drama as what is experienced in a fictional context is translated through discussion and personal reflection to a real context. In this way the performers in a dramatic role play can act as their own internal audience.

The audience, as it is conceived in educational drama, is not passive or static. It constantly changes both in its composition and in its purpose. As O'Toole (1996) asserts, an audience may be unnecessary when the purpose of the drama is personal exploration, or it may be used for sharing and comparing dramatic solutions to a problem or situation, or it may be used for feedback, "where there is a need for the external behaviour to be observed and analysed as well as the feelings internal to the characters in the situation being dramatised." (p. 3)

In role play in workplace and vocational education, however, there is much more of an emphasis on performing and receiving external feedback on that performance. For example, Balli (1995) writes "Role play puts class participants 'on stage' to dramatise a variety of human relations, problem solving, or skill developing situations (p. 14). Balli suggests following the dramatisation with feedback presented to the performers by

the observers. This feedback usually focuses on the skill levels exhibited by the performers. Some educational drama writers and practitioners find problems inherent in the "performance approach". For example, Neville (1992) writes:

> Some of what passes for drama in classrooms and elsewhere is pretty superficial. The role players manage to trivialise both the roles and the issue to be explored. The enactment is superficial because, instead of allowing the emergence of that part of themselves demanded by the role, they spend their energy in repeated attempts to escape from the role back to their habitual identity or in thinking of clever or funny things to say. (p. 219)

2.4.5 The nature of learning and learning outcomes.

Drama teachers rarely think of drama in terms of specific sets and subsets of learning outcomes that can be predicted. It is generally acknowledged that learning does occur through drama. This is again a different pereption from that of trainers, in two major characteristics: learning in drama is organic and holistic, and all learning outcomes cannot be predetermined or ordained before the drama begins. Drama teachers are often described in terms that present them as guides on a journey. For example, O'Neill describes them as "...guides to new worlds, travelling with incomplete maps..." (in Warren, 1995, p. 32). Neelands (1984) refers to the teacher as "interested listener" (p. 24) and promotes drama as a "cooperative endeavour" (p. 27).

This points to a further difference, in the whole relationship of the students and the teacher or trainer to the dramatic experience. In training, as has been noted, the trainer is in charge of the direction, planning and management of the drama, and its outcomes. In educational drama, the picture is very different:

> Finding a focus in drama involves pupils and teachers in a long and sometimes difficult process of negotiation and renegotiation... Sometimes the teacher may find himself or herself pulling against the wishes and concerns of the pupils. (Nixon, 1987, p. 38).

In educational drama the imperative to negotiate the focus with the students is central to the relationship of teachers to students, and of both to the drama. The need to reconcile the objectives of the teacher with the interests of the students is expressed clearly in Gillham's phrase that has become a catchphrase in educational drama, often quoted by other writers: there is "a play for the pupil and a play for the teacher" (1974, quoted, inter alia, by Bolton, 1984. p. 157).

In training, the "Competency based system of training" (described in 1.4) demands trainers design each training session to develop specific competencies. In workplace and vocational education therefore, role plays are written for the participants and in many cases the outcomes are predetermined. The concern expressed in the second sentence of Nixon, quoted above, would be unlikely to deflect the workplace trainer from his or her aims. The structure, content and in most cases the words that are to be spoken are managed by the trainer who has designed the activity to meet particular ends. Outcomes predetermined by the leader, inside and outside the fictional situation, are therefore an integral part of many workplace roleplays. Inside the fiction, the ending may be predetermined (for example, Wohlking & Gill, 1980, section iii, Design Format), or may vary according to the skill level that the role players achieve (Odiorne, 1988, p. 222). In either case, it is important that the overarching aim established by the trainer is achieved.

Conversely, in educational drama an important feature is that "participants do not know in advance what the outcome of their work may be"

(Fleming, 1994, p.18) and more importantly the teacher does not design the role play in advance to achieve one particular outcome. The teacher enters the drama with the students and takes part in the negotiating and the development of shared meaning. Among the many contemporary writers who stress the importance of this aspect of the teacher's role are O'Toole (1992) and O'Neill (in Warren, 1995, p. 24). Teachers both recognise and value the fact that the learning in drama is often more than or different from the original objectives of the drama. O'Neill (1995) calls this "working in open possibility" and says that through maintaining this openness teachers and their students can "discover ends through action" (p. 31).

From another educational drama perspective, Boal (1992) writes " every time an actor plays a character, he or she plays it for the first and last time. Like we play every minute of our lives." (p. 49) This principle is important in educational drama while in workplace and vocational education more value is often placed on the ability to be able to replicate role play outcomes from one situation to another.

2.5 Soft skills in educational drama

In chapter one the soft skills that have been identified as important outcomes of vocational and workplace education were identified. Within the literature of educational drama it is claimed that educational drama can assist in the development of these skills which include: individual skills, incorporating (1) understanding of self, and (2) the ability to change and be flexible; communication skills; and team skills. However, as was described in the previous section, the literature of educational drama presents these skills as being developed through an organic process that rarely sets out to develop one or more skills in a discrete session.

Therefore, in some cases it is difficult to identify activities that develop just one skill or to identify writers that claim that one particular activity will result in one outcome. For example, the understanding of "self and others" is usually linked in the literature of educational drama while in training there is one demand to "develop the individual" and another to develop understanding of others as a precursor to the development of "team-building skills." However, in order to demonstrate that the outcomes required by industry might indeed be achieved through educational drama, the sections below will address each of the identified outcomes.

2.5.1 Individual skills

2.5.1.1 Understanding of self

The place of drama as a medium of personal development has been the subject of many publications (for example, Bolton, 1986; Courtney, 1980; Heathcote, 1984; Neelands, 1984; O'Neill, 1995; Slade, 1954; Way, 1967) and there is no doubt that this outcome has been the focus of many educational drama programs.

One of the justifications that proponents use to claim that personal development may occur through drama is that drama experiences can provide the "scaffolding" - to use Bruner's (1978) word - upon which new learning may be based. This may be seen to be congruent with the notion of the "zone of proximal development" propounded by Vygotsky, like Bruner a writer widely read by educational drama theorists. This notion he defines as follows:

> ...the region of activity that learners can navigate with aid from a supporting context, including but not limited to people. It defines the distance between current levels of comprehension and levels that can be accomplished in collaboration with people or powerful artefacts. (1978, p. 191)

Drama activities can provide the "supporting context" that enables development of greater understanding or indeed new learning. The principles of educational drama demand involvement in action and reflection on this action, and through this process students are able to learn about or make meaning from a range of situations from beyond their life experience as they are encountered in the dramatic action. Drama provides contexts for the dynamic interplay of these new situations with the students' personal experience and perspectives. (For example, McGregor, Tate & Robinson, 1977, p. 17)

Informally, and occasionally formally, personal-construct psychology also has had an impact on the design and implementation of drama programs at all levels of schooling. McKenna (1994) identifies this through the work of Harri-Augstein, who argues that drama:

> must inevitably concern itself with how each individual interacts with the mind-pool to construct personally satisfying, significant and viable meanings. Such 'meanings' will enable the individual to continue transacting effectively with the events, people and objects which make up the realities of his or her world. These personal understandings offer better insights into an individual's own processes and enhanced communication with the processes of others. (Harri-Augstein, cited in McKenna, 1994, p. 98)

Educational drama places importance on the individual's experience and past knowledge, and emphasises the significance of each participant's thoughts and feelings. Educational drama methods are designed therefore to cater for the needs of individuals and to enhance personal development. In fact, in some educational drama, personal meaning is seen to take precedence over that of the group. This is illustrated by Errington who asserted, "Students are perceived as active explorers in search of self-enlightenment, creative artists whose task is to construe personal meaning..." (Errington, 1993, p. 185).

Boal began his work with a focus on social and political change (1979, 1992). Recently, however, he moved to a focus on change in the individual (1995). In the three works cited above he writes about drama as a tool to develop understanding of either self or others. In all his work he builds dramatic situations based on the unique experiences of those people with whom he is working.

> ...When the spectator herself comes on stage and carries out the action she has in mind, she does it in a manner which is personal, unique and non-transferable, as she alone can do it. (1995, p. 7)

He believes that drama should be based on personal experience and that dramatic techniques should be employed to develop the understanding of participants about their own lives and the lives of others. Another arts educator expresses a similar position in the following way:

> Learning may be released by a teacher but it can never be conferred for it is not an object so much as a particular cast of mind, a creative and critical orientation towards experience. The student has to learn to become the protagonist of his own learning. (Abbs, 1995, p. 46)

As in the workplace, where the team is valued, involvement in drama requires collaboration and cooperation with others. However, the individual's participation and their construction of meaning in a dramatic situation is of prime importance (O'Neill, 1995). It is through the focus on individuals and their understanding that participants in educational drama develop the self-confidence to contribute in a wide variety of situations (Parsons, 1984). Drama experiences are therefore designed to focus on the importance of the individual's understanding and construction of reality. The belief of drama teachers in the usefulness of drama methodologies in relation to personal development and understanding is echoed by Watkins:

> Senge, like Argyris and Schon, emphasises metanoic learning, learning which is really a shift of mind. When you ask most people to describe their most significant learning experience, they will usually describe what some people call 'real learning.' Real learning occurs less and less in schools. It is characterised by a kind of aha! and a congruence of intention, action and affect. There is a leap, a sense of having experienced something 'real,' something that transforms who we are and changes how we act. It is this learning which Senge believes is at the heart of the learning organisation. (Watkins, 1992, p. 115)

This emphasis on the importance of self-direction and ownership of learning, quoted by a writer on educational drama, refers to the beliefs of Senge, an eminent workplace learning theorist. Self-direction and ownership of learning is central to the theory of workplace and vocational education. However, the irony in the quotation lies in the fact that in schools, at least in drama, there is a concerted attempt in the practice as described in the literature to make "real learning" occur, whereas in role play in workplace training, the practice as described in the literature contradicts the rhetoric.

2.5.1.2 Adaptability

Educational drama is often used to provide participants with the opportunity of experiencing new situations through the establishment of imaginary scenarios based on unexplored contexts. Participants experience new situations in the safe environment of educational drama. Drama can create a fictional situation that is very close to the real and those participating in drama do more than simply discuss or plan future action; that is, they actually participate and try out behaviour, words and actions. "Drama and make-believe play, unlike other second order experiences, can look like the real event because of the concreteness of the medium" (Bolton, 1984, p. 107).

Bolton (1984) therefore has argued that change in understanding is the most significant learning directly attributable to drama. However, the change in understanding does not necessarily arise from simply participating in drama. Change in understanding requires reflection on what occurred in the drama to enable translation to real life. Boal's (1992) work is a good example of this. He uses "Forum Theatre" to enable participants to practise making changes to potentially disastrous situations. The reflective process at the conclusion of his sessions permits participants to make connections with situations in their own lives, thereby enriching the practical drama experience. Without the reflective process, "transformative learning" is not possible:

> Transformative learning is defined as the development of revised assumptions, premises, ways of interpreting experience, or perspectives on the world by means of critical self reflection. (Cranton, 1994, p. xii)

However, as discussed earlier (see section 2.4.4) reflection does not only occur at the conclusion of a drama activity. Due to the concreteness of dramatic action it is important for participants to maintain an awareness on two levels - Boal's "metaxis". Participants need to be aware of both these levels as they participate in a drama experience: As observer and as participant in the event, they are able to look at events from multiple points of view. As Heathcote (1988) and Arnold (1991) suggest, some of the learning that results from the reflection process involves the confrontation of unconscious knowing or understanding. Drama has the potential to bring this knowledge and understanding to the surface through the simultaneous engagement of thought and feeling:

> However the truly educative power arises from the connections created between the enactment and the analyses and reflections made by the actors and audience upon the unconscious material. (Arnold, 1991, p. 18)

The impact of involvement in a dramatic situation, particularly when playing a character other than yourself, is challenging to currently held beliefs or understandings and can result in a change of opinion or point of view. These two outcomes of drama are described by Bolton:

> Dramatic action as a tool for learning then rests in its capacity:
> 1) to separate and objectify an event, and
> 2) to break down established concepts and perceptions.
> (Bolton, 1984, p. 143)

To enable students to learn about new situations, drama offers not only a means of learning through doing but a means of imagining what it is like. Drama offers a perspective which cannot be gained through any other medium and has the potential to make unreal situations more realistic. This fundamental principle is further elaborated on by Heathcote:

> The child enters the zone of circumstances permitted by the drama situation, and in shaping the circumstance's future, the child's future is shaped, ready to be available in the real society which at present seems cut off from school.
> (Heathcote, in Johnson and O'Neill, 1984, p. 198)

2.5.2 Communication skills

Educational drama is a "symbol system" (Curriculum Corporation, 1994a, p. 3) that has the capacity to express, hold and communicate meaning. It is a communication system but it is also a vehicle for the development of communication skills both written and oral. Parsons (1984), in a state-wide study of schools, found that educational drama provided opportunities for students to use language for a wider variety of purposes than otherwise occurs in classrooms. Drama involves talking and reading and writing and listening and non-verbal communication. All drama involves communication with other people, sharing ideas, developing

shared meanings, responding to others and expressing ideas. Drama appears in English curricula as a means of developing language skill and understanding, for example:

> Drama...is an important means of extending the pupil's language repertoire, his [sic] confidence in speech, and his awareness of how other people speak and behave. It is an essential part of language teaching in primary and secondary schools.
> (Her Majesty's Inspectorate (UK), cited in Nixon, 1987, p. 16)

As Fleming (1994) asserts, an important contribution drama makes to the development of communication skills is through the powerful contexts it provides for language to occur.

> ...the full value of drama for the development of language can only be appreciated in relation to an understanding of the power of the art form in creating contexts embedded with feeling, meaning and motivation and in bracketing experience. (Fleming, 1994, p. 45)

Fleming's discussion, and the considerable contribution he has previously made in this area (for example, in Wootton, 1982 pp. 157-177), refer to the use of drama in first-language learning. The following observation was actually made in relation to its use in teaching English as a second language (to Chinese students), but would be equally applicable in either context:

> The results of this study indicate that process-oriented drama activities create authentic communication contexts for language learning and teaching, preparing the learners to use the language spontaneously in real-life situations. (Kao, 1995, p. 89)

Many, drama educationalists have written about the place drama can have in developing communication skills. McGregor, Tate and Robinson (1977) claim that:

> Spoken language develops through social interaction and is one of the prime media of dramatic expression. Different

> siuations elicit and often demand different forms of linguistic response. (p. 153)

Bolton (1979) comments that there are a wide variety of reading and writing activites that can be structured within the drama that can extend students experience in those forms of communication, and help: "...children grasp the conception of words on paper as codes signalling experience." (p. 122)

Byron 1986), makes a stronger claim that:

> ...drama, because it suspends or modifies the 'real' context and social network of the classroom, in favour of an 'as if' context and network, can provide an enormous variety of opportunities for different kinds of language demand and development. (p. 125)

Some of the different kinds of language that Byron claims can be developed through drama are categorised as: expressive, interactional and informational (p. 133).

An area of communication currently receiving considerable attention among drama educators is that of intercultural communication. One of the sub-themes of the IDEA World Congress of drama/theatre and education was "drama as a space for [intercultural] dialogue". As Rasmussen (1996, p. 136) notes - to a degree sceptically - "prominent rationales for educational drama maintain a way of knowing and social development from other times and other cultures". An example of this is the following credo which precedes a description of an intercultural drama project, teaching Australian school students about Japan and Japanese theatre through educational drama methods.

> I believe that drama methodology can develop positive attitudes towards another culture... fostering greater understanding and respect for each other and the members of another culture is

> helpful for future relations, employment prospects and enriching lives in general. (Jackson, 1996. pp. 210-211).

As many speakers from the IDEA Congress demonstrated, intercultural understanding is one important contemporary aspect of the broad range of communication skills that are addressed in drama education.

A recent national research project conducted with teachers around Australia has found that over 90 per cent of teachers have integrated the key competency (Mayer, 1992b) "Communicating ideas and information" into their drama and are implicitly or explicitly teaching and assessing student's skills in this area within the drama curriculum. (NAAE and ACER, 1996, p. 49)

2.5.3 Teamwork

There are several outcomes of educational drama that can contribute to participants' ability to work in teams. As stated above, drama occurs in a social context and demands ability to communicate and work with others.

> Most pupils, if asked what is 'special' or different' about drama, will refer to the fact that it invariably involves some kind of group work. While collaborative learning may be an important aspect of their work in other subject areas, it is the *distinguishing feature* of classroom drama. (Nixon, 1987, p.8).

This provides the basis for the development of teamwork and the social skills of negotiation. The teacher himself or herself is expected to share in the teamwork (see 2.4.3) and to provide a lead:

> Educationally, the skilful negotiator is not one who spirits away problems, but one who helps pupils confront and work through their differences. In classrooms where negotiation is valued as a principle, there is always the possibility of re-negotiation, of renewed discussion regarding ends and means. (Nixon, 1987, p. 38).

The result of this is improved social skills among the students. This can be seen not only within drama lessons, but also where drama methods are used to teach other subjects: "Using drama in history lessons ... is particularly effective in developing cooperation in group work". (Woodall, Carey & Dodgson, 1983, p. 33)

The nature of drama also provides the opportunity to understand others' points of view and to develop empathy with other individuals and their situations. These outcomes are described in more detail below. However, it is important to make the distinction between "social learning that is intrinsic to the drama and that which is extrinsic" (Bolton, 1979, p. 124). Sometimes drama teachers set out deliberately to create drama that may address particular social problems within the class (for example, Warren, 1995, pp. 34-44) but more often it is the particular character of drama that allows these skills to develop:

> We have a situation where the kids rehearse for two periods a week. I facilitate that, but it's their rehearsal. They have to be able to work together, to communicate their ideas and resolve conflict...(NAAE & ACER, 1996, p. 73)

Mezirow (1991) writes of the importance of adult education bringing into critical consciousness those attitudes, beliefs and values that have been uncritically assumed during childhood and adolescence. Drama has the capacity to bring to the fore these underlying attributes through involvement in role play and reflection on that involvement. Through interaction and communication with others the opportunity also is provided to understand other points of view and develop greater empathy and understanding.

Fundamental to all drama programs is the aim to develop understanding of others as well as the self. By "stepping into someone else's shoes" (inter alia, McLeod, 1988) the opportunity is created for looking at a situation or issue from another point of view. Heathcote (1984) is one of many earlier writers who described drama as providing a safe situation in which learning about self and others could occur in an atmosphere of trust. This idea is still supported by drama educationalists (for example, Errington, 1993; Hughes, 1991).

Any teamwork demands trust, and the absence of destructive forms of conflict. Therefore a necessary requirement for any team-building is conflict management and resolution skills. An international project currently in progress is investigating the use of educational drama in managing and resolving conflict in secondary schools in Malaysia, Sweden, Australia and the Philippines. (Kamaluddin & Pillai, 1997; Friberg, 1997)

Arnold, exploring the learning potential of educational drama, which she classifies as a psychodynamic technique, notes that participants develop empathy with others thereby enhancing their ability to work in teams or collaborate in activities.

> ...it is still the enactive stage which will be the heart of the experience and together with preparation and reflection become powerfully educative... where there is a sense of group cohesiveness, trust and willingness for self and group development through artistic expression and verbal and non-verbal exploration. (Arnold, 1991, p. 18)

"Teamwork" and "group development" require social skills that many curriculum documents acknowledge are essential to a full education, and that drama educators assert can be achieved through drama.

> The Years 8-10 Social Education Syllabus and Guidelines (Draft) emphasises active learning and social competence. Role play, improvisations and simulations provide concrete learning experiences where learners can explore and develop the attitudes and social skills they will need as citizens. (Wall, 1991, p. 5).

2.5.4 Other soft skills

There are other soft skills which have been identified as among the needs for industry that are also addressed explicitly and implicitly in educational drama. These include such skills as: "planning and organising activities" and "problem solving" - in the nomenclature of the Mayer Key Competencies (1992b). It was not considered possible to pursue all these possible avenues explicitly in this study. However, the recognition that the literature of educational drama recognises these other soft skills gave an added impetus to the study. The NAAE report on the Mayer Key Competencies (NAAE & ACER, 1996) clearly indicates that drama teachers regard both of these competencies as a natural part of the learnings emerging from educational drama (see, for example, 62 ff., 83 ff.). Problem solving in particular, and more recently, the identification of problems and problematic issues, has for long been one of the learnings most explicitly singled out by drama educators. In his early writing, Bolton (1979) describes lessons where he starts the drama: "...by contriving a problem which is sufficiently interesting or curiosity-arousing in itself." (p. 65). Booth (1995) constructs his drama work around the solving of what he terms "puzzlements" (p. 37). In another recent work the writers make the claim that: "Essentially Drama is about people with problems. When we use the word 'drama', this notion is always implicit." (Ball & Airs, 1995, p. 15).

2.6 The design of the training program

The primary purpose of this study, to trial the use of educational drama techniques in workplace training contexts, is justified by the differences identified in this chapter between the use of educational drama in schools and role play in vocational and workplace education (the importance of the art form of drama; the place of personal reflection; the focus on skill development; the place of performance; and the learning outcomes - as discussed specifically in section 2.4. It was important therefore in the training program to ensure that these differences were addressed. The way in which each of these differences shaped the workshop will be described in this section.

First, the training program aimed to introduce the trainers to the elements of the art form of drama (including techniques and conventions of drama). These elements, as defined by Haseman and O'Toole (1986), were to be introduced to the trainers on day two of the workshop and were intended to be continually used and referred to throughout the project.

Second, although the use of role play in workplace and vocational education involves the use of debriefing, it has been shown that the nature of these processes is different to the process of reflection in educational drama. It was therefore important to make trainers aware of the learning potential of personal reflection with an emphasis on making meaning from the drama experience as an alternative to debriefing about the level of skill that had been demonstrated or correcting mistakes and misunderstandings, relating outcome to original aims, reinforcing or correcting learning (van Ments, 1983). The nature of reflection, as it is used in educational drama, was to be modelled throughout the program through the analysis of motive and emotion and a focus on the personal experience of the participants.

Third, the trainers were not to be encouraged to see each drama activity as a means of developing one skill or outcome. A discussion time was planned at the end of each activity about the way in which each drama activity could be used in training contexts but a diversity of approach (using the structural dimensions) would be advocated and the holistic nature of learning in drama portrayed.

Fourth, there were two dimensions of audience which were critical for the trainers to understand: first, the distinction between the internal and external dimensions of audience; second, the distinction between active and passive audience. A flexible use of audience which would demonstrate both of these was to be modelled throughout the training program.

Fifth, the workshop intended to encourage trainers to find other uses for drama than merely skill practice and to emphasise the possibilities for learning that are available when the trainer is open to negotiation of meaning and processes rather than working toward a previously specified outcome. This was to be modelled throughout the workshop and specifically discussed on the first day (see 4.3.5) when a process for teaching would be demonstrated and discussed.

The work of Augusto Boal would be a particular feature of the training workshops because his work incorporates many of the features that I wished to introduce to the trainers. For example, he bases much of his work on principles of shared meaning and joint ownership of the drama by teacher and students. Also his notion of the "spectactor" (Boal, 1992) is consistent with some of the concepts of the flexible role of audience which I wanted to introduce to the trainers.

I chose also to introduce a number of commonly used forms of educational drama, among them "teacher in role", "personal narrative" and "spontaneous improvisation from a stimulus", because through their use I would be able to demonstrate the key

dimensions (time, group size, audience, freedom or constraint, repeatability, space, affective engagement) that have an impact on the development of dramatic role play.

All these workshop design choices were influenced by the results of a study I completed in 1993. This study had already indicated that the learning possible through role play in workplace and vocational education might be enhanced by techniques of role play, preparation and follow-up that are a normal part of the practice of drama teachers, techniques involving different application of the organising dimensions from those normally utilised by trainers. For instance, the study showed that participants need time to warm up to the drama activity; the opportunity to feel relaxed within the group in which they are operating and at ease with the idea of going into role; to be prepared by having some understanding of the techniques and conventions of drama; and at the conclusion of any drama activity, to be involved in discussion and reflection about what has occurred. The significance of warm-up and debriefing as necessary to the process of learning through drama is supported by other drama writers (for example, Arnold, 1991; Fleming, 1994; Morgan & Saxton, 1987; O'Neill, 1995), with the emphasis being on the engagement of each participant in the drama, their participation in drama and the individual learning that they gain from the experience.

The review of the literature suggested that at least in the area of soft skills, there would appear to be aspects of the theory and practice of educational drama that might meet the needs of workplace and vocational training more effectively than the role play and simulation techniques more commonly being used in this context. The theoretical and practical content of the training workshop was therefore designed to introduce trainers to these important aspects and will be discussed more fully in chapter 4. In chapter 3 the research design and the processes used to analyse the data that was collected will be described in detail.

CHAPTER 3
RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

Throughout the literature review in chapter 2 the learning outcomes of educational drama were discussed and compared with the outcomes of drama methods currently being employed by training providers around Australia. Through the literature, the case was made for the use of educational drama in training programs as an alternative to the traditional use of role plays and simulation.

This chapter details the research design and methodology used in this study which aimed to identify the strengths and weaknesses of the application of educational drama methods in a variety of training contexts; to compare these outcomes with those of dramatic techniques already being employed in training programs; and to establish the possible place of a range of educational drama techniques in training programs of the future.

The rationale behind the choice of subjects and the choice of research methodology is explained in section 3.2. The features of the research design are described in section 3.3. A general overview of the phases of the project is provided in section 3.4. The range of data collected is described in section 3.5 and the process of obtaining authority from participants for their work to be published is dealt with in section 3.6. Section 3.7 provides information about analysis procedures, including coding processes and the framework for analysis.

3.2 Rationale

3.2.1 Availability of subjects

Implementation of the research project required a group of workplace and vocational trainers from a variety of contexts. It was important that the trainers involved were prepared to:

- attend a training course that would explore the possibilities of educational drama
- experiment with educational drama methods in their training programs
- participate in interviews
- provide written documentation of their attempt to use educational drama in their workplace context.

Such subjects are not easy to find. Fortuitously, an opportunity arose through the University of South Australia at the Centre for Research into Education and Work. Through a special study unit, ten workplace trainers volunteered to be involved as part of their course of study. As enrolled students, attendance at the workshop, participation in monthly group interviews, granting permission for worksite visits and preparation of a journal documenting and reflecting on their attempts to incorporate educational drama methods into their training programs were all required components of the course.

The theory and methodology used throughout the project were drawn from the literature of educational drama. When the project was advertised among students at the Centre for Research into Education and Work it was titled "A Reflective Drama Project". This was because advice from lecturers in the Centre indicated that the term "educational" may not be

attractive to trainers in workplace and vocational education. The title was also chosen because the intention was to emphasise the importance of the learning that was possible through drama when reflection is an integral part of the process. The term "reflective drama" was not used continually during the project but because of the initial advertising and the emphasis on reflection during the workshop and the implementation phase of the project, some trainers continue to use the term "reflective drama" in their journal writing. This is evident particularly in appendix 4, which provides an example of a trainer's journal.

3.2.2 Selection of research paradigm

In a project concerned with trainers and participants in a variety of workplace contexts the individuals are a central feature. It was important, therefore, to select a methodology that was appropriate for the research questions and the nature of the individuals involved. It was important to understand the trainers and their context to be able understand why sometimes the drama methodologies were successful and why sometimes they were not. In this context, the principles of "naturalistic inquiry" (Lincoln & Guba, 1985) were considered the most appropriate to assist in developing the necessary understanding.

Consequently, the project was designed to cohere with the principles presented by Lincoln and Guba (1985). The data was gathered in a *natural setting* and *people* were the instruments. The project built on *tacit knowledge* and used *qualitative methods* for gathering data.

There are several purposes and approaches to analysis in qualitative research. The concern of this study was to develop an understanding about the possibilities for the use of educational drama in workplace and

vocational training. It was important therefore, to interpret the data, "for the data must be conceptualised and the concepts related to form a theoretical rendition of reality (a reality that cannot actually be known, but is always interpreted)" (Glasser & Strauss, 1985, p. 22).

In order to build *grounded theory* the data was examined and organised using methods based on grounded theory techniques developed by Strauss and Corbin (1990).

3.3 Features of the research design

The pertinent features of the construction of naturalistic inquiry based on the work of Lincoln and Guba (1985) and grounded theory developed from Strauss and Corbin (1990) are illustrated in figure 3.1 and described in more detail in sections 3.3.1 to 3.3.8.

In the figure, the principles of naturalistic inquiry appear in normal type and the features of grounded theory are in italics.

3.3.1 Natural setting

The setting for the research was "natural", that is, it was not a contrived or artificial setting. However, for the initial training workshop the trainers were brought together, and for the group interviews where participants met and recorded their comments and questions and discussed the drama strategies during the implementation phase, the data was collected in a situation that was especially created for the purpose of the study. The balance of the data was collected in the workplace by the trainers. The use of the natural setting was crucial, as "phenomena of study, whatever they may be - physical, chemical, biological, social, psychological, take their

meaning as much from their contexts as from themselves" (Lincoln & Guba, 1985, p. 189).

Figure 3.1 Features of the research design

3.3.1 Natural setting

demands

3.3.2 Human instrument

building on

3.3.3 Tacit knowledge

using

3.3.4 Qualitative methods

3.3.5 Grounded theory

developed through

3.3.6 Open coding

and

3.3.7 Axial coding

using

3.3.8 Rigour, trustworthiness and authenticity

3.3.2 Human instrument

Humans were the source of data in this project and essential at every phase. The overall focus of the research was the consideration of the implementation of drama methodology. Within this context it was important also to know how each trainer interpreted the drama methods explored in the initial training workshop and how they adapted those methods to suit their particular situation. It was important to keep records

of how they were feeling about drama, about their situation and about the trainees' responses throughout the process.

As the researcher/participant working within this research framework I found involvement with the trainers provided particular advantages. On a technical level this allowed me to clarify or go back for correction and amplification. On an interpretive level I was able to collect and use the individual responses of trainers.

As a result of the amount of data required to provide adequate information on each person, sampling was based on informational, not statistical, considerations. The purpose of the data collection was to gain information about each trainer and their particular workplace context.

3.3.3 Tacit knowledge

An important feature of this research project was the use of tacit, or unstated knowledge. The use of this type of knowledge is seen as essential and unique in the process of naturalistic inquiry. This is evidenced in the following statement:

> Tacit knowledge becomes the base on which the human instrument builds many of the insights and hypotheses that will develop (and that will be cast in propositional form). Indeed, the human instrument is the *sole* instrument that can build on tacit knowledge. (Lincoln & Guba, 1985, p. 198)

Tacit knowledge based on my teaching experience and previous research was used in the design and delivery of the initial training workshop and in the discussions that were the basis of the group interviews throughout the implementation phase. Tacit knowledge also was used by the trainers as they designed and evaluated drama experiences in their training programs.

3.3.4 Qualitative methods

Qualitative methods of data gathering used in this study were interview, and the keeping of individual reflective journals. Interviews were conducted with individuals and in groups (see an example of a group interview in appendix 3).

I was responsible for the documentation of all interviews. Because the trainers' individual context and personal perspective were important in the analysis of data, the trainers involved in the project maintained their own records of training sessions where drama was used and of their reflections on the usefulness of drama methods in their particular training context.

3.3.5 Grounded theory

The notion of grounded theory was proposed by the sociologists Glasser and Strauss in 1967. They presented the idea of grounding theory in experiences, accounts and local contexts, and described a method of making sense of qualitative data. This method can be described as theory that follows from data rather than preceding them. In the case of this study, theory was developed from the analysis of the experiences, accounts and local contexts of the trainers involved.

Glasser and Strauss (1985) propose that grounded theory should "fit" the data and be "relevant" to the lives of those who are subjects of the study. Grounded theory was a feature of this project, in which data collected from interviews and from the participants' writing was continually analysed and reported back to them to ensure "fit" and "relevance" (Glasser & Strauss, 1985).

Based on the on-going analysis and the feedback from the trainers the emerging themes were refined continually.

It was not in my original plan to interview all trainers separately six months after the conclusion of the project but this emerged as an important step in the study during the implementation phase. This adaptation of the research design is consistent with grounded theory:

> Grounded theory and emergent design are important to one another. Because grounded theory emerges during the process of the study, the design or plan of the study cannot be pre-planned in advance in any great detail. As the grounded theory emerges from the data already collected, new data collection is planned and carried out. Grounded theory is capable of and requires continuous expansion and refinement. (Caulley, 1994, p. 11)

My knowledge and experience in the discipline of educational drama was brought to bear in the design of the training program and in the support provided to trainers during the implementation phase and to some extent in my reading of the trainers' journals. However, I had little experience in workplace and vocational training and the knowledge I was trying to build was of this unexplored context.

3.3.6 Open coding

"Open coding" (Strauss & Corbin, 1990) is the process whereby data are broken down, examined, compared and categorised. In this study this process began with note-taking during the process of the transcription of interviews, and continued through the analysis of written material from the trainers. Once themes began to emerge from the data, a data base was developed using "Q & A" software. This data base was expanded and developed throughout the various stages of the project.

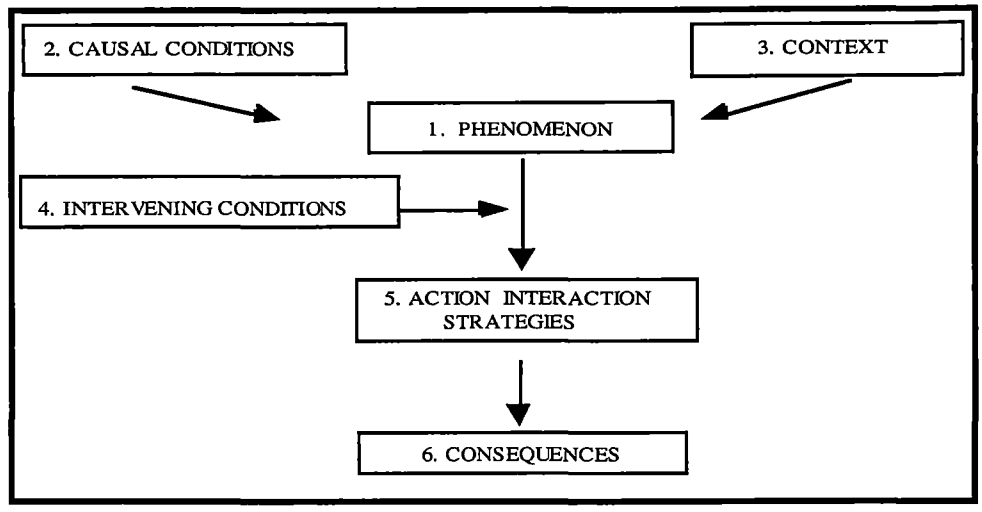
The data collected was examined at all stages of the project to find common themes into which it could be organised. These themes were refined continually and at the conclusion of the project it was determined that there were nine themes or categories into which the trainers' writing and verbal comments could be organised.

3.3.7 Axial coding

In axial coding the themes developed through open coding are examined and described in detail, using a six-step model as a framework. In the paradigm model "we link subcategories to a category in a set of relationships denoting causal conditions, phenomenon, context, intervening conditions, action/interaction strategies and consequences". (Strauss & Corbin, 1990, p. 99.)

In this project the "paradigm model" (Strauss & Corbin, 1990) was used as a framework for theoretical development and was needed to assist the researcher to identify relationships between the various categories. This process was used to connect the nine themes that had been identified in order to develop understanding, and is illustrated in figure 3.2.

Figure 3.2 Axial coding



3.3.8 Rigour, trustworthiness and authenticity

Writers such as Guba (1990) and Lincoln and Guba (1985) argue that studies based on the collection, analysis and interpretation of qualitative data need to develop techniques to establish the "trustworthiness" and "authenticity" of the research. In quantitative studies these concerns are addressed through the processes of triangulation.

A number of techniques were used to meet these validation criteria during the conduct of the project. First, member checking and auditing was undertaken. This involved the checking of findings and interpretations with the trainers involved in the project (see figure 3.3).

The trainers in this project were all presented with their individual written portrait (see chapter 5) and provided with the opportunity for written comment and feedback. Two group meetings were held to discuss preliminary findings of the project and seek confirmation or criticism. In addition, two drafts of the thematic analysis and the conclusions of the project were sent to the trainers for written comment.

Second, multiple data sources and data collection methods were used to collect information. Methods included individual and group interviews (see example in appendix 3) and the analysis of written documentation. The information collected through these various sources was complementary and in many cases repetitive (for example, trainers often repeated the concerns they raised in their journal writing when they attended the group interviews).

In this dissertation, data are presented in two forms to enhance authenticity. The first presentation is through individual portraits of the trainers, in which the trainer's background, workplace and personal responses to the educational drama methods are illustrated, largely through their own words. This clarifies each individual's unique circumstances. An alternative perspective is presented through the "Analysis of themes" chapter which presents a collective perspective on the outcomes of the project and identifies the key themes and issues. The inclusion of verbatim comments provides participant perspectives in both modes of data presentation.

An extra dimension is added to the study through the testing of the long-term effects of the methodology on the participants in their contexts. Lincoln and Guba (1985) suggest that to increase the probability that credible findings will be produced the researcher needs to spend a prolonged length of time in the "field", and seek various forms and sources of information to provide validation. I collected data for this study over a ten-month period and this involved constant communication with the trainers through letters and telephone calls, group interviews and individual interviews, workshops, as well as individual meetings and worksite visits.

3.4 Phases of the project

The project had seven phases which are described briefly below and displayed in figure 3.3.

Phase 1. The preliminary phase involved all trainers preparing a personal profile and receiving preliminary readings.

Phase 2. The introductory phase consisted of the four-day training workshop.

Phase 3. The trial phase incorporated the workplace trials, the keeping of journals and the monthly group interviews.

Phase 4. The maintenance phase consisted of a one-day follow-up training session and opportunity for whole group feedback.

Phase 5. The summary phase involved a final meeting of the whole group and the preparation of individual written summaries by each of the trainers.

Phase 6. The follow-up phase involved individual interviews with each of the trainers six months after the conclusion of the summary phase.

Phase 7. The auditing phase sought written and verbal feedback on the outcomes of the analysis process from the trainers involved in the project.

Figure 3.3 presents the time line in which each of these phases occurred. In sections 3.4.1 to 3.4.7 the seven phases are described in greater detail.

Fig. 3.3

PHASES OF THE PROJECT										
Date	1994						1995			1996
	June	July	August	September	October	November	May	July	December	February
Phases	Preliminary phase	Introductory phase	Trialling phase	Maintenance phase	Follow-up phase	Auditing Phase				
Input	Preliminary reading sent	4 day training workshop	Write-up of workshop sent to all trainers		1 day follow-up workshop	Final meeting of whole group				
Data Collected	Personal profile of each trainer received	Workshop feedback collected immediately after workshop	Group interviews and visits to individual worksites			Trainers journals collected Trainers individual summaries collected	Individual interviews			
Data Analysis	Continuing process									
Auditing and Member Checking	Written permission granted by all trainers in project to quote work and verbal comments					Emerging themes and issues discussed with whole group		Individual Portraits sent for commend and feedback	"Themes" chapter sent for comment and feedback	"Discussions" chapter sent for written feedback. Followed up by individual interviews seeking verbal comment on chapter.

3.4.1 The preliminary phase

Personal profile

As part of the first phase of the project all trainers were asked to write a professional profile and submit it to me before the training workshop. The requirements of the profile were between one and four paragraphs on each of the following headings:

1. Context: What organisation do you work for and what kind of things does it do?
2. Activities: What kinds of training activities do you carry out?
3. Input: What kind of input do you have into the design and delivery of the training programs?
4. Principles: What major principles and values inspire your practice?
5. Influences: What major influences have shaped your practice? eg. influential person, teaching, writing, experience.
6. Methods: What training methods and strategies do you use?
7. Issues: What issues do you encounter in your practice?
8. Assessment: How do you assess whether your educational activity has any effect?
9. Evaluation: How do you evaluate your training programs?
10. Resources: What resources, written and audio-visual, are available which relate to your training program?

Preliminary readings

A book of readings was prepared and distributed to participants before the workshop. This contained six articles (see appendix 1) which introduced some of the theoretical issues to be addressed throughout the workshop. The Arnold (1991) article discusses the importance of

debriefing after a drama experience and both the Hughes (1991) and Errington (1993) papers present up-to-date overviews of how learning in drama may occur. The Biggs' (1988) article introduces the concept of metacognition which has considerable importance in drama learning. Metacognition is sometimes referred to as metaxis or maintaining a consciousness on two levels while in role. It is necessary to enable the transference of what is being learned in drama to real-life situations. Jaynes (1991) writes of the importance of understanding the structure of a subject. This article was included as an introduction to the theoretical underpinnings of the workshop where the intention was to provide participants with an understanding of the structure of drama in order that they would understand and be able to use drama in an informed way in their teaching. Finally, the Willis and Smigiel (1994) article provided an insight into the findings of recent research completed with industry trainers working with drama methods.

3.4.2 The introductory phase

The project was designed to conform to principles of "change" as outlined by Fullan (1988) and Fullan and Hargreaves (1991). Important features that were adopted were that:

- every effort was made to understand the culture in which the "change" was taking place. This was achieved through worksite visits, through the literature review and through listening to the workplace trainers' descriptions of their environment.

- the trainers were valued members of the research "team". This was evidenced at the beginning of the project when I acknowledged the importance of their perspective. Demonstration of their value

continued through the regular meetings and through the opportunities that were provided for them to give feedback on my writing and on the findings.

- I was honest with the trainers about my beliefs in regard to educational drama and I was prepared to answer questions and criticism.

- the trainers were not presented with a protocol for the use of educational drama in the workplace. Rather, they were presented with a series of activities which they could alter and redesign to suit their particular workplace context.

The training workshop

All trainers in the project were required to attend the four-day training workshop. The aims and the content of the training workshop are detailed in chapter 4. The content is summarised in figure 3.4.

3.4.3 The trialling phase

Journals, workplace implementation, group interviews

For four months following the training workshop the ten trainers trialled the educational drama methodologies in their training programs. Support was provided through monthly small group interviews, where there was the opportunity to discuss problems with me and with each other and share successes and failures (see appendix 3). Eight of the trainers worked in the same city and were able to be part of these meetings, but one was working in another state and another worked in a country area and it was impossible for these two to meet regularly with the group. They kept in touch with each other by telephone and I visited and interviewed both of

them during this phase. All trainers involved in the project kept a journal of their attempts to integrate drama into their training program. In this journal they wrote their lesson plans, and their rationale for using drama, detailed participants' reactions and feedback, and gave their own perceptions of the strengths and weaknesses of their lessons and of educational drama in their context (see example in appendix 4). I visited all trainers on at least one occasion (for half a day) during this phase, sometimes observing a training session and always talking with them about their program and about the educational drama methodologies.

3.4.4 The maintenance phase

Follow-up workshop

Three months after the initial training workshop a follow-up one-day workshop was arranged. Eight of the ten trainers were able to attend. One trainer was working in another state and another was located in the country and it was not possible for them to travel to the workshop.

This follow-up day had two purposes; the first, was to provide further ideas for activities and the second, was to provide an opportunity for feedback and problem solving in relation to the integration of drama into the trainers' various training programs. The details of this day are provided in chapter 4 and the content is summarised in figure 3.4.

Figure 3.4 Content of the training workshops

Day 1	Day 2	Day 3	Day 4	Follow -up Day 5
Definitions of drama Introductory games Columbian Hypnosis Experiential learning A process for drama Tension exercise	Cooperative games Handshakes The use of narrative Oppression Dynamisation Levels of involvement Irish Parliament Forum Theatre	Warm-up Elements of drama - mood - space - focus - voice -body language Sub-text	Music Improvisation Teacher in role Deep engagement with role	Warm- up Group discussion Debriefing Problem solving

3.4.5 The summary phase

Written summaries, final meeting

At the end of the four-month trialling period, eight of the trainers met together to discuss the project and to provide feedback on the problems and successes they had experienced throughout the project. Following this discussion all trainers involved in the project were asked to submit their written journal, together with a 500 word summary of their perceptions of the place of educational drama in their particular training context. An example of a journal and summary is provided in appendix 4.

3.4.6 The follow-up phase

Individual interviews

A final interview was conducted with each of the ten trainers six months after the conclusion of the project and the information collected also was used in the data analysis process.

3.4.7 The auditing phase

As the data analysis proceeded, outcomes were discussed with the trainers and their verification or criticism was sought. The individual portraits were sent to each trainer for comment and to seek permission to publish. The "Themes" chapter and the "Discussion" chapter also were sent and written feedback was sought. This was followed by an interview with each of the trainers involved in the project seeking their verbal response to the conclusions drawn.

3.5 Data collection

The data was collected in several ways. At the beginning of the project all participants wrote a "profile" of themselves and their work context. The participants attended the four-day training workshop to explore the drama methodologies that I had selected. After the workshop they wrote a response which was collected and included with their profile. For the next four months each trainer tried to use the methodologies in their training programs. Each trainer kept a journal, recording their attempts, their rationale for using drama and a description of what had happened in the training session. During this time they met with me in small groups to discuss problems and successes and these meetings were recorded and transcribed. I made worksite visits to all the trainers. I also conducted a second one-day training session. At the end of the implementation phase we met as a group to discuss the project and each person's perceptions of the usefulness of the methodologies in their particular context. This meeting was recorded and transcribed.

3.6 Authorisation

At the commencement of the project, all participants were asked by the University of South Australia, to sign a Statement of Agreement which detailed the terms of collaboration and indicated that they were willing to have their written and verbal reports, comments and recommendations summarised and quoted. The statement also gave permission to pursue the research in their organisation and granted permission for worksite visits during the implementation phase of the project.

3.7 Data analysis

The methodology used to examine the data was based on grounded theory techniques developed by Strauss and Corbin (1990). The first step involved the process of open coding where common themes and concepts were identified. The second step involved axial coding where relationships between themes and concepts are developed. These steps have been described in sections 3.3.6 and 3.3.7 respectively.

3.7.1 Framework for analysis

Through the use of the paradigm model developed by Strauss and Corbin (1990) and illustrated in figure 3.2, the properties and dimensions of the nine themes that emerged through data analysis were examined and related to one another in order to develop greater understanding and enhance theoretical development. The elements of the model are described below.

A Causal conditions: Events that lead to the development of a phenomenon.

B Phenomenon: The issue or theme around which all the other categories are integrated.

C Context: The location of events or incidents pertaining to a phenomenon along a dimensional range.

D Intervening conditions: The structural conditions bearing on action/interaction strategies.

E Action/interaction strategies: Strategies devised to manage or respond to a phenomenon.

F Consequences: Results of action or interaction.

3.7.2 The core category

The central phenomenon, an "event, happening, incident about which a set of actions or interactions are directed at managing, handling, or to which the set of actions is related" (Strauss & Corbin, 1990, p. 96) is identified once all phenomena have been examined using the framework for analysis. In this study the core theme was determined to be, "the integration of educational drama methods into training programs," because it was the management of this phenomenon towards which everything else was directed. Because all the other categories could be related to this one category it is labelled the "core category" (Strauss & Corbin, 1990, p. 123).

The identification of the core category during the development of the paradigm model allowed for relationships between all the established categories to be explored and presented through the model. In some cases the models or model need to be written and explored as a preliminary step to discovering these relationships. However, in this project, the themes that had been developed through the open coding process seemed to bear clear relationships to each other.

3.8 Summary

In this chapter the methods of data collection and analysis have been presented and the processes and time-line of the project outlined. The project required a research approach that would provide detailed description of the application of educational drama strategies in a range of training contexts. The research design presented in this chapter has enabled a holistic analysis of the context of each of the ten training programs in which the educational drama methods were employed. The research approach also has allowed for the development of knowledge of each of the trainers delivering the program in terms of their personal capabilities, commitment, resistance, adventurousness and understanding of educational drama (as described in chapter 1).

In chapter 4 the aims and content of the four-day initial training workshop and the one-day follow-up will be described. These days were crucial in establishing and maintaining rapport between members of the research project group. They also represent the major intervention within this study that formed the basis upon which the trainers developed the content of their workplace training programs.

CHAPTER 4
THE WORKSHOP

4.1 Introduction

In this chapter the aims and content of the four-day initial training workshop and the one-day follow-up workshop is described. These workshop days were crucial in the design of the project as they provided the information and experience upon which the trainers designed their individual programs for implementation in their own workplace.

All trainers in the project were required to attend the four-day initial training workshop. The "Learning cycles" presented by Dennison and Kink (1990) and Joyce and Weil (1986) were taken into account in the design of the workshop. These writers suggest that learners need to have the opportunity to listen to theory, experience demonstration, try activities for themselves, practise in their own context, have feedback on their practice and then review what they have learned.

In section 4.2 the aims of the workshop are described. In section 4.3 an overview of Day one is presented. An outline of the material presented in days two, three and four is contained in sections 4.4, 4.5 and 4.6 respectively. In section 4.7 the follow-up one-day workshop is described and in section 4.8 a summary of the content of the workshops is provided.

The initial training workshop was conducted over four days. Each day was planned to present a different aspect of drama. The group had never met before and in their written profiles the members of the group all indicated little or no knowledge of and experience in using educational drama in their training programs.

An overview of the four days was presented to participants at the beginning of the workshop, together with a brief outline of the rationale behind each day's work. It was explained that during the four days it was intended that we would cover a range of drama skills and conventions that would assist them to develop understanding of what was possible in educational drama.

At the beginning of each activity the purpose was explained and at the conclusion participants' feelings, general reactions to the activity and reflections on all processes and practices were sought. Discussion and reflection were important aspects of the four days. In addition, time was provided at regular intervals for participants to document the procedure and write their responses to what had occurred.

The possibilities for learning in, about, and through drama were introduced at the beginning of the workshop and elaborated upon throughout the proceedings.

4.2 Aims of the workshop

The initial training workshop was designed to introduce workplace and vocational trainers to a range of current educational drama strategies used in Australian schools, the work of educational drama theorists from Australia and from other countries, and strategies that lead to deep engagement with role. I also aimed to make the participants feel comfortable with drama as a methodology and trainers were encouraged to select educational drama methods most suited to their own workplace context.

4.3 Day one

Aims

I believe that educational drama should be taught using experiential methodology and therefore some definitions and principles were established during this first day. On day one, the trainers were also provided with definitions of educational drama to establish common theoretical understandings upon which we could base future theoretical discussion. It was necessary also to provide some activities that would assist them to get to know one another. The work of Augusto Boal was a feature of the workshop and one of his activities, "Columbian Hypnosis", was used as an introduction to his work. I presented a possible process for using educational drama and led a session with the group which modelled this process.

These activities are introduced below and full details are presented in appendix 2.

4.3.1 Definitions

A series of overhead transparencies was used throughout the workshop. These are presented in appendix 2 within borders and with the label, O.H. The substance of each overhead was presented to the trainers as the basis of theoretical discussion in the workshop.

The definition of drama from "The Arts: A statement for Australian Schools" (1994) was used as a starting point, as it is one of the most current and broadly accepted definitions in the present day Australian educational drama community. (For full details, see appendix 2, section 2.1.1)

Several other definitions were presented to emphasise the importance of enactment and to introduce participants to an underlying rationale for using drama. (For full details, see appendix 2, section 2.1.2).

4.3.2 Introductory games

The first activities, a series of games, were chosen with the aim of helping the participants to get to know one another and therefore involved interaction between participants. (The games are described in detail in appendix 2, section 2.2.)

4.3.3 Columbian Hypnosis

Another planned feature of the workshop was an introduction to the work of Augusto Boal and some of the strategies from the "Theatre of the Oppressed". To introduce the concept of oppression I introduced "Columbian Hypnosis", which as well as being a quieter, more focused activity, explores power relationships. (For full details, see appendix 2, section 2.3.)

4.3.4 Experiential learning

The Columbian Hypnosis activity was followed by a period of reflection and then, after a break, a session on learning theories and a possible process for using drama. This process was built on a framework developed through a literature review on experiential learning and principles of adult education.

These principles were explained and utilised throughout the session. The processes and rationale were consistently explained to participants, reflection was encouraged, there was an endeavour to chose topics that were of significance to participants, and the involvement was physical, emotional and cognitive.

Other theories introduced at this stage were the concept of using experience as the basis for learning (Boud, 1992), the importance of

reflection as part of a cycle of learning (Boud & Walker, 1991), and the importance of raising awareness and consciousness and regarding learning as a transformative experience (Friere, 1972; Mezirow, 1991).

This introduction laid the foundations for consideration of the drama work on a personal and societal level and made quite clear the theoretical foundations upon which I was basing all educational drama work. As a preliminary to a concrete demonstration a statement of general principles was presented. (For full details, see appendix 2, section 2.4.2.)

4.3.5 A process for teaching educational drama

Finally, a written copy of a possible process for teaching educational drama, using principles of experiential learning, was presented to all participants. This described the following:

1. Find out what the learner brings.
2. Find out what the learner needs to know.
3. Find out what the event has to offer.
4. Decide on a topic/situation.
5. Write in role/character development.
6. Perform.
7. Discuss.
8. Debrief.

The process was then demonstrated in action. In this case the topic was tension and the way it is manifested in human interaction. (For full details, see appendix 2, section 2.6.)

4.4 Day two

During Day two I introduced the concept of shared narrative. This required trust and understanding between members of the group. To assist in the development of this trust, Day 2 began with four cooperative games. It was also necessary for the trainers to understand the techniques of building and analysing images in "Image Theatre". An introduction to these processes was provided through "Handshakes". As the trainers had experienced some involvement in drama by this stage I introduced the concept of level of engagement in role to enrich their understanding of educational drama theory. "Irish Parliament" was introduced as an activity that could be used to encourage involvement in drama for those who were reluctant to participate. "Forum Theatre" is another Boal technique and encourages problem solving of issues relevant to a particular group of people. It is a strategy widely used and adapted in educational drama and I chose to introduce it as a potentially useful method for training situations.

4.4.1 Cooperative games

Day 2 began with four cooperative games to encourage team building which was needed to support the narrative section of the day. (For full details, see appendix 2, section 2. 3.1.)

4.4.2 Handshakes

One further skill was needed to enable the narrative exercise to proceed and that was based around Boal's "Image Theatre". In "Image Theatre", no verbal language is used and people react to images presented according to their own perceptions. "Handshakes" enables the group to become used to forming images and exchanging places in the image. These techniques are vital to enable the use of images to interpret stories and themes. (For full details, see appendix 2, section 3.2.)

4.4.3 The use of narrative

"Pilot and Co-pilot " is another Boal technique that has been used and adapted quite widely in the drama community and is often used to get students sharing and reflecting on personal stories. In this case I changed the methodology to suit the topic I wished to pursue. The participants worked in groups of four and each person was asked to tell a story about a time they had felt proud of themselves and their achievements. The pride described by each storyteller was then reflected in an image made by those who had listened to the story. These images were discussed as pieces of visual text and members of other groups talked about their interpretations of what was presented.

4.4.4 Levels of involvement

After a break the group was given time for writing and reflection. As an introduction to the next session I provided some input on the topic of levels of engagement in drama and explained that we should seek the deepest possible engagement in order for learning to occur. Three overhead transparencies were the focus of discussion. (These overheads are presented in appendix 2, section 3.4.)

4.4.5 Irish Parliament

The group had requested some methodologies for getting reluctant performers to become involved in drama. To address this request and as an introduction to the final exercise we experimented with an "Irish Parliament". (For full details, see appendix 2, section 3.5.)

This strategy can be used for debate, conflict resolution, counselling, performance appraisal, to practise selling techniques, or any situation where two people are interacting.

4.4.6 Forum Theatre

In this adaptation of a Boal technique the class worked in two groups. Each group created a series of scenes around a topic of interest. The scenes were required to be sequential and result in a catastrophe or disaster. The performance needed to be rehearsed and the characters portrayed in a well defined and believable manner. Adequate time was provided for this preparation. The theoretical background provided in relation to "role" was referred to during this time

4.5 Day three

One of the criticisms of dramatic techniques used in training programs is that they lack connection with the art form of drama. All the activities on this third day were planned to introduce the trainers to the elements of the art form of drama: mood, space, sub-text, focus, voice, movement and body language.

4.5.1 Warm-up games

The day began with two warm-up activities (see appendix 2, section 4.1).

4.5.2 Elements of drama

The rest of the day was spent exploring the "Elements of Drama," based on the work of Haseman and O'Toole in their text entitled "Dramawise" (1986).

We began with a discussion of the elements (for example, mood, tension, focus, space, voice, sub-text, and movement) and their importance in a drama program, in relation to learning "about" drama. It was stressed that teaching about the conventions and techniques of drama and of theatre both enriches participants' understanding of drama and provides

knowledge to participants that enables them to take greater control of their participation in drama activities.

An overhead transparency was presented to further enrich the discussion. (For full details, see appendix 2, section 4.2.1.)

4.5.3 Mood

The participants were given a scenario (for full details see appendix 2, section 4.3) to enact in pairs with the focus being the development of mood within the scene.

4.5.4 Space

The importance of the use of space as an element in communication was explored. The group worked in pairs with everyone using the same script. However, each pair had a different spatial element to include in their performance. (For full details, see appendix 2, section 4.4.)

4.5.5 Sub-text

A simple script was used to develop understanding of sub-text, that is, the meaning behind words. Once again, while working in pairs the participants were requested to read the script and decide on who the players could be, what their relationship might be, and what the underlying message could be, and to try to perform the scene making those things explicit. At the end of each performance the audience provided feedback on the messages they had received.

4.5.6 Focus

In the focus activity, each pair was given an object that they had to incorporate in a short improvisation. The objects were scissors, a glass, a

pair of shoes, a book and a purse. In the first improvisation the object had to be the focus of the performance, that is, the audience had to be very aware of its existence; their eyes had to be drawn to it in some way. In the second improvisation the same object had to be used in a similar situation but the audience's focus needed to be elsewhere, that is, they should not be drawn to the object.

4.5.7 Voice

The voice activity began with a discussion about the importance of the use of voice in all situations, particularly in the workplace. The group made up sentences and practised saying them to each other, experimenting with changes in aspects of voice.

4.5.8 Body language

The final activity for the day involved an exploration of elements of body language. (For full details, see appendix 2, section 4.8.) This was preceded by a discussion of the importance of being able to read and use body language in a variety of settings.

4.6 Day four

As an alternative introductory activity to discussion or warm-up games, music was trialled in this session. To add to the trainers' repertoire of drama strategies two important activities were the focus of this day: improvisation and "Teacher in Role". Finally, the idea of levels of engagement was discussed and developed from the information provided on Day 2.

4.6.1 Music

As a different form of warm-up, music was used to begin the final day. The music was played and the participants wrote or drew what they felt about the music or what images came to mind. On the second playing they walked around and tried to find others who had similar ideas or who had found similar images in the music. Those groups or pairs prepared an image or series of movements that were their response to the music. We concluded the warm-up by looking at and discussing the variety of responses that had been developed by the various groups.

4.6.2 Improvisation

I explained that improvisation was largely what we had been doing over the last three days, but as an activity that is prevalent in educational drama across Australia it was worth consideration in a section on its own as well. I defined improvisation as "taking a theme or idea and exploring it through drama using one's own past experiences and ideas as a starting point."

4.6.3 Teacher in Role

After a break, I introduced the idea of teacher or trainer in role. I talked about the importance of this methodology in Australian schools as a teaching strategy. We discussed the difference between role playing and acting. It was decided that in acting or performing it is important to convince the audience of who you are playing and the external manifestations are important as well as the understanding of the role you are playing. In role play the situation is reversed, with the internal thought processes being more important than the external character presented.

In "Teacher in Role", the teacher plays the role of someone to assist the other participants also to become engaged in role. Performance is not the

aim of this activity but understanding of self and others is the goal. There is usually no presentation aspect to this activity but often a lot of discussion about what was learnt or what one felt throughout the process.

4.6.4 Deep engagement with role

As the workshop was drawing to a close it was time to review the processes that had been experienced. One of the aims had been to experience drama at a deeper level than was often possible in training sessions. To reinforce this aim four procedures that I had previously identified as possibly contributing to the generation of deeper learning were presented. (For full details, see appendix 2, section 5.4.2.)

The group discussed how these strategies had been employed over the four days and whether or not they felt the methods had been successful. They were given a final reflective writing time and the workshop concluded with general discussion about the strategies that had been explored. All participants were asked to write a comment about the workshop as a form of feedback and a statement about their perceptions about educational drama.

4.7 The follow-up workshop

This one-day workshop was conducted three months after the initial group workshop to discuss what had been happening in each trainer's workplace training programs in relation to the implementation of educational drama. Several of the trainers had requested more warm-up games and so three were introduced at the beginning of the day. We revised some of the activities that had been introduced during the first workshop and discussed the ways they had been adapted to suit various workplace situations. The process of debriefing was perceived by the

trainers as crucial to the success of educational drama and a variety of approaches to this process were discussed.

4.7.1 Warm-up activities

Three new improvisation activities were introduced: "Emotions", "Spics and Specs", and "In a, with a, while a...". (For full details, see appendix 2, section 6.1.)

4.7.2 Group discussion

The trainers had met in small groups to discuss their progress during the implementation phase. However, they had not met as a whole group and this was an opportunity for all the group to hear about the progress of each individual and to discuss common problems and their solutions. It was also a time when the group could ask me questions about drama methodology. Over an hour was devoted to this feedback and discussion about the use of educational drama in their various workplace contexts.

4.7.3 Debriefing

A common problem identified by the group was a feeling that the debriefing at the end of drama sessions was not adequate. Time management was a common problem, as was lack of clarity about the purpose of a particular activity. In this session we discussed possible ways of improving the quality of a debriefing session. The importance of asking questions of participants about what they had felt, what they had observed and what they had learnt was discussed. The group also asked for some revision in regard to the rationale behind each of the drama strategies we had explored.

4.7.4 Problem solving

In the final activity for the day, the notion of drama as a problem solving strategy was further explored. Two of the trainers shared problems that they were experiencing at work, and drama was used to develop understanding and explore possible solutions. In both situations the group performed improvisations that illustrated the problem and then sought solutions through playing roles in alternate ways.

4.8 Summary

The initial four-day training workshop was designed to introduce trainers to a broad range of educational drama methodologies to provide them with a comprehensive selection from which to design their own training programs. The workshop was designed before meeting the trainers and consequently the range of activities needed to be suitable for a range of possible training contexts and training styles. Twenty-three strategies were experienced by the trainers during the workshops in addition to the warm-up games and activities.

The content of the workshop was drawn from personal experience in a range of educational settings and was based on the work of theorists from Australia and overseas. These included Arnold (1991), Biggs (1988), Errington, (1993), Hughes (1991), Jayes (1991), O'Neill (1991), Esslin (1987), McLeod (1988), Haseman and O'Toole (1986), and Boal, (1992). In addition, participants were introduced to the Statements and Profiles for the Arts (Curriculum Corporation, 1994).

Through the workshop, the foundations were laid for the understanding of the theory and practice of educational drama. The remainder of the project relied upon each individual trainer's interpretations drawn from that basis, the needs of their

particular training programs and the place they perceived that drama methods could play in their own context.

In the following chapter, individual portraits of the ten trainers involved in the project are presented. In these portraits, background, workplace and personal responses to the educational drama methods will be illustrated, largely through the trainers' own words.

This individual reporting will be enhanced in chapter 6 in which the results of axial coding and the details of each of the nine themes developed through the analysis of the data collected will be discussed using the framework for analysis.

CHAPTER 5
PORTRAITS OF THE TRAINERS

5.1 Introduction

In this chapter, "portraits" of the ten trainers involved in the project are presented. These portraits have been developed to provide a description of the trainers' backgrounds, workplace contexts and responses to the drama methods as it is through these features that the complexities of each particular trainer and their situation are presented. It is also possible that the portraits will provide a means for a reader of the study to "bring his or her own tacit knowledge to bear" (Caulley, 1994, p. 13).

Portrayal is sometimes used as an alternative to the use of categorisation and coding for the presentation of qualitative data. It gained prominence in the context of evaluation research in the United States through the work of Eisner (1979) and Stake (1976).

The portraits are presented here not to replace the information developed through the coding and categorisation of data but to enhance that information through a focus on each of the individuals involved in the project. Because the intention is to develop greater understanding of the trainers, the portraits contain many comments drawn from their journals and from interviews with them. The quotations presented are verbatim quotes.

As part of the process of auditing and member checking, all trainers were asked to nominate the name under which they wished to be known throughout this project. Nine of the ten trainers involved in the project requested that they be known under their given name.

The portraits are presented in the following order.

5.2 Harriet

5.3 Michael

5.4 Bev

5.5 Jenny

5.6 Ken

5.7 Don

5.8 Deborah

5.9 Arthur

5.10 Jeff

5.11 Jane

In the referencing throughout the portraits (and in chapters 6 and 7) all the trainers are represented by the first three letters of their names (for example,: Har, Mic, Bev, Jen, Ken, Don, Deb, Art, Jef, Jan). Direct quotations appear in italics. Following each quotation, the trainers shortened name appears in brackets. This is followed by letters that represent the source of the quote. The letters used are:

p = portrait (a quotation from the initial portrait written before the first workshop)

wr = workshop response (a response to the initial training workshop)

j = journal (a personal journal entry)

i = interview (a transcribed comment from an interview)

s = summary (a comment from the written summary of the project)

May = the interview six months after the trialling period

Add = additional information supplied by the trainer after the conclusion of the project.

The numeral that appears at the end of each reference designates the page number of the journal or other source from which the quotation was drawn.

Throughout the profiles the trainers mention the activities that they trial. These activities all appear in inverted commas and have capital letters. (for example, "Irish Parliament", "Forum Theatre"). All the activities mentioned by the trainers are described in chapter 4 and presented in detail in appendix 2.

5.2 Harriet

At the beginning of the project Harriet worked at TAFE as a lecturer in Community and Health services. She was also a focus person for youth studies state-wide. Towards the end of the project Harriet took long-service leave and was no longer teaching but she continued to attend group interviews. She recommenced teaching during the auditing phase of this project and provided feedback to the analysis process.

In her profile Harriet expressed a preference for using experiential strategies in her classes. She said she worked with the same curriculum document as other lecturers but chose her own methodology and forms of assessment.

After the initial workshop Harriet wrote *"I liked the way you sorted out the various aspects of drama and showed how they interlinked. I suppose it was like pulling a machine to pieces to show the working parts. The downside of that is that there was a lot to experience and absorb and file away; it's very hard in a short, concentrated time to identify the really significant things out of all that is happening."(Har,* wr, 1)

Once back in the workplace Harriet struggled to find a place for drama in a "crowded curriculum". Her first attempt to trial the drama methods was in a work team communications subject where *"every student in the class would have the opportunity for input and participation, but which would not involve anyone having to perform in front of a group of observers."* (Har, j, 1)

The first exercise trialled with three different groups was an "Irish Parliament". At the end of the first session Harriet wrote that she felt *"...exhilarated by the students' enjoyment and enthusiasm, encouraged by their high level of participation, and anxious to try it again."* (Har, j, 1) After the third session, Harriet wrote that she

was convinced of the usefulness of the strategy and *"...again I heard the students using examples from their own lives to illustrate and draw out their arguments, which proved to me that the exercise had gone beyond an academic exercise, and become something more real to them and something with which they could identify."*(Har, j, 4)

Harriet tried using "Postcards" to raise energy and found she did not experience the same level of success, as she has a group of reluctant participants who stood to one side and wouldn't join in. They claimed that they didn't want to do it and *"would feel silly"*. Harriet reasoned that she had misjudged the readiness of the class to participate in such activities and she also noted that such activities can become difficult when some members of a group agree to take a risk and join in and others refuse to participate.

Following this activity Harriet wrote, *"It was a mistake to have all the 'reluctant starters' in one group, because they fed off each other's negativity. Next time I will do it in such a way that, without seeming obvious, I have control over the composition of the group"*. (Har, j, 9)

Harriet also observed that it was important that drama activities were introduced at a time in a course when people were ready to participate and when a degree of trust had been established.

The next warm-up activity trialled was "One Person I Fear" and this worked well, *"because the energy, enthusiasm and sense of shared experience it creates is so powerful."* (Har, j, 12)

Another introductory activity used was "Figuration", which was chosen because it was "more zany" and "interactive" than other non-verbal communication exercises

and it worked well, *"because it was controlled by the student's choices, by what each individual and pair was prepared to do in front of the others. The students knew each other well, each person knew it was a tolerant and accepting group and there was a high trust level."* (Har, j, 18)

One of the problems that Harriet and others working in the TAFE system experienced was the restrictions imposed through the introduction of competency based assessment and tighter controls on curriculum. *"I'm also trying to work within an already reasonably structured curriculum framework. I have time constraints in that I have only three hours to cover a certain amount of material and I need to have covered A, B, C, down to X, Y, Z within a certain number of weeks as well. I feel that in some ways I don't have as much flexibility to be able to use everything I would like to simply because I don't know how to juggle all the topics that I have to cover if I do that. I feel constrained in some ways and I suppose the way that I have been approaching it is to look at 'what are the topics that I have covered in the past' and 'what can I change from what I have done in one way, and how can I substitute another technique for that to cover the same topic to try and get the same information out for the students, but to do it in a completely different way'. I've been thinking sort of in terms of substituting old ways in doing things for a new way, as opposed to being able to completely start planning something from scratch. I don't know whether that's different from how you've been doing it."* (Har, i, 2)

Harriet also taught communication skills as part of a Community Services course. She wrote that she used drama to "develop team skills", and learn about communication. In one session she trialled teaching about non-verbal communication through the use of the script, "Come with me tonight". In this exercise all students work with the same script but experiment with changing mood and message through the use of different non-verbal communication.

"The students were hooked by this exercise and I think that more spontaneous and self evident learning came from this than any other activity they undertook. On a personal level there was spontaneous affirmation and feedback from the other students: from a learning point of view the different meanings created by differences in non-verbal approaches were self evident and resulted in an in-depth group discussion generated by the students themselves." (Har, j, 13)

During a session on cross-cultural communication Harriet trialled the *"Writing in role"* exercise to develop cultural understanding and to develop *"insight and understanding."* (Har, j, 13)

"The difficulty that all students experienced was staying 'in role' all through the activity. Some students found it hard to write from someone else's perspective and it took a long time to begin." (Har, j, 16)

This problem led Harriet to conclude that she had not been clear enough in her directions to the students, which *"was a result of not thinking through clearly enough what I wanted to come out of the exercise. I need to be clearer in my directions in setting up the activity, and clearer about how I want the exercise to tie in with the topic."* (Har, j, 17)

Later Harriet also spoke about the importance of debriefing adequately after a drama experience. *"I'd agree with you that equally the most important thing as using these techniques is how we debrief it. That for me is the real challenge. It is not so much using the techniques, it is how I can then draw out from the students what it is that they have gained from them. It seems not to be sufficient to offer them as a way of passing time. There has to be some way of getting from the students what it is. That seems to me what is important of your work Heather. It's not the using of the techniques, it is what comes out of the debriefing."* (Har, i, 9)

At the end of the trialling period Harriet wrote that *"Participating in the Drama in the Workplace workshops last July and October has been the single most exciting, challenging, thought provoking, stimulating and useful thing that I have done since joining TAFE ten years ago."* (Har, j, 19). She also commented that, *"...the workshop was powerful in team building and had a strong impact. There was so much that was easy to remember."* (Har, i, 7)

Besides personal benefits, she also noticed that her students seemed to both enjoy and learn from the methodologies. This is evidenced in the following extract from the interview: *"We've just done some interim evaluation of our courses four or five weeks in to the term. This has been for all of the classes across two campuses in this program and a number of my students have said to me while they were filling in the evaluation form 'of all the classes that we do, yours is the one that we enjoy the most out of everything. Yours is the one that we enjoy, we look forward to coming to and we never fall asleep' they said, 'because there's always something happening and it's much more exciting'. I'm absolutely sure that it's got to do with the techniques that I have used. I think it is also something to do with the climate within the classroom because I'm certain the climate in my room is not necessarily the same as the climate in some of the other ones. It's nice to hear that there is a sense of excitement in the room that there isn't in some of the others. I'm certain it's got to do with the techniques."* (Har, i, 6)

Unfortunately, Harriet experienced personal tragedy during the project and had to take leave from teaching for nearly a year. When interviewed six months after the project concluded she was not working but was still enthusiastic about the methodologies and said she would definitely plan to use drama in the future. She also commented that one of the strengths of the project from her perspective was the flexibility and that *"we were presented with a collection of ideas and strategies but we could chose what we wanted to do and reconstruct the activities to meet our*

needs. I think we all felt that we were getting something for ourselves." (Har, i, May)

5.3 Michael

At the commencement of the project, Michael was working for the Disability Service Council and was involved in training developmental care workers and developmental educators. (Mic, p, 1) As the project progressed Michael's role in the Council changed and he became more involved in policy development and less involved in training.

In his profile he wrote that he was involved in needs analysis, course design, presentation and evaluation for small one-off programs, courses for individual work groups and national training projects.

Michael wrote that he *"tried to employ training practices associated with accelerated learning."* (Mic, p, 1) He used seminars and workshops and often employed strategies such as concept mapping, experiential learning techniques and behavioural modelling to teach skills.

After the initial workshop Michael wrote that he had enjoyed the pace of the workshop, the mix of theory and practice and the reflection. However, he said he would have liked *"More information on the structure of the workshop including why we cover the material and why it is important that we cover this and not other topics of drama."* (Mic, wr, 1). He said he found "Forum Theatre", "Teacher in Role" and "Reflection" (see appendix 2) the most useful strategies for transferring into the workplace.

The first time Michael trialled the drama strategies was with a group of care providers in a workshop titled "Positive Interactions". This workshop had a predesigned workshop outline and facilitator's guide but Michael decided to *"vary the educational process from the standard lecture, group exercise style, and move to a more experiential mode by utilising some of the drama techniques. The*

hypothesis being that the same outcome should be able to be achieved by using the techniques demonstrated within the initial workshop if these techniques were valid teaching processes." (Mic, j, 2)

In the first part of the eight-hour program, Michael used "Groupings", "Bernie's Ball" and "Cat and Mouse" (see appendix 2) and then used the "Tension Exercise" to find out what the participants needed to know *"in regard to failure and persons with intellectual disability."* (Mic, j, 3) In the second half he used, "Figuration" and "Rhythm Circle" as warm-up activities and "Forum Theatre" to examine failure in client staff interactions.

Later, Michael tried the same lesson structure with another group and found *"the results were reproducible with two different groups. The structuring of the warm-up session appeared to significantly increase the participation rate of the participants in the tension exercise and the forum theatre, it also seemed to significantly decrease inhibitions involved with the performance factor involved in the 'Tension Exercise' and the 'Forum Theatre'. Secondly and most impressively, the didactic instruction used was reduced to about ten percent and using only the summary components at that, the same educational objectives were able to be achieved by the end of the session."* (Mic, j, 5)

Feedback from the group indicated that they had enjoyed the exercises and hadn't felt uncomfortable or intimidated and that compared with the more standard forms of lecture, overall the session had had a greater impact, *"and they found more things that they could consider in terms of changing the way they worked."* (Mic, j, 5). However, at one of the group interviews Michael raised the concern that *"drama literally eclipsed the rest of the session because it was so positive."* (Mic, i, 3). He also said that it was important for him to be able to explain the objectives of each exercise and he was having difficulty remembering the rationale for each of the

exercises from the initial workshop. *"The big drama technology I'm quite comfortable with, it's the games I'm not comfortable with. When we did them, I didn't really understand why. Which made it difficult for me to organise it for my own learning."* (Mic, i, 6)

The next time Michael used the drama strategies he was working with a group of first line managers of accommodation services and in this session Michael attempted to change the way he had introduced and used role play in the past and try the "Teacher in Role" strategy. He began each session of the two day program with games from the initial workshop. He used "Grouping", "Bernie's Ball", "Postcards", "Columbian Hypnosis", "Cat and Mouse", "Handshakes", "WestSide Story", "The Bear" and "Dynamising Images".

He found that the participants remained on task in the role plays far more than when he used his traditional approach and *"involvement in drama greatly increased the understanding for participants of the program's content. Forum Theatre worked well allowing the participants to synthesise their learning and apply it in a hypothetical situation. It was also useful feedback for the program facilitator as it provides clear practical demonstration of what participants had learnt."* (Mic, j, 10) However, three participants reported that they preferred didactic instruction and readings as those strategies make them feel *"more comfortable with their learning."* (Mic, j, 11). This response led to Michael writing, *"care must be taken in using these techniques with groups that are used to and highly experienced with traditional learning methods. On the upside these techniques may provide an effective learning medium for individuals unwilling to participate in traditional methods due to past failures."* (Mic, j, 12)

In his summary Michael wrote that he had *"joined the project to increase his skills in the design and use of experiential learning activities."* (Mic, s, 1) In the past he had

found participants unwilling to engage in role plays and either not participating or using the time as an opportunity *"to gain academy awards."* (Mic, s, 1)

"My involvement in this research exercise has clearly demonstrated that the difficulty I experienced with role plays was the Facilitation/planning process that I was using. Since participating in the research and applying the techniques (warm-up games, Forum Theatre etc.) and methodologies (drama process) taught I am now achieving the desired educational objectives when using role plays. By changing the way I introduce (drama process), prepare (warm-up games) and facilitate (Forum Theatre, Teacher in Role) success with my learning outcomes has been easy to achieve." (Mic, s, 3)

Six months later, when interviewed, Michael said that he had moved into the administration area and was writing programs for distance education and hadn't had any opportunity to continue with his training program.

He was still positive about the educational outcomes of drama and said he would continue to use the strategies once he returned to training. *"I think about role plays differently. I feel that I've gone from novice to expert. I've got a greater understanding of the dynamics of what is going on in role play."* (Mic, May, 2)

He said he would like to see educational drama methods written up in detail but he would continue to use the strategies he had already employed and would always consider drama when he was designing workshop activities. Finally, he referred to the perceived problems of the word drama. *"It is almost universally rejected. Called experiential learning and explained well it is usually accepted".* (Mic, May, 3)

5.4 Bev

Bev came into the project while she was employed in the nursing division of a large metropolitan hospital as a nurse educator in the field of perioperative nursing. In her division staff development programs were carried out on a variety of topics determined by annual needs analysis and current trends.

In her introductory profile she wrote that she was *"self directed to design and conduct the training programs for her allocated area."* (Bev, p, 3). She wrote that she used *"lectures, demonstrations, discussions, brainstorming, case studies, action mazes, role plays and self directed packages."* (Bev, p, 5) Her methods were based on principles of "andragogy" and she believed that all participants should be treated *"as adults with unique experiences."* (Bev, p, 4)

After the initial workshop she wrote *"I see operating room nurses will warm to the 'drama' style because our working day is very dramatic: in the dress we change into dress that makes us faceless, sterile clones; the type of work we do 'cutting people to remove bits and pieces', repairing people after trauma, etc. I envisage nurses will enjoy the opportunity to enact the roles of various colleague workers in an effort to rid frustrations and develop empathy through reflection. This will prove interesting in outcome. I look forward to the challenges."* (Bev, wr)

She wrote positively of the methodology used in the workshop, *"I thoroughly enjoyed the methodology."* (Bev, wr) and said that even though she felt timid and lacking in imagination she had enjoyed performing and working with the other trainers. *"I really enjoyed the time together, meeting new people and learning they are very much like me - similar challenges."* (Bev, wr)

Once back in her work environment she found some initial difficulty implementing the activities as in some areas the lectures were set, objectives determined and she felt she had to keep within the guidelines.

In one of her early attempts she found the room too small for any movement and one of the groups commented that they felt silly doing the exercises.

However she persisted and ran nine sessions using the drama techniques we had explored together. In the first session she used "Groupings", "Bernie's Ball", "The Bear", "Cat and Mouse", "West-Side Story", "Postcards" and "Handshakes" (see appendix 2). This led to sharing stories and images to explore meanings and feelings in the group and develop self and group confidence. The group reported that they felt most activities were excellent for interpersonal relations development. *"They commented many of the methodologies were useful in breaking down the barriers that often obstruct effective relationships from developing due to the wall that people often hide behind not allowing their true selves to be exposed."* (Bev, j, 2)

At this session , Bev also explored the "Tension Activity", where participants are asked to draw on past experiences and observations to enact a scene where tension is present. The nurses provided feedback that they saw this as providing a forum *"where they could disclose personal feelings and information in a non-threatening and non-intimidating environment. They also felt they were able to identify many common frustrations that hindered progress and the learning that each operating theatre does have many of the same problems, just a different location."* (Bev, j, 2) Bev also noted that after these activities, *"participants were willing to partake in cognitive challenge within their program learning activities. I was able to present more complex information without undue stress or embarrassment to them or to myself."* (Bev, j, 3)

In subsequent sessions she used drama to explore aspects of voice, to provide practice in conducting an accreditation audit, to introduce drama as a methodology for the design and conduction of learning activities and to practice interview skills. She repeated some activities with different groups and was able to work with registered nurses, nursing staff members, nurse educators, operating theatre nurses, perioperative program registered nurses and anaesthetic program registered nurses.

In nearly all the programs Bev introduced role play with an emphasis on the development and understanding of character. She also experimented with the use of "Music", "Writing in Role" and "Forum Theatre".

The voice workshop was particularly successful, with written feedback commenting on the usefulness of the exercise, the way use of voice, emotion and space are very often taken for granted in day-to-day activities and the way the activities had been both enjoyable and helped to improve self confidence. *"It gave them self confidence in presenting in front of their peers, which was demonstrated when they had to present their research project to the group the following week".* (Bev, j, 5)

Working with the other nurse educators was a challenge that Bev undertook because she wanted to share what she had leant and encourage others to adopt the strategies. At the conclusion Bev wrote, *"The Nurse Educators felt drama certainly has a place in education but should not be overdone. One Educator would like to see an inventory of all the sessions we conduct catalogued with the recommended methodology suggesting drama be promoted and included as one of the methodologies. Another Educator commented that the session was another strategy for educators to have up their sleeves, to enhance group dynamics and comfort. However, the educator would need to be flexible and capable at conducting drama activities."* (Bev, j, 9)

Bev's comments in her journal about the other groups that she worked with included:

"They had rarely had a chance to perform many of these roles and drama gave them the opportunity." (Bev, j, 14)

"There was an ambience of empathy and camaraderie even beyond the session." (Bev, j, 3)

"Through debriefing, I discovered the participants were at ease and keen to readily involve themselves in the activities. This was evident by their creativity naturally emanating. This change was also observed in the clinical setting." (Bev, s, 3)

In all her sessions except for the voice workshop and the session with the nurse educators Bev used warm-up games and she chose to use the "Tension Exercise" and the "Interview Process" on more than one occasion.

By the time Bev wrote her summary of the project she was very positive about the methodology. She wrote, *"I have found of the nurses that I have worked with during the research period, the use of drama as a learning medium has had a profound effect upon those nurses' theoretical and clinical competence. Drama, as a form of professional education, generates interactive discourse, reflection and development of self confidence. Drama also provides a bridge between theory and practice and moves the learner from dependence toward independence."* (Bev, s, 1)

Six months later Bev was continuing to use the methodologies and had extended her use with a new group, developing scenarios based on problems that may occur in day surgery. She had developed several problem descriptions and the participants were asked to develop characters and play out a possible scene that could develop.

She was continuing to use aspects of voice as an orientation to the program and usually used one of the warm-ups as a prelude to each session. She said the project has *"made me think of other strategies where the participants can impart more than what I can actually tell them."* (Bev, May, 2)

She had been asked by other nurse educators to do sessions with their students, particularly warm-up activities and activities exploring use of voice.

Bev felt that she was becoming so confident with the techniques that she could adapt them to meet any situation. She commented that she found drama techniques streamlined some processes, *"for example, when you lecture you can only measure what has gone in through a test or exam but in drama you can see straight away what they know."* (Bev, May, 3)

She said that she was glad that she had been part of the project and believed that in another year she would be using even more drama as she continued to redevelop current curriculum and take on new groups. She said that her initial difficulties had been due to the implementation of new training programs at the hospital but that her confidence with drama had continued to improve and she was planning to use more drama in the future. She felt that it had been a positive strategy for her to train other nurse educators in the methods as it helped them understand and support what she was trying to do.

5.5 Jennie

In her professional profile Jennie wrote that she was a Lecturer at TAFE in the Child Care Studies Program and that at the time of the commencement of the project she was in an institution undergoing considerable change. *"In the past Child Care Lecturers have had input into their curriculum but the current Associate Diploma was bought from Victoria with very little opportunity to change it to suit the different needs of our Child Care Sector. We do have some degree of autonomy with methodology but the content, performance criteria and form of assessments are prescribed in the curriculum document."* (Jen, p, 1)

She said that she joined the project because she *"...was always looking for ways to improve and facilitate more appropriate practices that would make student learning more complete and more enjoyable."* (Jen, p, 2)

Jennie also wrote of problems in the TAFE sector arising from a "productivity push" that was resulting in larger classes, less time and flexible delivery modes. *"There was also the problem of assessment. There are many issues relating to competency based assessment. This year is the first time our course has a total competency based focus and this is raising issues such as time frame for students to achieve a competency and the additional hours for lecturers to assess and reassess."* (Jen, p, 2)

She wrote that she tended to use discussion groups, practical skill building, research projects and preparation of resources as strategies in her teaching program.

At the conclusion of the initial workshop Jennie said that she had enjoyed every minute and was pleased that she had taken the opportunity to be part of the project. *"I am excited about the idea of using more drama in my teaching and at the same*

time apprehensive about how to do it competently. I am looking forward to re-reading my notes and trying to fit the exercises into my methodology". (Jen, wr, 1)

At the first group interview Jennie told the others that she wasn't currently teaching so she was having to put everything on hold. She was doing a special project developing new curriculum. However, she was a little concerned about implementing drama in her sessions as some units were very short and she was concerned about using time on warm-ups and not having enough time for the content of the unit. She also expressed concern about working with twenty-six students at a time and said she was seriously concerned that she needed to make sure the drama she used linked with a study topic.

All Jenny's attempts with drama were with the same class of Child Care students. The first time Jennie tried to use drama she used "Groupings" and "What would happen if?" (an activity based on principles of improvisation). At the conclusion she wrote, *"I felt relieved because the activity worked so well at achieving my aims. The scenes as they acted them out prompted much discussion. I felt happy because every one participated and because they had used humour in their presentations."* (Jen, j, 4)

In the next session Jennie used "Postcards", and a "Sub-Text Exercise". She found the group very keen to be involved and later at a group meeting said that she thought it made a difference having students over a longer period of time as they became more familiar with the methodology. She wrote of her success, *"Six weeks later as I write up this journal report I can still visualise the more effective examples and hope that the students will be able to as well."* (Jen, j, 7)

At the end of each session Jennie collected written feedback from the class and after this session their perceptions were very strong. *"From their comments one can see*

the impact that drama has had on their learning as well as their concentration and energy levels. It would seem that they prefer the large group type activities rather than ones where they are more in the spotlight as an individual. I felt that they also seem to think that they are learning from the mix of pure information transfer, which I usually do with aid of overhead transparencies or other visuals, and the more experiential learning activities." (Jen, j, 10)

However, after one of these early sessions, Jennie said at a group interview: *"Interesting though, when they reflected on what they had learnt only 25% of the comments reflected learning from the drama exercises. Whereas 50% of comments related to learning from direct information from me as the lecturer and the other 25% from discussion and information from me relating to some research they had done on appropriateness of baby care products available in the shops."* (Jen, j, 13)

During the next five weeks Jennie used drama on four occasions with increasing success and expressions of confidence. She chose to use "Cat and Mouse", "In a, with a, while a", "One Person I Fear" as warm-up activities. "Irish Parliament" was employed for a debate about the merits of cloth or disposable nappies. The "Tension Exercise", was changed so that the process was the same but the topic was sleep patterns. "Figuration" was used to test students' memory about the requirements in a nappy change area of a child care centre. "Music" and "Improvisation" were used to develop understanding of the importance of mood and on a second occasion for students to experience and express the feelings and images evoked by a piece of music. "Forum Theatre", was used to help students gain a greater understanding of the importance of planning appropriate sleep routines for children and several other "Role Play" exercises were adapted to suit the content of the course. The "Use of Space" exercise was used to raise students' awareness of the impact use of space can have and then to relate it to the care giver's role. "Spics

and Specs" was adapted to develop an understanding of the importance of communication with young children.

Jennie wrote about the "time" this specific planning took. She felt it was imperative that the drama be related closely to the course and was pleased with the results but found that the planning process became complex and time consuming.

On one occasion she wrote of a student who did not want to join in and said *"I do not enjoy the techniques. I prefer to learn quicker."* (Jen, j, 18) This refusal upset Jennie's confidence but over the research period the student gradually became more involved.

In addition to the written feedback, Jennie sought verbal comments at the end of each session and at one stage she wrote *"I knew drama had a strong impact when I did an oral evaluation and I think I missed one person, because usually the first person I ask hasn't had time to come up with anything. I say 'I will come back to you' and I'm prone to forget. They came rushing up to me at the end of the session and said, 'You know I did have some stuff to say' and gave me their feedback then and there."* (Jen, j, 9)

In spite of the detailed feedback after each session Jennie felt that she was unable to draw out all the possible learning from the students. *"At the moment I feel that choosing appropriate questions and comments to encourage the maximum reflection by the students to facilitate their learning is one of my weaker points. It has been difficult this year teaching from a new curriculum as well as introducing new methodologies and being relaxed and with it enough to drawn out more learning."* (Jen, j, 3)

However, on some other occasions Jennie felt that reflection was not so important. After the "Music and Improvisation" activity she wrote, *"After we had finished the activity there was amazing peace and calm in the room. You couldn't help but feel the difference to the atmosphere."* (Jen, i, 13) At another time after the "Forum Theatre" she wrote, *"I played the scenarios, one with a negative ending and then one with a positive ending. Really it was so powerful you didn't need to comment."* And of her own reactions; *"After some sessions I felt exhausted but overall I felt really good and quite exhilarated. On one occasion I felt so positive about the session that I did not want to read the students evaluative comments in case they brought me down to earth."* (Jen, j, 2)

In her summary, Jennie reflected on her initial apprehension and said that many of the activities from the workshop became blurred. She found at the beginning it was taking nearly ten hours to plan a session. *"For each drama or warm-up activity I tried to find a bias or link towards the topic/s I was teaching that day. One, this helped me to feel more comfortable offering the activity and two, it helped me to get through some of the content in a more exciting way. This was not always easy and I spent quite a lot of time going through my notes from the workshops and trying to work out what would fit in where (as well as trying to remember why it was we had done some of the activities)".* (Jen, s, 2)

Overall, she said that she felt the drama and warm-up activities that she offered were very appropriate. *"I feel that they added another dimension to my methodologies and added to the students' opportunities for learning through an experiential method (which is my preferred method of learning). I will certainly continue using reflective drama, particularly the activities I have already used and look forward to trying new activities in the future".* (Jen, s, 3)

At the conclusion of her written summary, Jennie indicated that it was now the students' turn to provide input through tutorial presentations to the class. *"I said to them at the first session that they were welcome to use drama as part of their tutorials so it will be interesting to see if any take up the challenge.* (Jen, s, 4). A month later she wrote describing the student tutorials, where three out of five presentations had used drama. She was delighted especially with one group where one of the three students presenting was the girl who in previous classes had refused to be involved in a warm-up and some of the drama activities. When the girl asked the "audience" for two volunteers to be involved she got no response. She then turned to Jenny and asked what she could do. Jennie suggested that she ask people directly. She did this and got her two "volunteers". Jennie wrote: *"I would have loved to have drawn her attention to the similarities between her response in the early sessions and those of the students when she asked for involvement in her scenario and got no response but I didn't. I just marvelled to myself that one who was so opposed to drama was now choosing to use it for herself"*. (Jen, Add, 2)

At the end of the project, Jennie said she was using reflection more in her teaching even when not using drama and six months later she said she still believed this was true. She also spoke of increased confidence through repeat performances of a variety of strategies and of feeling more comfortable when introducing drama in new areas of curriculum. She had adapted several strategies to suit her needs and said she couldn't even remember how they were done in the first instance but she was now using drama to teach several subjects.

Jennie had carefully documented all her sessions and had made notes available to her lecturer's assistant, Ann, and to other lecturers in the course. Ann had observed some sessions and was now using drama in her teaching and had provided Jennie

with written comments on the success of the methodology, including *"the students seem to be taking in information on a different level."* (Jen, Add, 2)

Jennie was so positive about drama as a teaching strategy that she wished more of her colleagues had the opportunity to do a similar course and she felt so confident in using the processes that she is planning to present a seminar at a national conference next year. She felt there was no doubt that she would continue to use drama strategies and she stated that she *"blessed the day I decided to do the course. My professional growth has been unalterably enhanced.* " (Jen, Add, 2)

5.6 Ken

Ken was employed by a large chemical company at one of its operation sites in a rural community. He was the Human Resource Coordinator responsible for 140 employees and the only trainer on site. Previously he had worked as a leadership trainer in the Royal Australian Air Force and he believed this experience had been a positive influence on his training style.

In his profile he wrote that most of the people he trained worked shift work and he was expected to organise training on their rostered days off. He also outlined the extra resources he employed for training as *"external self-paced courses, consultants and workplace trainers for specific technical training."* (Ken, p, 1) Ken described his major involvement in training as helping the workplace teams develop skills in teambuilding, interpersonal skills and leadership and in *"workplace safety induction and refresher sessions."* (Ken, p, 1)

Because he worked in an isolated area, Ken believed he needed to be adaptable and able to make the best decision regarding training for each particular situation. However, he had *"written principles that all training will be for the betterment of the individual, team and business."* (Ken, p, 1) He also wrote that he used two major forms of delivery: traditional approaches with straight information delivery for safety information, and facilitation, *"becoming one of the group and determining the outcome when teaching other topics."*. (Ken, p, 1)

After the initial workshop he wrote, *"I feel the main strength of drama is the way it opens up or enables deep reflective learning. I have been using role plays and experiential learning for a number of years and always felt that the end bit was missing. It is possible now that you have given me that missing bit.* " (Ken, wr, 1) He also wrote that, *"the other useful part of the workshop was the methods of*

warm-up and lead-in. I never felt unprepared or threatened throughout the four days. " (Ken, wr, 1)

Ken began his journal with reflection on the workshop and comments on each of the activities. He said that he had questioned the relevance of some of the early activities: "Columbian Hypnosis", "Cat and Mouse", "Postcards" and "The Bear" (see appendix 2) for his own training context. *"How would I ever be able to get hardened Aussie males to carry out the touchy feely activities? It is not macho to be a squeaking mouse."* (Ken, j, 2) However, he found the "Tension Exercise" to be very useful as was the session on "Oppression", the "Irish Parliament" and "Forum Theatre".

He felt that the cooperative games we had used in the workshop may not tranfer to his particular workplace. *"The cooperative games could be used early in a workshop to get individuals comfortable with one another, however I felt that in the workplace they may be treated with contempt. I probably would be able to use them but a lot of pre-work would be needed to give the theory and reasons why we were doing them."* (Ken, j, i)

Ken also commented that the word "drama" is a problem but concluded by saying, *"I guess it's more the techniques used than the name given to them."* (Ken, j, 3)

The first time Ken used drama was when he was working with a number of "traditional supervisors" and the mood was becoming quite tense. The aim of the session was to consider ways of changing the organisational structure and the men saw this as a threat. Ken decided to use "Image Theatre" and he got the group to come up with an image of what the organisational structure looked like in visual terms. *"By this point the group had started expressing opinions and working as a team and a lot of the anger had been vented. From here I asked them to change the*

picture (demo model: their term) to represent what they thought the company wanted it to look like." (Ken, j, 4)

Ken wrote that this was a positive experience for all concerned and that, *"Drama can break a tense situation, help individuals and groups to be involved in what is going on and is definitely a means for helping you get to an end."* (Ken, j, 4)

On the next occasion, Ken used an adaptation of "Forum Theatre" to practise the performance appraisal process. He had the trainees intervening in a role play to improve the process as they saw fit.

In his summary Ken expressed reservations about the methodology: *"As I have already discovered during the limited times that I have attempted to use some of the drama techniques, the learning may not be as predictable as the business is looking for. Before any time or resources are spent on training and development, the business managers expect to know the objectives of the training and what will be better or what value will the training bring to the business. Therefore, businesses will be reluctant to give their full support as time to them is money."* (Ken, s, 2)

He said that one of his difficulties was that many participants come to training unwilling to learn or to participate. He also felt that in some cases drama methods were incongruent with trainees' approaches to life. (Ken, s, 1) He had changed his opinion of warm-up and thought that *"the key to success might be the amount and the increased intensity of the warm-up."* (Ken, s, 1)

In spite of his criticisms, Ken wrote that he was glad he had done the course and concluded by writing, *"As a developer of human resources and a believer that the potential and abilities of the people of this country are far greater than we have been able to tap into, I feel that drama is one way of releasing this potential."* (Ken, s, 2)

Ken moved interstate and changed employment during the auditing phase of the project but was available for a telephone interview and provided written feedback to the documentation that was sent to all trainers. Six months after the conclusion of the project he reported that he was still using the strategies that had worked successfully in his program but he was reluctant to try drama strategies in his new job until he had settled in and got to know the potential participants.

5.7 Don

Don joined the project at a time of transition in his working life. He had been working for a large communications company since leaving school and was in the early stages of establishing himself as a private consultant. His target market was consultancy with small to medium businesses and he was focusing on the area of performance management. The program he intended to market was one designed and developed by him based on his experience as a prime course developer in his previous position.

He liked to use lectures, short projects or syndicate exercises and simulations and role plays in his training sessions. He believed that role plays needed to be designed to be close to real life but that participants should not be coerced into participation, neither should they be given an expected outcome. However, he always used an observer during enactments and believed in extensive briefing and debriefing.

He said he found the initial workshop a tremendous learning experience but he was unsure at times how the activities and theory fitted together. The networking with other trainers was seen as a positive element as was the chance to further develop characters through letter writing and discussion. He had been strongly encouraged to be part of the project by one of his other lecturers and at the end of the first few days together he said he was glad he had agreed to join.

As he reflected on the application of drama in his own training sessions he first wrote of his fear of being rejected because of using strategies that would not be accepted by corporate clients:

"I'm thinking of some of the corporate clients that you are likely to be doing. One of the first groups that I did one of these sessions with is the senior management team. They want to use the session as a pilot for the rest of the organisation. My income depends on how well these things are accepted by the client. I am very wary or very aware that the phone call the day after to say 'thanks, but no thanks' might hinge on how far I go with drama, or extend them beyond their comfort zone with some clients, with others it's not going to be an issue. (Don, j, 7)

However, during the month after the initial workshop he rewrote what he titled "skill practice sessions" with an aim of giving more ownership and freedom to participants as a direct result of his experiences in the workshop and his perception that the methodologies we had explored would lead to more positive results.

At this time he also wrote of the importance of the drama being related directly to the work situation. He also expressed concern about the short length of time he often had to spend in each training session and his fear of not having sufficient time to develop the rapport that he deemed necessary before he could introduce *"some of the more adventurous and riskier games and dramas we have been shown"*. (Don, j, 1)

"Is it easier to play safe and use drama only sparingly? I suspect that I personally feel comfortable with participating but not leading. Perhaps I'm trying to rationalise limited use of drama because of my own discomfort." (Don, j, 1)

At the first group interview he raised some of his concerns and said that he believed drama was *"appropriate for residential sessions but not for half day or one-off sessions."* (Don, i, 3) He also said that people heading-up organisations still believe *"that if they send people to a course they want them to sit down and be taught"*. (Don, i, 10)

At the end of the interview which had focused on concerns, successes and failures, Don said that he was coming to an understanding that some of his fears were unjustified and that he intended to tie all the drama activities to a learning task so that *even the hard-nosed CEOs* would support the use of drama.

The first time he tried methodologies from the workshop was in a short training session for a mixed group of line managers and trainers. The work situation of each varied significantly from being the leader of a team to trainers with some administrative functions and one who was involved with new recruits. Don decided to use the "Columbian Hypnosis" exercise as an introduction to a discussion about power. He found this to be a powerful learning experience for those involved and the discussion after the exercise proved useful with the person who managed recruits saying he had not appreciated the level of influence he had over others.

"He just didn't realise how much influence he would have. He was only 25 and he'd never thought about it. Some of the trainers said they didn't realise the power they held over a group either." (Don, i, 8)

The next session was back in his previous workplace where he'd been contracted for a day. Once again he used "Columbian Hypnosis" and this time had an interesting debriefing session, with the men enjoying the exercise and seeing the relevance but not being able to see any power that they held over others, and the women in the group being very aware of power and their own powerlessness. At the end of this session he discussed the process with the participants and his concerns about drama as a learning medium in training and they stressed the importance of having an introduction that related any exercise to the job and at the end of a session asking participants to relate their learnings to the workplace.

A few weeks later Don used "Columbian Hypnosis "with a group from a government department and found that the participants were able to discuss the use of power and that they appreciated the relevance of this understanding in their workplace. At this stage Don wrote in his journal:

"It is obvious to me that this exercise in particular, is one which very forcefully demonstrates the power issues and if other drama can achieve results of this order I am certainly becoming a true believer. I think the real learning for participants comes not only from the use of the drama but the actual analysis and debriefing which follows. With practice I hope to improve at drawing out the participants' learnings. I must take out a patent on this exercise." (Don, j, 9)

Don's next contract was for 30 hours per week for four weeks with the long-term unemployed. He needed to help them develop telephone and interview skills. Initially he tried some of his usual skill practice techniques but he found he was getting minimal commitment from the group so he decided to try an "Irish Parliament" based around a job interview. He felt that this method had successful outcomes evidenced by:

"• *the feedback during the process, especially to the applicant*
- *the amount of information generated during the silent period*
- *the voluntary way in which the applicant and his back-benchers revealed weaknesses they had identified in their presentation*
- *appreciation by participants of getting other's views*
- *observation by myself of the interest in the process and outcomes".* (Don, j, 11)

The next day the group requested more Irish Parliament activities based on job interviews. He decided to *"...use their own experience and make it more realistic."* (Don, j, 10)

"When the four IP's had been conducted and the session concluded, I thanked everyone for their participation. The response was very positive. Later in a one-on-one with 'R' I mentioned his participation in particular. He offered the opinion that this style of 'playing' doesn't have much impact on him and he certainly doesn't learn from it, saying, 'Anyone can play the role of an employer when you know what to do.' We discussed this for a few minutes and suddenly a light appeared to dawn. 'I suppose that anyone can play the role of an applicant too if they know what to do' he said, and in the next breath, 'You cunning bastard' ." (Don, j, 13)

Later that same day Don was approached by "G" who had earlier been a reluctant participant and asked if he could run through a mock telephone call and interview with her. *"Only when we had finished did she reveal that she had a job lead which she wished to follow up and asked if we could run through a mock phone call to this employer a few times, which we did. At the conclusion of that 'G' made her call with me observing from a distance of about two metres. The employer questioned her fairly closely and then invited her for a short interview immediately. She was quick and bold enough to ask if there were other positions as she had a daughter with similar skills and experience and asked if she could come as well. A positive response resulted in us driving to the employer's premises, a quick double interview (mother and daughter) and both being employed on the spot.*

This success was achieved after some sixteen months unemployment and almost immediately following the exercises of the Irish Parliament. 'G' in her exit interview profusely thanked both myself and the company and actually identified the Irish Parliaments as being the place where she learnt the most". (Don, j, 13)

These successes resulted in an improvement in Don's confidence in the drama techniques we had explored. In his summary of the project he wrote, *"Maybe their reluctance is only imaginary, certainly results have been worthwhile".* (Don, s, 1) He also stated that *"the last lot of feedback was so positive I decided to try more."* (Don, j, 14)

Throughout the project Don pointed out the problems created by people's perceptions of the word drama. At the final meeting of the group he told us that he used the strategies but not the word drama and *"I've been scared away from terms like drama. Instead of Forum Theatre I say forum interview as most people view a connection with theatre as more playing than work."* (Don, i, 19)

He also continued to make the point about the necessity of linking drama activities to the workplace: *"I haven't changed that point of view but rather now it is not a fear but a precondition that should exist when deciding if the drama is relevant. I believe though that this condition should apply to any method of instruction or teaching."* (Don, s, 1)

In his summary Don stated, *"How long ago it seems that we started this subject. How far we seem to have come and the really scary part is how far we can go. If my personal experiences, as limited as they have been, are any indication of the successes that can be achieved, then the workplace really is an unexplored wilderness."* (Don, s, 1,)

Six months later in a follow-up interview Don showed examples of the drama he was continuing to use. Based on his belief in the importance of ownership of character he had developed scenarios for use in conflict resolution training where participants where encouraged to draw on their experience to create a real-life character to assume in the scenario. He had used these methods on two occasions

with great success and was continuing to write courses incorporating the drama methods we had explored together.

He expressed more confidence in the methods and felt he was able to justify them in any context. He had changed his perceptions of the corporate managers and now believed that, *"they seem more interested in the outcomes than how it is achieved."* (Don, Add, 2)

He still had vivid memories of the initial workshop, especially the energetic games and exercises, but he continued to have reservations about the use of these in his context.

He believes the strategies he has adopted suit his training style and he continues to look for ways other than the formal lecture to deliver information or to get participants involved in their own learning.

In summary he said he saw the project as being *"marvellous from a personal growth point of view. The group has been great. I wouldn't have been game to try on my own. Now I think I've achieved some real learnings with people. I still think the drama needs to be relevant but I'm no longer scared of being seen as a fool. The process has helped me relinquish some of my trainer power to the group".* (Don, May, 1)

5.8 Deb

At the time the project began, Deb was working for two organisations on an hourly paid basis: first, at an Institute of TAFE in the Office Studies Department in the Traineeship program; second, at Retail Training Australia (RTA) teaching in the Job Search program. At both organisations she was involved in entry-level vocational training.

At TAFE the modules taught had to comply with National Competency standards and there were *"one or more competencies to achieve in a three hour block."* (Deb, p, 1) At RTA Deb was given 3 days with a group of unemployed people to develop their job search skills. She was given feedback by her supervisor, but no directions about content or method.

"I teach best those subjects where I feel just one step ahead of the student. The metaphor for my teaching is of going down a path and observing and understanding what we see. I try to allow others to take the lead sometimes. Often this may lead us off the track. This becomes frustrating when there are tightly written competencies and little time to get through them." (Deb, p, 2)

Deb wrote in her profile that she believed people learned best when they were able to satisfy their own needs. She said that she always tried to respect the learner and tried to understand where they were coming from. Her teaching strategies ranged through lecture, discussion, workplace research, lots of role plays, scenarios, videos, case studies, worksheets and problem solving.

"In my style of teaching, difficulties arise when students take the lead in a direction which challenges my values, and gives rise to values which are destructive. This

arises particularly in Affirmative Action, Aboriginal and other areas of discrimination and the Drug and Alcohol education." (Deb, p, 3)

Before commencing the project Deb anticipated that *"my involvement with this research will concentrate on Work Environment, Work and Personal Development, Customer Service and Sales and Career Development. TAFE support the principle of this learning project. I believe that at this experiential stage it would not be suitable to use drama in RTA labour market programs as the dynamics of the groups can be explosive and the organisational culture would be less receptive to experimentation."* (Deb, p, 5)

Immediately after the workshop, Deb wrote that she was prepared to start, *"even tomorrow"* (Deb, wr, 1) trialling some of the warm-ups and that she would use the games and warm-ups to energise groups regardless of the methodologies planned for the rest of the session. She found the workshop memorable and enjoyable and hoped *"this deep learning will enable me to deal better with thinking on my feet."* (Deb, wr, 1) For her the most useful strategy was the "Teacher in Role", as she felt she could see clearly how and when to use this.

At the first group interview several weeks later Deb shared a problem that she had encountered when she *"..did some games and they loved it and didn't want to go home and wanted to do that for ever and ever. But at the end of it, they said 'what was the purpose of that?' and I said it was for group and team building, which was true. Then one of them said, 'no it wasn't, it was because you actually finished your lesson half an hour early and you had to fill in time.' I was very conscious from that time that that was what students might be thinking and now I tend to want to rush through the games. I would like to use that figuration activity but I feel that I have to justify to students why we are doing it."* (Deb, i, 6)

Later, at the second group interview when others raised the problem of people's initial perceptions about drama, Deb felt confident enough to state, *"I'll admit I work in a safer work environment but I have experienced what you are talking about. I've had sceptics in my group who think it is just playing games. I've found that at the end of it I say to them 'look what you have achieved. Could you have achieved this in other ways?' and they say 'no,' once they have seen what can be achieved. Like Drew in my class yesterday. When I first mentioned the idea a week earlier he said that he couldn't learn anything that way. Yet by the end of it he was totally sold. Obviously I'm in a much safer environment. The risk I'm taking isn't as great as either of you. I still think you can sell it to them by saying at the end 'Look what you have done'."* (Deb, I, 10)

The first time Deb tried the drama strategies it was with trainees from a variety of hotels. She used "Groupings" and "Role Play" to practise skills in welcoming, farewelling and communicating with customers. This worked well. The trainees were cooperative and contributed to the questions of what feelings and perceptions were relevant. Later she decided to trial an "Irish Parliament". *"It got way out of hand, the 4 girls against the 4 boys. The boys became aggressive and sexist, and the girls ended up in a huddled defensive position. I had to stop the debate as it was becoming too personal and destructive. One of the boys had assumed the role of ring-master and he became quite aggressive towards me when I tried to stop it. For the first time in my teaching life I found myself ordering him to sit back in his place. He had decided to take over the class.*

I felt that they were unable to see the learning. Some trainees however were amazed by the energies and when I asked them to freeze, they saw that the male and female poses were that of aggressor and defender. The girls, and one of the boys, certainly got some deep learning from this, but it was not the sort of objectives that I had in mind." (Deb, j, 3)

The next group was unemployed people aged from 16 to 50 years. Deb used "Groupings" "Bernie's Ball" and "West-Side Story" and discussed the feelings these games evoked. The participants were at first unable to disclose their feelings, but gradually they started to share and became at ease with the process.

"We returned to our seats and I handed out notes on interview preparation and techniques. Members of the group were very active in contributing their own experiences in relationship to the reading. I have used these same handouts many times before, but never had such active reading of them before." (Deb, j, 6)

Deb then moved on to introduce "Teacher in Role" and wrote, *"By now I was experiencing a rare moment in teaching, I felt that we were all very much together as a group, and that everyone was keen to learn, especially me* (Deb, j, 6). Of the role plays themselves she wrote, *"both parties went off to conduct the interview. I stayed well out of reach and scribbled enthusiastically on my papers while listening intently around the room. I found my heightened senses were able to check-in aurally into each pair's role play and I discovered that these people were taking this far more seriously than any of the role plays I have conducted in the past 7 years.*

When I stepped out of role back into being the trainer I didn't need to ask how they felt. They were so attuned to their feelings and enjoyed the learning so much they thanked me for the experience. One person saying they had been in job clubs and done other courses but this time they really understood how it felt to be an employer." (Deb, j, 7)

Deb said that she felt that taking the students carefully through the warm-ups helped her to keep in touch with the group. *"As it turned out, this was one of the high points of my teaching experiences. Rarely do students thank me."* (Deb, j, 7)

"Overall I feel that using even snippets of drama, or the more contrived drama activities has enriched my practice and enlivened my confidence in the role of being a presenter as well as a facilitator. The learning has been way more alive for all of us." (Deb, j, 8)

The next group were unemployed musicians who were training to enter the music retail arena. Deb used a "Teacher in Role" session without warm-ups. It worked well, and the learners agreed that they benefited and had enjoyed the process.

The next few sessions were with retail trainees and Deb used the "Tension Exercise" and "Forum Theatre", "Postcards" and "Rhythm Circle". *"The groups loved this activity and wanted to go on doing it again. It worked very well, though we were coming close to the 3 hour session limit after so much activity, and I was getting a bit anxious about the reflective part of the learning. Again I asked what they had to do to get the service right. The students came up with some very strong ideas, which were usually the sort of factors which are preached to the students. I felt very positive that the training had worked."* (Deb, j, 11)

Another group included some very long-term unemployed. They originated from an area of high unemployment, and carried with them many negative attitudes towards work. Once again Deb chose "Teacher in Role" to practise interview skills. The first session went well and the next time Deb saw the group they had had additional sessions with two other trainers. Deb was interested to note that as the students watched the videos they had made with her they *"employed, and discussed while viewing the video the points I had mentioned the week before: good eye contact, being aware of body language, showing enthusiasm, friendliness, talking about the outcome you would give the business, etc. I became very interested in the learning that the students displayed as we viewed the videos which they had made without*

any direction from me. What I perceived was that they had adopted the sort of learning we talked about a week ago as a sort of old knowledge.

After this the students role played interviews in the class. Two students chose to get out the list of questions that these other guest lecturers had given them. What I found was interesting was the way in which they weighed these up against the information I had given them in the 'Teacher in Role'. They were trying to decide whether the new material given - i.e. the tricky questions were more likely than the method I described to them when they were branch managers in role the week earlier. They were weighing these decisions up as one would weigh up something which is known against something new; rather than simply weighing up three sources of new information. Had the three guest lecturers all given the information in the same way: i.e. in the form of a lecture, I suspect that they would say things like: Deborah said 'A', John said 'B' and Joe said 'C', Which will I chose to believe? But they didn't do this their process was more like we know 'A', but John said 'B' and Joe said 'C'." (Deb, j, 13)

Although Deb wrote that she was pleased with this outcome she expressed concern that drama may be partly indoctrinating. *"The learners swallowed all that I had said, but were willing to question only the other informants' authority. This may also be because I am perceived as the expert on the subject; or it may be that they did not want to openly challenge me. I don't think this group were being tactful or diplomatic, wanting to give me the idea that they fully accepted my opinions. For me, I guess the learning here is that it is imperative that the learner is told what they are going to learn before they learn it. I can imagine in my classes that this will not be detrimental to the learner, i.e. that there will be no controversy. I wonder whether any teacher is aware that what they teach may not be the truth."* (Deb, j, 15)

Deb also worked with another group of long-term unemployed. Once again she used the "Teacher in Role" strategy. Initially, the men refused to join in and said they couldn't do it because it was make-believe. Deb slowly encouraged them to participate and, in the debrief, these men were admitting that they had feelings that got in the way of them achieving what they knew needed to be done. They talked about why this was an important skill for the sort of job they wanted, and how they could set up some practices for themselves to overcome the fear.

"They all left in good spirits, one student said, 'we should have had you ages ago, we've had so much shit on this course, and this is what we needed to know*'. "* (Deb, j, 20)

In the final documented session Deb designed her own drama activity to examine the host-guest relationship in a tourism context. She was pleased with the results. However, *"Once most of the class had left, I approached Greg. I had heard him say: ' I suppose she's got 3 hours to fill, so we may as well play along so she gets paid,' and earlier he'd said: 'Not even my kids at kindergarten behave like this'. Now I was concerned that Greg didn't understand the strategies, so I explained to him that it was a good way for many of the class to learn, and I appreciated that he may find it uncomfortable. I reminded him of the outcomes achieved. His response was that he was old-fashioned and learned best by keeping orderly books and data. He insinuated that the younger members of the group should be able to do the same, and that I shouldn't have to resort to modern techniques to get them to be involved in the lesson. I didn't think there was any point in arguing, but simply stated, well lots of us enjoyed learning this way."* (Deb, j, 24)

In her summary Deb wrote, *"The two most critical methodological factors were found to be:*

1) *using warm-ups to assist the learner to become more playful and allow their creativity to flow and*

2) *having enough time to fully debrief and deal with any unresolved issues which arose for the learners."* (Deb, s, 1)

"In the last example of using Reflective Drama I came across the main reason why it is unlikely to become normal teaching practice. Greg could not see the value in it. He did not allow himself to participate, and saw it as a time wasting activity. Greg is highly respected by the teaching staff as he has great capacity for detailed stylised rote learning; he communicates forcefully and exudes confidence. He demonstrates the dominant characteristics of a patriarchal society and he demonstrates the values which our society respects and entrusts power to. To be truthful, my concerns in justifying the RD techniques are not simply to explain to a student what is happening, but to defend my actions against the threat of his power. It is not paranoia, but simple reality to anticipate that Greg could state to those who have responsibility for the course that I am wasting time by playing games.

On one hand I realise the benefits of the deep learning which occurs for many students using RD, but on the other hand there is the fear of being seen to be leaving the expected roles as educators in a competitive market environment." (Deb, s, 2)

Six months later Deb had been contracted in a new position at a large hospitality school. She found that working with a new curriculum meant that she felt less flexibility to try the drama methods. However, she had continued to use "Teacher in Role" to teach selling techniques. She said that it always took time to work out how to adapt drama to a new context but the next term when she would begin repeating curriculum she planned to introduce more drama.

5.9 Arthur

Arthur, a practising engineer, was working part-time teaching electronic engineering in an engineering faculty of a university when he decided to be part of the project.

The course he was teaching was subject to accreditation by the Institute of Engineers and they set the syllabus for the course. The actual implementation, however, was up to each presenter and Arthur was involved in the preparation and delivery of lecture, tutorial and practical material. He was used to a formal type of lecture and using group problem solving strategies in tutorial sessions. He believed that an underlying theme of all his work was to enable the students to become independent thinkers so they could undertake their profession with competence and confidence and he often designed learning experiences to use elements of his own experience that had worked well for him and others in his field. At the time of commencing the project he had never used role play or other drama strategies.

Immediately after the initial workshop he wrote, *"I found the drama entertaining and enlightening. It was introduced well and handled well. The group was good, supportive, encouraging and eager. The session on 'Teacher in Role' left me a little confused, probably because I was attempting to see something that was not there, or I missed the point entirely. Interestingly, I only have this feeling now, some hours after the session. I thought I knew it when I did it."* (Art, wr, 1) He also stated, *"I have reservations about how to use the things I have learned in my context, but that is due to the context I am in and not the material we have done. We shall see!"* (Art, wr, 1)

The problem with "his context" was a recurring theme for him throughout the project and to help himself through the difficulties Arthur wrote and reflected on the strategies that had been explored. He had enjoyed the warm-up games, especially

"Postcards," but he couldn't see any relevance for such activities in his situation as *" ...even though the classes alter in their student composition, most students readily identify with each other and the need for such exercises is minimal."* (Art, s, 1)

Of Boal, he wrote, "*'Invisible Theatre' and 'Forum Theatre' were very interesting but I'm not in the least bit surprised that he was exiled from Brazil for his work."* However he felt he would use "Columbian Hypnosis" in *"a situation discussing leadership and the role of a professional in society."* (Art, s, 2)

His feelings about the use of anecdote and storytelling were most positive as he was able to equate these methods with processes he used to help clarify a situation or a piece of work. *"I feel that I can fulfil my role as an educator better if I can extend the students and help them gain a better understanding of the work by the use of stories and images."* (Art, s, 2)

He could also see a place for the "Voice Techniques" but felt he was unable to experiment because *"in most cases there is little scope for anything other than the intense one-to-many passing of information. This is simply due to the immense volume of work that needs to be covered in the fixed time frame available."* (Art, s, 2)

He was able to find uses for "Forum Theatre" and "Irish Parliament "in teaching in the areas of Industrial Relations and Management but although he wrote detailed ideas of their application in those courses he could not see any use in engineering courses.

Throughout the trialling stage he attempted *"subtle use of the techniques."* (Arm, j, 4) He did not use warm-up at all but he tried to introduce some role play into demonstrations and discussions.

The first was an exercise in *"the specification of a device that detects whether or not a seat belt is buckled in a motor vehicle before the motorist drives off."* (Art, j, 2). Instead of just delivering information Arthur encouraged the students to "show" the problems that might occur. The students became very involved in the activity and because they could see the problems, *"came away with a better appreciation of the problems involved in the design."* (Art, j, 4)

A similar strategy was employed to assist the students to develop a specification for the testing and validation of a ruggedised torch. Once again, after group discussion, the students were encouraged to demonstrate the tests and problems. During debriefing the students said that they had gained a different perspective than they would have through the normal lecture and discussion.

Arthur also used enactment to aid students' understanding of an abstract concept. When trying to describe the radiation pattern of an antenna, he asked one student to "be" the antenna in the centre of the room and moved other students around as he explained the variation in antenna power. Arthur was impressed with the students' understanding as a result of this demonstration and wrote that he would use this strategy again in similar situations.

Finally, students were encouraged to use drama during project demonstrations to show the usefulness of their product. One student had made a wireless guitar transmitter and he dressed up and showed the problems of playing in a band without his useful device and another used enactment to demonstrate the use of an electronic compass.

At the final meeting of the research project group in November Arthur described his successes but stressed that it would not work in his situation if he demanded that

everyone perform. *"I couldn't say that everyone had to perform, what I could say was how will you get this idea across?"* (Art, i, 1)

In his summary, presented at the conclusion of the course, he said that the word drama had *"unfortunate connotations for the students. It is immediately treated as trivial and results in the students having a dismissive attitude. This is regrettable but could be avoided by using another term such as 'psychodynamics'.* " (Art, s, 3) Arthur discussed the difficulty of implementing drama in his context but reiterated the appropriateness of the methodology in other situations, such as nonverbal communication and industrial relations.

In his own situation he saw strength in the way drama can extend thought processes, as he believed engineers need to be able to think independently and creatively.

His real attempt to find a place for drama and his frustration with his own context is summed up in a comment from his journal: *"After the workshop, I undertook a (not terribly thorough) literature survey to see if this type of teaching has been attempted before in my context. I found no references to educational practices of this style in engineering. Most papers in engineering education focused on the use of technology or particular curriculum issues. I was shown a paper in the prestigious medical journal, 'The Lancet' titled 'Acting in Medical Practice' (Vol. 344, Sep. 9). In it the author describes the necessity for the medical practitioner not only to perform a competent clinical function, but to assume a role dependant on particular circumstances and patient in order to fulfil the patient's emotional needs. The paper argues that acting should be a component of modern medical curricula. While I do not believe this could be extended to engineering, it is interesting to note the emphasis placed by the medical profession."* (Art, s, 2)

Six months later Arthur was no longer teaching but had planned to use drama if he had been employed. He said he felt that the project had given him a new teaching strategy that was more efficient for getting information across than expository teaching. He stressed that he would only use drama where he believed it would enhance teaching practice and much of what was being done already within the faculty where he had been employed was accepted as the best possible practice. He still felt that there was no place for warm-up exercises but said he would continue to contemplate the other drama strategies for inclusion in future courses.

5.10 Jeff

Jeff was the Health and Safety Coordinator for the Health Unit of a regional hospital and was responsible for training in six smaller Units located around the State.

He wrote in his profile that he worked with a *"captive audience as much of my training is mandatory. Management are committed to training and support most new training initiatives."* (Jeff, p, 2)

His models of training tended to be between *"an exposition model and a behavioural model of teaching. The teaching method is teacher directed rather than pupil initiated and requires me the teacher to arrange and sequence the curriculum for optimal learning. Interaction tends to be between the teacher and pupil rather than pupil to pupil, although group work and some role play is incorporated. My bottom line in training is to change the behaviour of the trainees. Much of my training is typical of the behavioural model of teaching. It presents the content in small steps and seeks understanding in the form of feedback and responses."* (Jef, p, 3)

After the initial workshop he wrote, *"Never done it before! The overview, exploration, exposition and reflection process gave each skill a great chance of being understood. I found each skill interesting although their actual usefulness will be measured further down my training program."* (Jef, wr, 1) Of the group he observed, *"There were many strong and strange images that came from the sessions. I see a close team, each individual daring and taking a risk to assist a group response. Each were givers."* (Jef, wr, 1)

Throughout the workshop Jeff kept notes and reflections and he added some of these to his journal: *"I anticipate being directed to do something silly! There is*

certainly some apprehension...The introductory phase achieved its objectives to loosen up and establish the right environment. However some of the games were either pointless or failed to achieve what I thought they were intended to achieve. There was a benefit and that was to keep the trainee active and pursuing the answers by self discovery, with appropriately timed 'prods' from an attuned trainer." (Jef, j, 1)

Jeff managed to use drama in his sessions on three occasions throughout the trial period. The first occasion was during a lecture where Jeff wanted the trainees to understand the principles of combustion and the fire triangle. He used a guided visualisation to help them "see" a campfire and then he got them to act their movements preparing the fire and using it. He used this as a basis for further discussion and found that the trainees *"discovered the answers for themselves without a lecture."*

"Trainees can relate to something they have personally participated in, hearing, seeing, feeling and doing. The more senses that can be stimulated then the deeper the learning and the retention." (Jef, j, 2)

The second session was conducted over time with all employees of the Health Unit. At each session the trainees were asked to conduct a mock safety inspection of their workplace with groups of four taking on roles of members of the inspection team. Jeff took notes and at the end demonstrated the relationship between what they had just done and the requirements under legislation. He believed this method was more successful than the traditional lecture because *"the information retention would have been low, their enthusiasm to return to future training would be seriously eroded and future evaluation and training needs analysis would demonstrate that I had failed to deliver expected objectives."* (Jef, j, 2)

The final session was part of Health and Safety training for supervisors and managers. Jeff once again used "Role Play" to explore possibilities at a rehabilitation meeting to discuss an employee's return to work. He asked each trainee to draw on their past experience to develop their character and as the players became animated *"some of the underlying feelings and prejudices emerged."* The spectators *"picked up the undercurrents and gained an insight into the roles that they would have to play in the future."* (Jeff, j, 3)

In his summary Jeff wrote that he intended to explore more strategies, especially those *"putting a person into a role and seeing where the role would take them."* (Jeff, s, 1) He concluded with a statement from Arnold; *"Regular classroom practices have not changed radically enough to meet the needs of students* (Arnold, 1991, p. 13)". Jeff went on to write, *"There are probably significant reasons for this and among them I would include my constraints as being, time, money and the attitudes of trainees and their supervisor. The ability of the trainer to identify the key need -to -know facts from each session, then set the scene and encourage the right environment to dare should also be listed as constraints in developing a new approach to learning. Like many things once implemented and accepted the idea of portraying life through enactment will become increasingly more acceptable to all workers."* (Jef, j, 4)

Six months later Jeff had not been able to do a lot of training because of his involvement in a state-wide audit. He had used drama again in the area of rehabilitation and this time had tried an adaptation of "Forum Theatre" to play out a scene demonstrating prejudice toward a rehabilitated worker and asking the spectactors to identify and demonstrate ways in which the situation could be improved.

He said that his involvement in the project had changed the way he taught and he now used and valued people's experiences more. However, he said he is always careful to explain objectives and seek situations where drama is appropriate. He still had strong memories of the workshop and remembered, *"the feelings evoked...If that sort of thing can be brought out in my training I'll be happy."* (Jef, May, 1)

Jeff believed he would continue to use drama and was considering implementing some strategies as part of the yearly Fire Training unit.

5.11 Jane

When Jane joined the project she was working for a large government department. She occupied a developmental training position but most of her experience was in technical training. She felt her major role in this current position was *"to make people aware of the assumptions behind the rules set by the organisation and the ways they may choose to use this knowledge to maximise their options."* (Jan, s, 1)

The amount of input she was able to have in the design of her training programs varied as sometimes she designed courses to meet local needs and at other times she was expected to implement national training modules. She wrote that she preferred to lead discussion groups and do activities that helped to establish support networks between staff from various areas. *"I don't like the way the department grinds down its clients and staff by treating them as ciphers. It's not the person that counts but their position or their master record."* (Jan, p, 2)

After the initial workshop she wrote, *"The strength of the course for me was its highly interactive nature and also the momentum and challenge of it. I felt continually challenged and active and easy to keep enthused and motivated."* (Jan, wr, 1) She found "Forum Theatre" and the experiments with "Space", "Mood" and "Focus" the most useful but didn't like the theoretical background, *"...as I prefer to take my own references and follow them up as I find it difficult to concentrate on boards and overhead projectors."* (Jan, wr, 1)

Jane used drama techniques when she was working with another trainer (her ex-supervisor) on a Structured Management Program for line supervisors. The program lasted for five days and Jane trialled drama on three of those days. *"I decided to ease slowly into the drama techniques as I know my ex-supervisor to be*

a shy and self conscious man with a negative world view. I also trained some of the other participants in departmental legislation recently and had the impression that they focused on practical applications." (Jan, j, 1)

On the first day she chose "Bernie's Ball" and "Groupings" as warm-up games and the "Teacher in Role" strategy (see appendix 2) to perform a group planning activity. Throughout the course, Jane also used strategies from other sources and the other trainer led some of the sessions.

At the end of the first day she wrote in her journal that the warm-up games had been non-threatening and had worked well although a few people said that they felt "silly" during the exercises. Jane felt that the "Trainer in Role" exercise had fallen flat. She felt the reasons were that *"there was no taking on of roles by either the trainer or the participants. In actuality I am a project leader in the area training unit and the participants are members of various project teams. In this activity they were asked to organise a dinner party for work, a task some of them had done before as part of their involvement in the social club. Although I announced that I was in role for the exercise there was no difference between my 'in role' persona and my normal persona. In addition, the task chosen for the exercise was considered trivial by some of the participants."* (Jan, j, 1) Jane found from the written feedback that many participants would have preferred a dramatic scenario that was based on the departmental workplace.

On the second day, Jane used "Groupings" and "Postcards" as warm-up activities and "Image Theatre" to explore the characteristics of an effective team. Participants wrote that they liked the first activity but although they saw "Postcards" as a good introduction to "Image Theatre" they did not feel that it encouraged team-work. *"Half the participants disliked the Image Theatre and the majority of them thought that it did not meet its objectives. Criticisms of the exercise included no real team-*

work needed, hard to demonstrate an effective team without speech or movement, participants unsure of what was wanted, not enough scope for imagination and the end result was not meaningful." (Jan, j, 2)

On the third day Jane used "The President's Bodyguards" (a technique adapted from the work of Augusto Boal) as a warm-up and "Forum Theatre" to explore problems in the counselling process. Before she ran the session she spent the morning observing Don, one of the other trainers in the research project, *"and thought perhaps my difficulty with some of the exercises was due to my use of language. I use a lot of expressions as 'would you like...?' or 'are you willing to...?' which imply asking for consent. I decided to experiment with a more directive approach and give orders rather than asking for cooperation."* (Jan, j, 3)

The participants enjoyed "The President's Bodyguards" and thought that it met its objectives and *"illustrated the effective use of feedback on performance....All agreed Forum Theatre met at least part of its objectives although two people wrote that they did not like role plays. One stated 'a discussion could have achieved the same result'."* (Jan, j, 3)

This course was the first week of a two-week program and at the end of the week Jane told the group that she *"...had enough material for my project and if they preferred, the next week could be a 'conventional' course. The group indicated that they would like to keep the drama techniques. One person made the observation that although they found the exercises a bit silly, the two days without them fell flat and he had difficulty concentrating on the sessions."* (Jan, j, 5)

In her summary Jane wrote, *"I did the drama workshop at a time when I had decided to make large changes in my attitude to my personal and professional life. This makes it difficult for me to identify whether the changes in my training style*

are a result of the workshop or from my decision to be more active and take greater risks with my life." (Jan, s, 1)

On the positive side Jane found that *"The workshop gave me the tools to become the most innovative trainer in my area and I have been invited to run sessions on these skills at our trainer development week next year."* (Jan, s, 1)

The negative aspect Jane found was in the presentation style that she felt was required. *"I found I could no longer afford to give participants the option of opting out as that ruined the exercise. As well I had to be precise and directive in my instructions otherwise some participants would not involve themselves. This feeling of coercing people is one of the major drawbacks of these techniques."* (Jan, s, 1) She wrote that she found drama useful to "develop team skills", "for participants to get to know each other", and "to understand the planning process".

Finally, Jane made reference to her organisational culture where she felt flexibility to use drama was constrained by Competency-Based Training restrictions. *"One of the major difficulties in its use is the organisational culture of the Department. As performance in it is measured almost entirely through quantitative measures the staff members that tend to stay in it tend to be people who are firmly focused on the concrete and practical. This means that as long as the drama is directly relevant to the workplace trainees will participate, but once the drama is generalised or abstracted they lose interest."* (Jan, s, 1)

Two months after the conclusion of the project Jane went overseas and was not available for the follow-up interview in May.

5.12 Summary

In this chapter the individual story of each of the trainers has been told primarily through their own words. The presentation of this perspective is important in order to gain understanding of each of the people involved in the project, the context in which they worked and their reactions to the drama methodolologies.

A different perspective to the individual story of each trainer appears through the "Themes" chapter which presents a more collective perspective on the outcomes of the project and identifies the key themes and issues that were identified through the process of analysis.

CHAPTER 6
THEMES FROM THE DATA

6.1 Introduction

In this chapter the themes that were identified through the analysis of the data collected from the trainers will be described and discussed. The themes which emerged were:

- The integration of educational drama methods into training programs
- flexibility within the training program
- perceived workforce needs
- the impact of the project
- the trainer's level of comfort with educational drama
- meeting participants' needs
- successful management strategies
- learning possibilities
- effects beyond the session.

These themes were developed into a framework for discussion through the use of the paradigm model developed by Strauss and Corbin (1990) and used in this study for the process of axial coding. This process allowed the themes to be related to one another. This relationship is illustrated in figure 6.1. All of the themes had several properties and each of the properties had several dimensions. These features are discussed in this chapter.

In section 6.2 the paradigm model is presented. In section 6.3 the properties and dimensions of the core theme are described. The dimensions of the causal conditions are presented in section 6.4. In section *6.5* the properties and dimensions of the context are described and in section 6.6 the properties and

dimensions of the intervening conditions are presented. The action/interaction strategies are described in section 6.7 and the properties and dimensions of the consequences of the project are described in section 6.8. A summary of the chapter is presented in section 6.9.

6.2 The paradigm model

The Strauss and Corbin (1990) model comprises a seven-step process of analysis:

- The first process involves the examination of each theme or category to determine whether or not it relates or pertains to: a specific phenomenon, conditions that relate to that phenomenon, action/interaction strategies that can be used to manage that phenomenon, or consequences of those strategies;

- The second step involves the examination of the context in which the phenomenon occurs;

- In the third step the antecedent circumstances that give rise to the phenomenon (causal conditions) are identified;

- In the fourth step the context of each phenomenon is examined;

- Next, the action interaction strategies used to manage or to respond to the identified phenomenon are identified;

- In the sixth step, the intervening conditions that have an impact on the action/interaction strategies taken are described; and

- Finally, in the seventh step, the consequences of these actions are discussed.

Figure 6.1 illustrates the framework that was used for analysis of data and the relationships that were established between each of the themes. Figure 6.1 displays the core theme, "The integration of educational drama methods into training programs," and illustrates the relationship of all other themes to that phenomenon.

Two themes related to the context in which the trainers were working. These were "Flexibility within the training program", and "Perceived workforce needs".

The "causal condition" leading to the development of the phenomenon was determined to be the research project itself. The design of the project and its strengths and limitations were the major causes and reasons behind "The integration of educational drama methods into training programs."

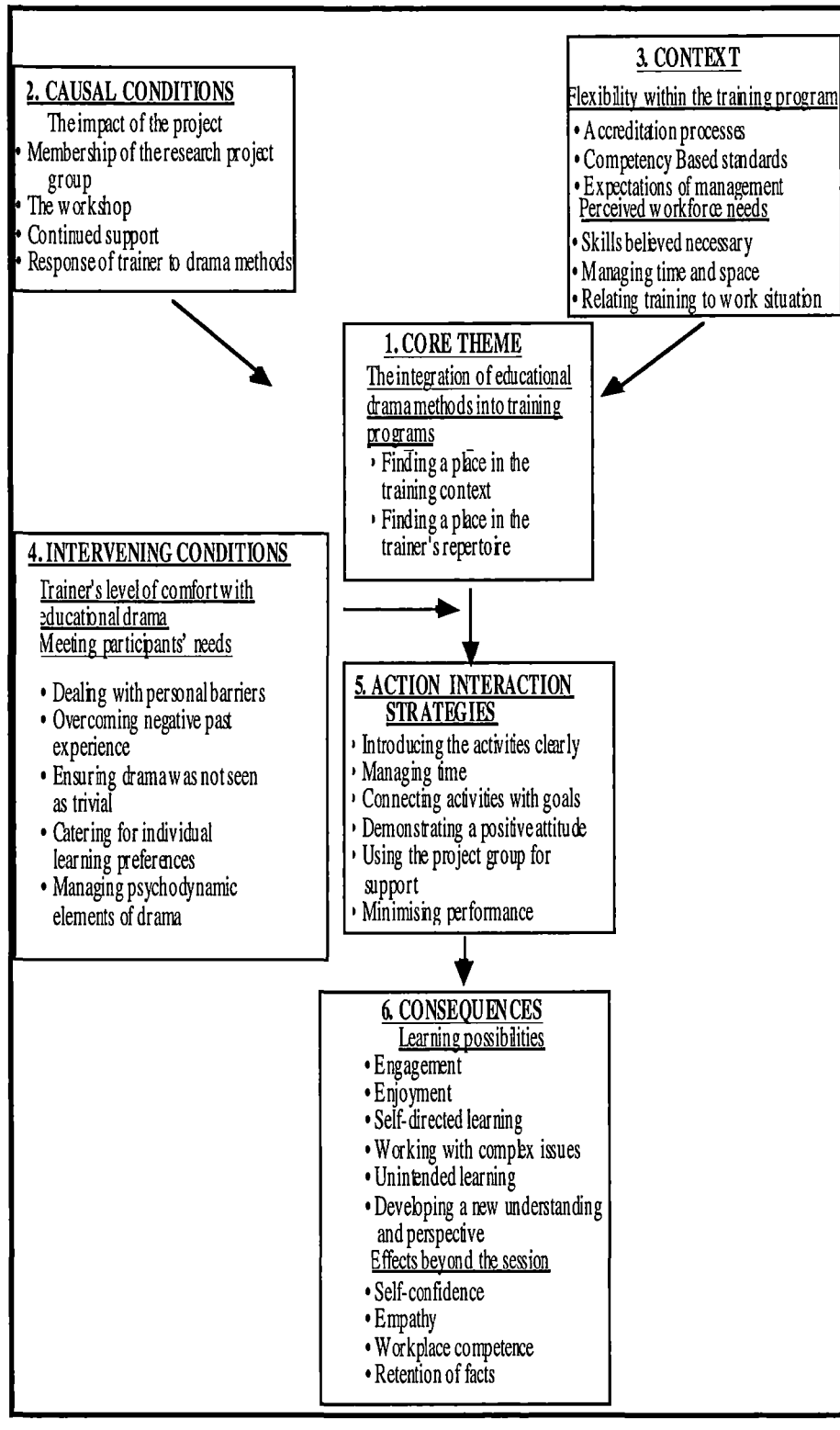
The context identified by the trainers involved in the project is discussed within the themes of "Flexibility within the training program", and "Perceived workforce needs."

The intervening conditions, that had an impact on the action/interaction strategies taken by the trainers, were identified as: "The trainer's level of comfort with educational drama" and "Meeting participants' needs".

The consequences of using educational drama in training contexts are discussed under the headings of "Learning possibilities" and "Effects beyond the session In the model illustrated in figure 6.1 each of the themes is underlined and the properties of each of those themes is listed underneath. The elements of the Strauss and Corbin Model (1990) are identified in bold capitals.

Following the paradigm model, the properties and dimensions of the nine themes will be described.

Figure 6.1 The paradigm model



6.3 Properties and dimensions of the core theme

The core theme, "The integration of educational drama methods into training programs," had two major properties: first, finding a place for drama in the training context and second, finding a place for drama in the trainer's repertoire. These properties were "dimensionalised" in the following way:

6.3.1 Finding a place for drama in the training context

All of the trainers were challenged to find where drama methods could be substituted for current strategies they were employing. Some felt that they were restricted by the context in which they were working. For example, one wrote *"I have reservations about how to use the things I have learned in my context, but that is due to the context I am in and not the material we have done. We shall see!"* (Art, wr)

Others searched to find new ways of teaching the required material: "*I suppose the way that I have been approaching it is to look* at *what are the topics that I have covered in the past and what can I take out of that I have done in one way and how can I substitute another technique for that to cover the same topic to try to get the same information out for the students, but to do it in a completely different way. I've been thinking sort of in terms of substituting old ways in doing things for a new way."* (Har, i, 8)

Another trainer experimented with two groups to see if he could "get across" the same information using drama as he could using more conventional methods. Subsequently he wrote in his journal "The *results were reproducible with two different groups. The structuring of the warm-up session appeared to significantly increase the participation rate of the participants in the 'Tension Exercise' and the 'Forum Theatre'. It also*

seemed to significantly decrease inhibitions involved with the performance factor involved in the 'Tension Exercise' and the 'Forum Theatre'. Secondly and most impressively, the didactic instruction used was reduced to about ten percent and using only the summary components at that, the same educational objectives were able to be achieved by the end of the session." (Mic, j, 5)

The degree of flexibility each trainer had to decide the content and delivery of their courses affected where drama fitted into their personal training style and where it could be used as a training tool. Workplace situations in which there was little scope for experimentation or where a large amount of content had to be handled in a short time limited the trainer's options for experimentation and therefore restricted the possible outcomes of educational drama.

A contributing factor to the confidence and attitude of each trainer was each person's perceptions of their role. In the study these were different for each trainer. There were several who felt responsibility to their employer as well as responsibility to provide a supportive learning environment for others: *"My major principles are to treat people with care, support and respect, to provide my colleagues with information and to provide my employer with value for money service."* (Bev, p, 3). Three of the trainers felt that they were working in a conservative training environment where experimenting with new methodologies was going to be difficult. One stated, *"I come from a fairly conservative training environment which is a government department. The idea of the trainer in those areas is that you sit up in front and you talk about what you are doing."* (Jan, i, 5) Other trainers expressed feelings of responsibility toward the profession for which their trainees were preparing which they felt limited the amount

of flexibility they had to experiment with new teaching strategies. One wrote, *"The students need to be independent thinkers so they can undertake their profession with confidence and competence."* (Art, p, 1) This trainer then went on to express his reservations about the use of drama except in situations where he believed the methods could assist him to meet his teaching responsibilities.

6.3.2 Finding a place for drama in the trainer's repertoire

Half of the trainers had used conventional role play and simulation in their training roles previously, while the others were used to a lecture style of delivery. All of the trainers were responsible for delivery of particular curriculum content and were trialling drama as an alternative means of delivery. Two of the male trainers wrote that drama was a departure from their more expository style of teaching. For example, Michael wrote, *"Most impressive in this entire exercise is that I was able to significantly change the teaching methodology from didactic instruction and group exercises to more experiential and exploring and active processes and still achieve the desired learning outcome."* (Mic, j, 6)

Other important aspects of the integration of educational drama methods into training programs were the trainer's personal aims for the session or unit and the way in which they believed these aims could be realised through drama methods. Some saw a limited use for drama because of the nature of the curriculum they had to deliver. One trainer wrote *of "Limited use for drama in my field because of the type of information being presented" (Art, 5, 3).*

Other trainers wanted to use drama but were not interested in the performance aspect: *"I was looking for an exercise which would offer every student in the class the opportunity for input and participation, but which would not involve anyone having to perform in front of a group of observers."* (Har, j, 3)

Several trainers used drama because they saw the methods as a means of providing the participants with more ownership of curriculum. For example Don wrote: *"I used drama in performance management courses to give more ownership to participants"* (Don, j, 1).

At the end of the trialling period, even the trainers who had been able to experiment with drama only in a limited way commented that they felt that they had extended their ability as trainers through involvement in the project. One trainer stated that the project's content *"Gave me greater versatility and interest as a trainer"* (Jan, s, 1). While another stated that it *"added another dimension to my teaching"* (Jen, j, 3).

One person who had used drama extensively said that through drama she was now able to present more complex information than before. Several said that they had been able to rewrite role plays or redesign units based on the new strategies. One trainer made the following comment: *"I went away and rewrote some courses. I rewrote all my role plays"* (Don, i, 7).

One of the male trainers who had been successful with drama in a variety of contexts said that he felt that through the project he had changed his training style. Another trainer who had been asked to demonstrate the methods to her colleagues commented, "The *workshop gave the tools for me to become the most innovative trainer in my area and I have been*

invited to run sessions on these skills at our Trainer Development Week early next year. " (Jan,s, 1)

6.4 Causal conditions

The event or circumstance that led to the development of the core phenomenon was determined through the model of analysis to be "The impact of the project". The phases of this project are described in detail in Chapter 3. In this section the four properties that were particularly significant in relation to the core theme are identified and discussed. These properties are; membership of the research project group, the design of the training workshop, support between members of the research project group, and the attitude of each of the trainers toward drama. These four properties are discussed in turn.

6.4.1 Membership of the research project group

All of the trainers were students at the University of South Australia, and attendance at the workshop, and trialling and reflecting on the educational drama methods were requirements of the "Special Study" unit that they chose to undertake as part of their course (see section 3.2.1). This meant that everyone tended to persist with the implementation strategies, and the need to pass the unit provided an additional incentive to complete the documentation and remain involved with the project.

However, involvement in the project was voluntary, as all students had the option of enrolling in the "Special Study" (drama) unit or choosing from other offerings. This meant that all trainers in the group had an interest in exploring drama methods but there was still a variety of motivations and rationales for becoming involved. Some joined *"...to be taken beyond my comfort zone"* (Deb, wr); others already used conventional role plays and

were keen to improve their current practice. For example, both Michael and Harriet wrote that they joined the project to learn how to improve their expertise at conducting role plays in training. At the conclusion of the training workshop all were positive about what they had experienced but as they looked forward to the implementation phase of the project the reactions varied from *"I can't wait.."* (Bev, wr), and *"I am looking forward to the challenges"* (Jen, wr), to *"I have reservations about using drama in my context"* (Arm, wr), and *"Some strategies will need more scrutiny and maybe then they will be used or discarded"* (Ken, wr).

6.4.2 The workshop

The impact of the training workshop was significant. Four days is a relatively short time to explore the theory and practice of a particular discipline and all the trainers felt some confusion about the material. This confusion was exemplified by Harriet: *"There was a lot to experience, absorb and file away. It's hard in a short time to identify the really significant things"* (Har, wr).

The workshop participants wrote about either not being clear about the rationale for an activity or not being able to remember how to conduct a particular activity. For example, one wrote *"Can 't remember how to do improvisation"* (Deb, i, 11).

One felt nervous because she did not have a clear picture of all the activities: *"I was apprehensive: some activities were blurred"* (Deb, i, 11). Another trainer felt that he couldn't put all the pieces of theory and practice together: *"I was unsure at the time how it all fitted together"* (Don, wr).

6.4.3 Continued support

The four-day workshop was not sufficient to develop participants' full understanding of all aspects of drama. However, the continued meetings, group interviews and my work-site visits provided opportunity for clarification and on-going support. The group interviews were used to talk through problems and ideas and my visits were used in a similar way. Two of the trainers spoke about this opportunity for support during group interviews: *"It's been useful to talk to the others"* (Har, i, 17; Jen, i, 16). Several trainers used my visit as an opportunity to experiment, as they felt that they had back-up support if anything went wrong: *"I was glad Heather was there to help"*. (Deb,j, 11;Jen,j, 11).

6.4.4 Response of trainer to drama methods

The more enthusiastic the individual trainer was about the drama methods the more likely they were to begin using the methods in their workplace training programs. For example, both Bev and Deb wrote in their response to the initial training workshop that they felt very positive and enthusiastic and they both began trialling the methods in the week following the workshop. If the trainers were tentative about the use of drama methods there was less chance of them being successful in implementing drama strategies. For example, Arnold was concerned about the implementation of drama strategies in his workplace context and although he did experiment with educational drama he did so in a fairly limited way. On the other hand, those who began enthusiastically seemed to achieve success almost straight away. At any stage of the trialling, if participant reaction was good and especially if it was better than expected, the trainers were likely to be enthusiastic about drama methods. The more the trainers experimented with educational drama strategies and the more success they experienced the more likely they were to continue using

educational drama. Don exemplified this attitude very well, as he was initially cautious about using educational drama but became very enthusiastic once he experienced success with the methods. In his summary of the project he wrote, *"Maybe their reluctance is only imaginary, certainly results have been worthwhile".* (Don, s, 1) He also stated that *"the last lot of feedback was so positive I decided to try more.* (Don,j, 14)

For all the trainers implementation of educational drama methods required determination and most trainers experienced some element of frustration or failure in early stages but improved confidence was experienced by those who *"...didn't give up. I made a difference"* (Deb,j, 20).

6.5 The context

The two themes that related to the context in which the core phenomenon occurred were "Perceived workforce needs" and "Flexibility within the training program".

6.5.1 The properties of perceived workforce needs

Skills believed necessary

All trainers emphasised the skills that were needed by the particular group with which they were working. It was indicated that sometimes these required skills limited the applicability of drama because the skills were technical. For example, Arthur felt that the skills he was required to develop within the engineering curriculum limited the amount of drama he was able to use. Similarly, both Harriet and Jennie had new Competency Based curriculum to deliver, involving specific skills that they did not perceive could be developed through drama.

At other times, the trainers felt restricted because of legal requirements that had to be addressed, for example, Jeff was legally required to provide information about Occupational Health and Safety legislation. However, the trainers wrote that they could see the benefit of using drama when their trainees had to develop particular skills. For example, Michael used drama to develop interview skills and several trainers used drama to develop communication skills.

Managing time and space

All trainers regarded management of time and space as a critical issue. This involved managing time in a training session as well as being seen as efficient and able to meet goals and targets within an organisation. Trainers wrote about the perception of company executives in relation to time, for example, *"time to them is money"*. (Ken, s, 2).

They also described the impact that new courses designed by people outside the organisation were having on their teaching. One trainer who was a TAFE lecturer wrote *"In the past Child Care Lecturers have had input into their curriculum but the current Associate Diploma was bought from Victoria with very little opportunity to change it to suit the different needs of our Child Care Sector. We do have some degree of autonomy with methodology but the content, performance criteria and form of assessments are prescribed in the curriculum document."* (Jen, p, 1). These new certification requirements restricted the amount of time Jen felt that she had to experiment with new teaching methods such as drama.

Another factor was the time trainers were either willing or able to put into planning and preparing for the drama session. Jen wrote that it took her "up to ten hours" to plan a drama session by the time she went through the

outline for the course and planned strategies that would help her to meet the aims of her course and incorporate worthwhile drama strategies. While this amount of planning time was not needed by all trainers, all trainers needed to spend time either rewriting or redesigning units.

Some trainers prepared sessions for an expected number and found that they had twice as many participants when they came to deliver the session. Both Don and Michael wrote that they needed space for discussion groups and group enactments during a drama session and that they felt limited when they were faced with more participants than expected.

Lack of space proved to be a problem when the group was too large but it was also a problem with smaller groups when the room assigned didn't allow for movement or for discussion in groups or in pairs, as noted by

Bev: *"The room was too small for movement"* (Bev, j, 2). There was also a problem in having to change the way a room was usually organised in order to prepare for drama. Jen wrote, *"I need to get in the room first and get rid of furniture and put it back after. It puts extra constraints on my time."* (Jen, i, 21)

Relating training to the work situation

A constant theme of the trainers' writing was the need to make the training directly relate to workforce needs. This is evidenced in Don's summary of the project: *"When I commenced this subject, I* had *a great fear of using drama unless it could be directly related to the workplace. I haven 't changed that point of view but rather now it is not a fear but a precondition that should exist when deciding if the drama is relevant. I believe though*

that this condition should apply to any method of instruction or teaching." (Don, s, 1)

Relating training to workplace needs was an ongoing theme throughout the project. At the commencement of the trialling phase Jan wrote *"I wanted activities and topics based on the workplace"* (Jan, j, 1). At the beginning of the trialling phase trainers also spent time designing activities that showed a clear relationship to the jobs of participants or to workplace practice. This process was described as follows, *"For each drama or warm-up activity I tried to find a bias or link towards the topic/s I was teaching that day. One, this helped me to feel more comfortable offering the activity and two, it helped me to get through some of the content in a more exciting way. This was not always easy and I spent quite a lot of time going through my notes from the workshops and trying to work out what would fit in where (as well as trying to remember why it was we had done some of the activities)."* (Jen, s, 2)

Several trainers wrote about the importance of participants' understanding the purpose of an activity and being told why they were being asked to do something within a training session. For example, *"First and foremost, it seems important to me to be very clear about the purpose for which the activity has been chosen, so that there is a 'peg' against which to measure its success and usefulness"* (Har, j, 19).

6.5.2 Flexibility within the training program

The constraints imposed from outside which were perceived by the trainers to have a negative effect on their ability to implement drama strategies were identified. There were three properties to this theme: "Accreditation

processes", "Competency based standards" and "Management expectations", and they are discussed in turn.

Accreditation processes

Several trainers, particularly those operating in the TAFE sector, wrote that the new accreditation processes being employed limited the freedom that they had to experiment with new approaches to teaching. One wrote, *"In the past Child Care Lecturers have had input into their curriculum but the current Associate Diploma was bought from Victoria with very little opportunity to change it to suit the different needs of our Child Care Sector. We do have some degree of autonomy with methodology but the content, performance criteria and form of assessments are prescribed in the curriculum document."* (Jen, p, 1)

The limitations imposed through the accreditation of courses by outside bodies also were seen as a problem: *"The course is subject to accreditation by the Institute of Engineers and as such the syllabus is set for the course"* (Art, p, 1).

Some trainers felt restricted because they had to deliver prescribed information to certain groups. This limitation was expressed by one of the trainers in the following way: *"I can't use the ideas as much as I would like because the lectures are set and we have to go by them"* (Bev, i, 10).

Competency Based Standards

Competency Based standards also were seen as limiting the individual trainer's ability to try new ideas, particularly when those standards were expected to be achieved within a short time-frame: *"At TAFE I teach to*

National Competency Standards. I have one or more competencies to achieve in a three hour block" (Deb, p, 1).

Achieving a competency was seen as a way to progress in many situations and trainers felt a responsibility to assist in this process: "The *people who go to courses need to obtain the competency to get higher pay"* (Jan, i, 10).

Expectations of management

The people managing the trainers often established strict timetables in which training was to occur and the volume of work they expected to be covered was noted as a limiting factors by the trainers. For example, *"In most cases there is little scope for anything other than the intense one-to-many passing of information. This is simply due to the immense volume of work that needs to be covered in the fixed time frame available."* (Art, 5, 2) Management also expected value for money: *"Companies expect to gain maximum output from minimum time"* (Ken, 5, 1). This expectation was elaborated upon by the same trainer: *"Before any time or resources are spent on training and development, the business managers expect to know the objectives of the training and what will be better or what value will the training bring to the business. Therefore businesses will be reluctant to give their full support as time to them is money."* (Ken, 5, 2)

The degree to which a trainer felt restricted by their training environment and the expectations of the course or unit they were expected to deliver had an impact on their confidence and ability to teach using drama. For example, Jane wrote of the conservative environment in which she worked and her reluctance to try drama: *"I decided to ease slowly into the drama techniques as I know my ex-supervisor to be a shy and self conscious man*

with a negative world view. I also trained some of the other participants in departmental legislation recently and had the impression that they focused on practical applications." (Jan, j, 1)

In addition, the greater the amount of information the trainers had to deliver, the less they felt they were able to experiment with a new methodology such as drama. This sometimes resulted in the trainers doing the minimum amount of drama, requesting participants to go into role for one or two minutes or choosing outgoing personalities to role play for the rest of the group. This tendency was exemplified in both Arthur's and Jeff's programs where they felt they had so much pre-determined curriculum to cover that there was little time for experimentation.

If the trainers believed that they had freedom to design their teaching sessions they were more likely to spend time tailoring drama activities to suit the needs of the group and the objectives of the session. For example, Bev, was able to trial drama strategies from the beginning of the trialling period as she had some freedom over the methodology she used. The three TAFE trainers, Harriet, Jen and Deb, were all able to redesign their prescribed curriculum to incorporate drama methods.

6.6 Properties and dimensions of the intervening conditions

Two themes referred to issues that impacted on the action/interaction strategies taken by the trainers: "The trainer's level of comfort with educational drama" and "Meeting participants' needs." The properties of these themes are described below.

6.6.1 The trainer's level of comfort with educational drama

At the beginning of the trialling period most of the trainers said that they were feeling confused about some of the strategies because they had forgotten a particular process or because during the training session there had been a lot of information to absorb. For example, one trainer wrote, *"I was apprehensive. Some of the activities were blurred"* (Deb, i, 17).

Another referred to the large amount of information: *"There was a lot to experience, absorb and file away. It's hard in a short time to identify the really significant things"* (Har, wr).

Six of the trainers had used more expressive activities before and they were keen to experiment. Deborah was one of the trainers in this category and she wrote, *"Certainly I'll start, even tomorrow, to trial some of these processes and trial some of the warm ups"* (Deb, wr).

Participants' reactions and feedback had an impact on the trainers' confidence. One trainer lost confidence when she believed that the group thought that she lost control during an incident that occurred through drama and she wrote about the effect that the incident had on her. *"It got way out of hand, the 4 girls against the 4 boys. The boys became aggressive and sexist, and the girls ended up in a huddled defensive position. I had to stop the debate as it was becoming too personal and destructive. The girls, and one of the boys certainly got some deep learning from this, but it was not the sort of objectives that I had in mind."* (Deb,j, 3)

Another trainer wrote that she felt shattered when one person refused to participate for an entire session. On the other hand, positive feedback,

enjoyment or a belief that the aims of the session had been achieved through drama led the trainers to further experimentation or to a repetition of the successful strategy. This level of confidence was expressed as follows, *"I felt exhilarated by the students' enjoyment and enthusiasm, encouraged by the high levels of participation and anxious to try it again"* (Har, j, 4).

Don, who was just beginning work as a private training provider, was afraid to experiment with a new methodology in case he lost a commission. He wrote, *"I'm thinking of some of the corporate clients that you are likely to be doing. One of the first groups that I did one of these sessions with is the senior management team. They want to use the session as a pilot for the rest of the organisation. My income depends on how well these things are accepted by the client. I am very wary or very aware that the phone call the day after to say "thanks, but no thanks' might hinge on how far I go with drama, or extend them beyond their comfort zone with some clients, with others it's not going to be an issue."* (Don, j, 7)

A few of the trainers wrote that they would "ease into" the techniques while they developed more confidence and had opportunities to develop confidence in drama with their colleagues. This was the case with Jane who was particularly conscious of the effect drama could have in her conservative workplace environment. *"I decided to ease slowly into the drama techniques as I know my supervisor to be a shy and self conscious man with a negative world view. I also trained some of the other participants in Departmental Legislation previously and I had the impression that they focused on practical applications."* (Jan, j, 1)

6.6.2 Meeting participants' needs

Meeting participants' needs was the second theme which described factors that had an impact on the strategies that trainers employed. It had five properties: "Dealing with personal barriers", "Over-coming negative past experience", "Ensuring drama was not seen as trivial", "Catering for individual learning styles" and "Managing the psychodynamic elements of drama". The dimensions of these properties will each be discussed in turn.

Dealing with personal barriers

One trainer wrote that participating in drama presented immediate problems for some participants as they were afraid of the process: *"They will resist drama if they are fearful of the process"* (Deb, 5, 1). This was attributed by Deb to some people's need to "put up barriers" in a workplace context. One of a group of nurse educators made the following observation after experiencing some of the drama strategies, which they felt explained the risk that some participants might see in drama: *"...many of the methodologies were useful in breaking down barriers that often obstruct effective relationships from developing due to the wall that people often hide behind, not allowing their true selves to be exposed"* (Bev, j, 2). This observation was also made by Deb in a TAFE training context: *"The depth of emotion raised in drama can make the learner vulnerable"* (Deb, 5, 1).

The stage of group development was seen as a significant factor in lessening the individual's reluctance to be involved. One comment which addressed this aspect came from one of the trainers working in TAFE: ' 1 *will also pay more attention to the point in the course at which I offer this activity. Further into the group '5 lift' would allow more time for the development of trust and acceptance between members and 'performing in*

front of others 'would not be so much of an issue." (Har, j, 9) Another quote on the same theme was drawn from the work of a trainer in a government department: *"It was too early; the group had not been warmed up"* (Jan,j,4).

Overcoming negative past experience

There were several dimensions to this property. First, the observation that the use of drama may be useful for those participants who have not experienced success with traditional methods. More often, however, the negative past experience that needed to be counteracted was in activities that the participants associated with the word drama.

In regard to the former, a positive observation was that drama methods may be useful in teaching those who had not experienced success using traditional training methodologies was made by Michael: *"On the upside these techniques may provide an effective learning medium for individuals unwilling to participate in traditional methods due to past failures"* (Mic, j, 12).

Most trainers, however, found that they couldn't use the words drama or role play without getting a negative reaction: *"The word drama is a problem itself"* (Ken, j, 3; Art, 5, 3). Both these trainers said that they felt that previous bad experiences by participants in conventional role play and simulation activities led to this negative perception about drama. A pessimistic attitude towards drama was also the subject of a comment from another trainer who wrote of participants' unwillingness to become involved, even before the activity began: "The *evidence for this lack of success was demonstrated in two ways. Lack of motivation on the part of learners to engage in a role other than their own. For example, in extreme*

situations participants would advocate in a chorus 'not another role play' and commence negotiating alternative ways of covering the training content." (Mic, 5, 2)

Ensuring drama was not seen as trivial

All the trainers wrote about the importance of participants having a clear understanding of the purpose of each drama activity. When the drama was seen as trivial or as "game playing," participants were less likely to become involved. After an unsuccessful experience with drama the following observation was made by one of the trainers: *"The task was considered trivial by the participants"* (Jan, j, 1). After several experiences using drama and receiving feedback from participants another of the trainers wrote, *"Learners need to be told what they will learn"* (Deb, j, 16).

Several of the trainers were reluctant to use games as part of the warm-up as they didn't want the drama to be seen as merely game playing. This resulted in them not using lead-in activities and in participants not being prepared to participate fully due to lack of introduction to drama activities.

Catering for individual learning preferences

There were several dimensions of the property addressing individual learning preferences. First, some individuals preferred to learn through lectures or discussion and did not become involved in drama readily: *'A student said she did not enjoy the techniques, she preferred to learn faster"* (Jen, j, 18). Others came not only unprepared to participate in drama but not wanting to become involved in any activity: *"Many participants came unwilling to learn or to participate"* (Ken, 5, 1). Sometimes this meant that they boycotted the activity or simply refused to join in. One trainer found

participants refusing to act out a situation, preferring to talk it through instead: *"They discussed instead of going into the role play"* (Jan, i, 6).
On a few occasions the reluctant participants had an effect on the rest of the group, limiting their participation: *"The other group of seven, however, seemed to have subdivided with four students starting the exercise and the other three (the reluctant starters) standing to one side, watching and apparently uninvolved. The activity therefore became lopsided, with one team working against only half the other team, The 'half team' could not give its full attention and energy to the activity, because they were also concerned with the three non-participants."* (Har, j, 8)

Other reluctant groups that were mentioned by the trainers in the project were men, and individuals from non-western cultures. Ken worked with mostly male trainees and he reflected, *"How will men react to touchy, feely exercises?"* (Ken, j, 2) and *"The methods are incongruent with their approaches to life"* (Ken, 5, 1). Don also posed the question, *"Do women react to these exercises best?"* (Don, j, 4)

There were also some participants who found it hard to become involved in activities that were not real. A group of long-term unemployed men *"...said they could not do it knowing it was make believe"* (Deb, j, 20).

From the information collected it would certainly seem that more men than women had difficulties with the drama activities. Some men actually gave the feedback that they saw drama as a waste of time: *"His response was that he was old-fashioned and learned best by keeping orderly books and data. He insinuated that the younger members of the group should be able to do the same, and that I shouldn't have to resort to modern techniques to get them to be involved in the lesson. "* (Deb, j, 24)

Several trainers commented on the lack of confidence that Asian students had about participating in drama work. A situation described by one of the trainers involved a young Vietnamese girl working with a partner in a mock interview situation: "One *Vietnamese girl was extremely unsure of herself Her partner was patient and encouraging."* (Deb, j, 7)

Managing the psychodynamic elements of drama

In chapter 2 the psychodynamic nature of educational drama was defined as the dynamics that occur through the interaction between thought and feeling during a drama experience. (Arnold, 1994). The research group found that they were required to deal more with the emotions of their participants than they had in the past in traditional style role plays. In the case of hospital nurses this was shown to be a strength of the methodology. For example, Bev wrote, *"They could disclose personal feelings and information in a non-threatening and non-intimidating environment. They also felt that they were able to identify many common frustrations that hindered progress. They learned that each operating theatre does have many of the same problems, just a different location."* (Bev, j, 2)

Moreover, the nature of educational drama demands interaction between the trainer and the trainees and this exposes emotions that would normally be hidden in a lecture situation. For example, in a lecture situation a person in a bad mood or with their mind elsewhere may be undetected unless some participation is called for. However, one trainer wrote of a situation in which the participants came to the session angry about changes in working conditions but after participating in drama activities they changed their attitude: *"By this point the group had started expressing opinions and working as a team and a lot of the anger had been vented."* (Ken, j, 4)

6.7 Properties of the action/interaction strategies

Several strategies employed by the trainers helped them to achieve desired learning outcomes through the use of educational drama as an alternative teaching methodology. These strategies were introducing the drama activity clearly, managing time in the drama session to enable warm-up to the drama and adequate debriefing after the drama, making connections between the activity and the goals and objectives of the session, demonstrating a positive attitude, using the rest of the research group for support, and minimising the performance requirement in a drama session. The dimensions of these six properties are described below.

6.7.1 Introducing the activities clearly

Many of the trainers made comments about the challenge of introducing the activity clearly. They referred to confusion on the part of participants about a task and disappointment when a particular activity did not go the right way because an activity was not described well. One wrote, "*The success of any exercise is also related to the lecturer's ability to introduce it clearly and succinctly to students. If directions are muddled or unclear, students can't participate effectively and may become resistant to being part of something they don 't understand. Almost certainly the purpose for which it was introduced will not be achieved.*" (Har, j, 20)

6.7.2 Managing time

There were several aspects to this property; first, the importance of time for warm-up and second, the importance of managing time for debriefing at the conclusion of dram activities. The third aspect that trainers commented upon was the challenge of gauging the amount of time a particular drama strategy would take to complete.

Several trainers referred to the importance of warm-up or lead-in activities and sessions where the drama could have been more useful if time had been spent preparing for the activity. For example, *"The key to success might be the amount and the increased intensity of the warm up"* (Ken, 5, 1).

Several trainers wrote that the increased use of warm-up and debriefing helped them to experience success. One stated, *"My involvement in this research exercise has clearly demonstrated to me that the difficulty I experienced with role plays was the facilitation/planning process that I was using. Since participating in the research and applying the techniques (warm up games, forum theatre etc.) and methodologies (drama process) taught I am now achieving the desired educational objectives when using role plays. By changing the way I introduce, (drama process), prepare (warm-up games) and facilitate (Forum Theatre, Teacher in Role), success with my learning outcomes has been easy to achieve."* (Mic, 5, 3)

Lack of preparation was a common problem for the trainers, particularly in the first weeks of the trialling period. In their use of drama they were attempting to achieve prescribed learning outcomes through quite different teaching methods than those they had used in the past and didn't want to *"waste time"* on anything that might be viewed as *"game playing"*.

In the early stages several trainers wrote that they did not have time for any discussion or debriefing because the drama activity took a lot of time. One commented, *"I was concerned with time management and therefore the reflection was shallow"* (Har, i, 4).

Others commented that it was difficult to gauge the amount of time a particular drama activity would take. For example, Deb voiced disappointment that she was unable to draw activities to a successful conclusion, commenting that, *"I can't anticipate how long activities will take with a particular group and I run out of time"* (Deb, i, 8).

6.7.3 Making connections

Throughout the project the trainers were always concerned to make the drama relevant to the participants by making connections between the drama activities and the goals and objectives of the session. They were sometimes frustrated because they did not think the participants were aware of what had been learnt. At other times the trainers commented that they needed more skills in debriefing to assist participants in identifying the learning that had occurred through drama. Jan wrote that she lacked confidence in educational drama and therefore was unable to assist participants to reflect on the learning that had occurred: *"I'm not confident of how to do the reflective thing entirely, especially when the subjects we do are serious,"* (Jan, i, 11) and Jen commented, *"I lacked confidence the first time I did it and couldn't draw out all the possibilities"* (Jen, i, 3).

6.7.4 Demonstrating a positive attitude

This property had two dimensions; first, the importance of the trainer having a positive attitude toward drama and second, the significance of participants also demonstrating a positive attitude through their enthusiastic participation.

Bev left the training workshop feeling enthusiastic and ready to experiment with the drama strategies. Other trainers became more enthusiastic as they

experienced success. In her summary at the end of the trialling period Bev wrote, *"The trainer needs to be enthusiastic"* (Bev, 5, 1).

Others commented on the importance of assisting participants to be enthusiastic about what they were doing. For example, Deb observed, *"I've had sceptics in my group who think that it is just playing games. I've found that at the end of it I say to them, 'look what you have achieved. Could you have achieved this in other ways?' They say, 'no'."*. (Deb, i, 10)

6.7.5 Using the project group for support

In the early stages of the trialling period one of the most successful strategies of the trainers was to seek both psychological and skill based support from another member of the research group when they were feeling unsure of an aspect of drama methodology. Sometimes this took the form of a telephone call or the sharing of resources. In addition, the group interviews that were part of the research design encouraged exchange of information. In one instance one of the trainers observed another of the group use drama when he was contracted to work in her organisation. This led to a change in the way she delivered instructions and explained the drama activity. Knowing that others were experiencing success and having initial fears allayed by others in the research group also served to encourage those who were reluctant to experiment with the drama strategies.

6.7.6 Minimising performance

Another strategy within a drama session that emerged as useful was "minimising the performance aspect" of drama, that is, having the participants all working at the same time and not expecting participants to

perform in front of each other. This appeared to be true whether working with a whole class or in small groups. One trainer commented that TAFE students preferred working together in large group activities: "... *rather than ones where they are in the spotlight as an individual"* (Jen, j, 10). Harriet, another TAFE teacher, found that the removal of any performance requirement had a positive effect on the students' participation: *"Taking the performance requirement away from drama was useful. I found working in smaller groups instead of the whole class was immensely successful."* (Har, i, 4)

6.8 Properties and dimensions of the consequences

There were two themes related to the consequences of action/ interaction strategies within individual training contexts; these were, "Learning possibilities" and "Effects beyond the session". The properties of these identified outcomes will be discussed in this section.

6.8.1 Learning possibilities

Learning possibilities was the title assigned to the theme which identified the trainers' perceptions of the results of using drama within training programs. Six properties were identified by the trainers and they are discussed below.

Engagement

All trainers found that the use of drama led to greater engagement of the participants in learning activities: *"The strength of the methodology was the way it engaged everybody. No coercion but every incentive to join in"* (Jan, wr).

Several trainers found the drama methodology also had an effect on their own engagement in the training session. One of the trainers wrote of the power of drama to encourage learning on the part of participants and trainer: *"By now I was experiencing a rare moment in teaching. I felt we were all very much together as a group, and that everyone was keen to learn especially me."* (Deb, j, 6)

However, in many of the training sessions it was found that there was an individual who did not want to participate in drama activity. In all cases non-participation was noticed and documented because it was very obvious in a drama situation. In most instances the person who originally refused to join in or could see no value in the activities changed their mind by the end of the session or course. For example, one trainer wrote, *"He offered the opinion that this style of 'playing' doesn't have much impact on him and he certainly doesn't learn from it, saying, 'Anyone can play the role of an employer when you know what to do.' We discussed this for a few minutes and suddenly a light appeared to dawn. 'I suppose that anyone can play the role of an applicant too if they know what to do', he said, and in the next breath, 'You cunning bastard.'"* (Don, j, 13)

Jen wrote of a student who didn't join in with the original activities but eventually became so committed to drama that she chose to use drama strategies in her presentation at the end of the course: *'I would have loved to have drawn her attention to the similarities between her response in the early sessions and those of the students when she asked for involvement in her scenario and got no response but I didn't. I just marvelled to myself that one who was so opposed to drama was now such a convert."* (Jen, Add)

Some of the trainers compared the conventional style of role play (as described in chapter 2) with these new strategies and contrasted the level of engagement: *"Both parties went off to conduct the interview. I stayed well out of each and scribbled enthusiastically on my papers while listening intently around the room. I discovered that these people were taking this far more seriously than any of the role plays I have conducted in the past seven years."* (Deb, j,7)

Enjoyment

This property included a number of aspects of enjoyment. For example, all trainers reported that the majority of the participants generally enjoyed the drama activities. Some commented that trainees found the strategies fun and enjoyable: *"Some found it light relief and relaxing"* (Bev, j, 8).

Others found that participants developed such enthusiasm that they requested drama activities be repeated. For example, when Don worked with a group over several sessions he wrote, *"Group requested more drama"* (Don, j, 12). When some people initially were cautious about participating in drama it was often reported that having once participated in the educational drama activities this trepidation quickly disappeared. This was true in Michael's training program when he observed, *"Feedback from the group also stated that they enjoyed the exercises and nobody reported feeling uncomfortable or intimidated by them"* (Mic, j, 5).

This level of enjoyment was able to be sustained over several weeks as part of a semester program: *"We've just done some interim evaluation of our courses, 4 or 5 weeks into the semester and for all classes across two campuses in this program, a number of my students have said 'that of all the classes we do yours is the one that we enjoy the most. We look*

forward to coming and we never fall asleep because there is always something happening and it's much more exciting.' I'm absolutely sure that it has something to do with the drama techniques that I've been using." (Har, i, 8)

Self-directed Learning

An important outcome noted by trainers was that through drama, participants tended to learn things for themselves without being told directly. This was often exemplified by the participants taking greater control or responsibility for their learning and is evidenced in the following comment, *"...also not underestimating the fact that the discoveries they have made they have made for themselves. All I have done, in many cases, is set some drama up and then facilitate the discussion afterwards. It is not me directing what direction the discussion will go in. It is me starting with something that has happened, putting it back to them and then seeing where it goes."* (Har, i, 17)

Other trainers commented on way students moved from dependence on the trainer to self dependence: *"Drama as a form of professional education generates interactive discourse, reflection and development of self confidence. Drama also provides a bridge between theory and practice and moves the learner from dependence to independence."* (Bev, 5, 4)

Deb perceived that involvement in drama sometimes led to the development of knowledge and a commitment to that knowledge that was particularly strong because of the nature of the self directed learning that occurred through drama: *"I became very interested in the learning that the students displayed as we viewed the videos which they had made without any direction from me. What I perceived was that they had adopted the sort of*

learning we had been involved in a week ago in drama as an old sort of knowledge, not to be questioned." (Deb, j, 13)

Working with more complex issues

The ability to take greater control of the learning, as demonstrated in the preceding property, was enriched in some instances by the participants' ability to work with more complex issues. This involved participants discovering information that was usually taught didactically to them. Michael reportedly set out to test this aspect by varying the presentation of the same information to two different groups. In one instance he used drama and in the other he used more traditional lecture and group discussion techniques. He found that the use of drama methods increased understanding and helped participants to comprehend the more difficult concepts.

Deb usually developed her training program through questioning students about their perceptions and current knowledge. After participating in drama she believed that the students demonstrated greater depth of knowledge about particular topics and issues than they did when she used her usual methods: *"The students came up with some very strong ideas. These facts were usually the sort of thing we preached to students. I felt very positive that the training had worked."* (Deb, j, 11)

Trainers also commented that drama encouraged participants to take on more complex learning tasks: *"I also noted, participants were willing to partake of cognitive challenge within their program learning activities. I was therefore able to present more complex information without undue stress of embarrassment to them or to myself"* (Bev, j, 3)

Unintended learning

The property of unintended learning had both positive and negative dimensions. On the positive side, some trainers found that the use of drama enriched their program by assisting in the development of the required skills and knowledge as well as enabling participants to learn more than had been originally intended, or planned for. Some trainers felt this was a strength of educational drama methods as it gave more control to the learner and encouraged less dependence on the trainer. Harriet noted, *"One thing I have learnt is that I shouldn't make assumptions about the kind of learning that is going to come out of it. That is what I think is the difference between doing the 45 minute lecture on something or doing it through drama. Much more will come out of the latter but what I've discovered is it is not necessarily what you thought it would be. That in itself is reason for doing it. I realise that what I think is important is not necessarily the be-all and end-all of everything."* (Har, I, 17)

After noticing the unintended outcomes that resulted from the use of drama strategies Bev commented, that using drama, *"Made me think of other strategies where the participants can impart more than what I can actually tell them".* (Bev, May, 2)

On the other hand, training programs are expected to produce previously determined outcomes, and company executives often demand a clear statement of what is to be achieved. Some trainers felt that not being able to be specific in the determination of outcomes could be seen as a negative feature of the use of drama methodology. For example, Ken thought that businesses wanted to be able to predict learning outcomes: *"As I have already discovered during the limited times that I have attempted to use*

some of the drama techniques, the learning may not be as predictable as the business is looking for" (Ken, 5, 2).

Developing a new understanding and perspective

The capacity of drama methods to change or develop participants' understandings and attitudes was commented on by nearly all trainers. Some participants were simply able to observe understanding of issues:

"They saw and understood first hand" (Jef, j, 3). Other trainers' commented on changes in participants' understanding or perspective: *"The group came away with a different perspective on the problems involved"* (Art, j, 2).

A few of the trainers also said that they felt involvement in drama led to deeper understanding of issues: *"They said that their understanding of failure and interaction had been increased and particularly the 'power' exercise had helped them to develop a level of understanding far deeper than they had before the commencement of the session"* (Mic, j, 6).

The efficiency with which drama can inform and change the way people feel about issues or topics was also commented upon: "I *could have lectured for 45 minutes trying to tell them about the perceptions that tourists have about countries, but in drama they could pick this up in ten minutes and there is nothing more to say. I think in attitudinal things drama is faster than posing case studies or having a discussion."* (Deb, i, 9)

6.8.2 Effects beyond the session

As well as assisting trainers to achieve short term goals, the use of educational drama appeared to have an impact in the longer term. Incidents

where the trainers either wrote or spoke about the impact that drama methods had on participants outside training sessions were categorised. There were four properties to this theme:

Self confidence

This property had dimensions ranging from the confidence to express opinions to the confidence to apply for work after long periods of unemployment.

In the former dimension, Deb noted, *"After drama they became more actively involved in discussions"* (Deb, j, 6) and Ken observed, *"Through the drama the group started expressing opinions"* (Ken, j, 4).

A greater impact was noted by Don after he had used drama with a group of long-term unemployed people: *"This success was achieved after some sixteen months unemployment and almost immediately following the exercises of the Irish Parliament 'G' in her exit interview profusely thanked both myself and the company and actually identified the Irish Parliaments as being the place where she learnt the most"* (Don, j, 13).

Another dimension of this property was increased confidence in presentations: *"It also gave them self confidence in presenting in front of their peers, which was demonstrated when they had to present their research project to the class the following week"* (Bev, j, 5).

Empathy

The drama methods provided opportunities for participants to develop greater understanding of other people's experience. Instances where this occurred were categorised within the property of empathy.

The dimensions of this property were evidenced by comments such as, *"They wrote more and appreciated other's points of view and understood their own view more after the drama."* (Don, j, 11) and *"I see so many benefits from it, not only in terms of what students learn, but how they learn, and the spin-offs of bonding and group cohesiveness that come from shared experience".* (Har,j, 21)

Bev and Don also wrote of this greater understanding of others extending to the workplace: *"There was an ambience of empathy and camaraderie even beyond the session."* (Bev, j, 3) Don wrote of a time when he had used drama with a group of line managers and one young man found that the experience helped him to consider the feelings of the trainees for whom he was responsible: *"He just didn't realise how much influence he would have. He was only 25 and he 'd never thought about it."* (Don, i, 8)

Workplace competence

An outcome of drama that was noted by several trainers was the transfer of what was learnt through drama, during the training session, into the workplace. For example, Bev, a nurse educator wrote, *"I have found of the nurses I worked with during the research period, the use of drama as a learning methodology has had a profound effect upon those nurses theoretical and clinical competence"* (Bev, 5, 2).

Ken, a trainer with a large chemical company, observed that after a drama session with supervisors where they explored the possibilities for new roles in the redesigning of the organisation, *"Feedback was positive and went beyond the session into the workplace where two supervisors changed their role in the company"* (Ken, i, 2).

Retention of facts

Another long term effect of the use of educational drama in training programs was that participants tended to remember both the drama activity and the topic that had been covered through drama. For example, it was noted that a group of TAFE students remembered the role plays in which they had been involved as well as the topics those role plays had covered: *"They all remembered last week's topics especially the role plays"* (Jen, j, 13).

Another group of retail trainees became very involved in a drama activity and continued to discuss the part they had played and the various ways they could have adapted their roles: *"This morning when I met them, they discussed the Forum Theatre for another half an hour. They were still saying things like, 'I wanted to get in and so and so got in and I didn't have a chance' and they were still cooking over it. It was great. The learning must have been so deep that they still had ideas and they remembered the lines 'when you said such and such'.* "(Deb, j, 4)

However, participants' remembering the topic of the training session also was observed: *"Greatly increased the understanding for participants of the program's content Forum Theatre worked well allowing the participants to synthesise their learning and apply it in a hypothetical situation. It was useful feedback for the program facilitator as it provides clear practical insights from the participants point of view."* (Mic, 5, 3)

6.9 Summary

In this chapter the themes that emerged through the analysis of data provided by the trainers has been presented using Strauss and Corbin's (1990) paradigm model as a

framework. Specifically, this involved identifying the relationships between the themes that emerged through open coding and presenting the properties and dimensions of those themes.

In chapter 7 these themes will be discussed in relation to the aims of the project and conclusions of the project will be drawn.

CHAPTER 7
DISCUSSION AND CONCLUSIONS

7.1 Introduction

This research project had several aims: First, to develop and implement a workshop that would introduce drama methodologies currently being used in Australian schools to trainers involved in workplace and vocational education; second, to identify the strengths and limitations of the application of educational drama methods in a variety of training contexts; third, to compare the outcomes with those of dramatic techniques already being employed in training programs; and finally, to establish the possible place of educational drama in training programs of the future.

The data gathered throughout this project addressed these aims and has been presented in the preceding chapter using Strauss and Corbin's (1990) paradigm model as a framework of analysis. In this chapter, the significance of this data in relation to the study's aims are discussed and conclusions drawn. In section 7.2 the effectiveness of the training workshops in introducing drama methods to trainers involved in workplace and vocational training will be discussed. This discussion includes an evaluation and analysis of the activities that were offered in the workshop. Section 7.3 discusses the limitations of the drama strategies in workplace and vocational education. In section 7.4 the limitations of the study are discussed. In section 7.5 the strengths of educational drama in training programs will be discussed through the comparison of several areas: the learning outcomes identified by the trainers in this study, the learning outcomes of educational drama as described in the literature review, the outcomes of role play currently employed in training programs and the required outcomes of training programs identified in chapter 1. Section 7.6 presents the trainers' perceptions of the place of educational drama methods in their training programs and in section 7.7 the need for future research is identified. In section 7.8 the conclusions from the project are drawn.

7.2 The effectiveness of the training workshops

7.2.1 The design of the workshops

As noted in chapter 3 and discussed in chapter 4 the two workshops represented the major practical investigation within this study and provided the basis upon which the trainers developed the content of their workplace training programs. A crucial consideration in the design of the workshops was the requirement for improved and different methods of training (Gonczi, 1993) and the perceived intersection between the soft skills that are required of training programs and the outcomes of educational drama (identified in the literature review in chapter 2). The follow-up workshop also was based on these principles and had the additional aim of providing a forum for discussion and problem-solving based on the trainers' implementation of drama strategies in their training programs.

The training workshops were designed to introduce trainers to educational drama and to focus on the differences between educational drama and role play as it is used in workplace and vocational education. These differences were described in chapter 2 and include the importance of the artform of drama; the place of personal reflection; the focus on skill development; the place of performance; and the learning outcomes.

Time was provided for trainers to reflect on the workshop strategies and the place of the strategies within their particular training contexts. Each trainer was encouraged to contribute their personal experiences in the workshops as part of the process of educational drama. Through the reflective process they were encouraged to make personal meaning of what was offered within the workshops. In these ways the workshops' design adhered to the principles of experiential learning as described by Boud

(1992) and Boud and Walker (1992). The content and aims of each workshop day are presented in chapter 4 and elaborated upon in appendix 2.

That the initial training workshop proved effective in a number of ways may be deduced from the extracts taken from the trainers' written responses immediately following the workshop: "*...a tremendous learning experience*" (Don, wr), "*...entertaining and enlightening*" (Arthur, wr), "*...enjoyed every minute*" (Jen, wr), *"I liked the way you sorted out the various aspects of drama and showed how they interlinked. I suppose like pulling a machine to pieces to show the working parts"* (Harriet, wr). There was disagreement, however, about the balance of theory and practice, with one trainer, Michael, claiming the mix was good and another trainer, Jane, saying that there was too much theory.

The "learning cycles" developed by Dennison and Kink (1990) and Joyce and Weil (1986) influenced the structure, processes and procedures of the workshop and are described in chapter 3. These writers suggest that learners need to have the opportunity to listen to theory, experience demonstration, try activities for themselves, practise in their own context and then review what they have learned. Although it was my intention for this process to occur I believe that there was only partial success. The regular group meetings that permitted reflection during the implementation process allowed for the review that is crucial in the learning cycle. However, some participant feedback indicated that the length of the workshop was too short to permit them to feel comfortable with their ability to understand fully and utilise the drama strategies. For example, Harriet wrote, *"there was a lot to experience and absorb and file away; it's very hard in a short, concentrated time to identify the really significant*

things out of all that is happening" (Har, J, 3). At times the trainers were confused about what to do and why they were doing it. This was evidenced by comments such as, "*I'm unsure how it all fits together*" (Don, wr); "*I'm excited but apprehensive how to do it properly*" (Jen, wr), and "*I need more information on the structure and why it is important to cover certain topics*" (Michael, wr).

Some of this apprehension was due to the drama strategies being perceived to be new and requiring different practice than was usual in the various training contexts. Don wrote that as far as educational drama was concerned "*the workplace really is an unexplored wilderness*" (Don, S, 2). In spite of some apprehensiveness, all trainers did experiment with and document their attempts at introducing the educational drama strategies. However, I believe that the design of the workshop would have been more congruent with the learning cycle I was intending to use if it had been conducted over a longer period of time. It appears from trainer's comments, such as Harriet's quote above, that the amount of information presented at each discrete session should have been less and there should have been more time between sessions for the trainers to reflect and feel comfortable with a small amount of strategies before being presented with more new information.

Several of the trainers said that they would have liked to have had written documentation describing the educational drama processes and the rationale for each process before the testing phase began. The workshop was held in July 1994 and I did not provide written documentation until the end of August 1994. I did send preliminary reading to all the trainers before the workshop and time was allowed throughout the workshop for note-taking but, in spite of this some trainers said that they would have

preferred more detailed documentation in hand before they began the testing process.

The problem of lack of documentation was addressed to some extent through the monthly group meetings. I was present at these meetings to provide support and feedback, and other group members also provided advice. On-going support was provided through my worksite visits during which time was spent with each trainer.

The trainers identified two important criteria for successful training methodologies. First, the participants and trainers need to understand the value of the methodology. Second, both parties need to appreciate how the methodology will meet the goals of a training session. Trainers involved in the project referred to the importance of participants being able to see the relevance of each training activity to the established goals or outcomes of each training session. For example, Michael wrote that he always began each session by describing what was to be done and how each strategy would address workplace needs.

A feature of the project was that trainers were encouraged to select from the educational drama methodologies the particular strategies that they perceived to be most suitable for their training context. The personal experience of each of the trainers was acknowledged through this capacity for choice. Their personal experience was also valued as they assessed each activity in relation to their workplace context and their own training style. These features of experiential learning that were used in the design of the project were seen as positive factors by the trainers. For example, written feedback from the trainers indicated that one of the strengths of the project was that a collection of strategies was presented and each trainer

was able to choose and reconstruct activities to meet their individual training needs and personal style.

This finding is also consistent with those of Fullan (1988), Fullan and Hargreaves (1991) and Williamson and Cowley (1995) who argue that change will not occur in a positive way if participants feel that the change is mandated and there is no room for individuals to adapt methodologies to meet their own needs. These principles of change were discussed in chapter 3 and acknowledged as being significant in the design of this research project. However, although the framework for change was enabling for the individual trainers they also found that there were some limitations to using educational drama in their training programs. These are discussed in section 7.3.

7.2.2 The choice of activities

The workshop introduced trainers to an admittedly narrow range of educational drama strategies and activities. However, there was limited time to work with the trainers and a short time for them to test the activities (as was mentioned above, the trainers main complaint was that there was too much information for them to absorb). It may have been interesting, however, to test the use of extended role play or drama in conflict resolution or a series of drama sessions based on a pre-text. As it was, the extent to which drama was successful or useful was judged by the trainers based only on the theory and practice I had been able to present to them.

My previous study (Smigiel, 1993) had indicated that the trainers needed to be encouraged to use activities that would prepare participants for the role play. I therefore provided a range of 'warm-ups' for the trainers to use. I also employed introductory games on the first training day because

we needed to get to know one another. In retrospect I placed too much emphasis on this aspect within the program. "We" did get to know each other (and this was important in order for the research project to proceed) but the trainers had so much fun with the warm-up games that some of them found it hard to move on to the role play activities that were intended to be the main focus of the project.

The choice of activities was successful in that it did introduce the trainers to some of the commonly used forms of educational drama. Specifically, we explored teacher in role, personal narrative, image theatre, spontaneous improvisation and forum theatre. Most of the trainers tested these forms of drama, although the use of personal narrative was not chosen by any of the trainers for specific implementation. Much of their work employed the use of the participants' stories or perspectives but this strategy was incorporated with other forms that were tested (for example, forum theatre) rather than being used as a particular dramatic form. The incorporation of personal narrative was, however, important in that it demonstrated a shift on behalf of the trainers from the more prescribed style of role play they were used to and a move towards incorporating the views and perspectives of participants as advocated in educational drama.

The choice of activities was also successful in that it allowed the trainers to explore some of the organising dimensions of educational drama. Specifically, time, group size, audience, freedom and constraint, repeatability, and affective engagement (see chapter 2). The trainers always felt very restricted by the time they had and the outcomes they were required to teach. However, they did experiment with size of group and with the flexible use of audience. Within the constraints of their workplaces they also allowed the students greater input at all stages of the

drama and very seldom were scripts employed. In the workshop, I introduced the idea that some drama can be unique to a particular situation and that it is not possible or indeed desirable to always ask for role play to be repeated. Some of the trainers experimented with this idea as they introduced educational drama into their training programs. Others felt that it was important that they were able to observe each role play separately and would give participants the opportunity to experiment on their own but would always require that eventually the role play be performed in front of them. The importance of affective engagement, however, was readily accepted by the trainers and incorporated into their programs. Many of the trainers commented on the "powerful learning" they had experienced in the training workshop and they acknowledged that their own affective engagement was instrumental in assisting this to occur. As a result, much of the trainers' written and verbal comment on the success of educational drama focused on ways in which participants had emotionally engaged with the material they had presented. The trainers' interest in this dimension of educational drama was dramatically different to the way emotion is superficially dealt with or ignored in the literature of role play in vocational education and training.

Interestingly, several of the trainers introduced their students to the elements of drama as described by Haseman and O'Toole, (1986) and tried to incorporate these elements into their work generally. Sometimes these attempts were overshadowed by workplace requirements that the trainers felt limited their ability to experiment.

All the drama strategies that were introduced to the trainers were tested by at least one person. "Irish Parliament", "Forum Theatre" and "Teacher in

role" were the most used, with some trainers using the form several times and becoming confident enough to refine it for their own particular use.

However, it is not simply the forms or strategies chosen that is significant. What is important is the way in which the trainers changed their practice from the rather narrow way role play is commonly used in training to a broader application based on the principles of educational drama. The writing from the trainers and the learning outcomes that they identified as resulting from their changed practice clearly illustrate that for all the trainers in the project at least in some degree this shift occurred.

7.3 The limitations of educational drama in training programs

The successful implementation of educational drama requires planning and good time management. It also requires time to allow for adequate implementation of the methodologies. The time factor is a complex one in the training context because some drama activities demand more time than is available in normal training sessions. Some traditional role plays can be conducted in a few minutes but to get the benefits of many educational drama methods a greater length of time is needed. For example, in this study, Ken wrote of the problem created through management's demands for efficiency and the lack of time he had to develop drama activities within a tightly structured program.

Educational drama strategies are new techniques for many trainers and implementation is impossible if the trainers are not adequately trained in the theory and practice of educational drama. Some of the early failures experienced by the trainers involved in this study were because of the innovative nature of the methodologies. The trainers commented that they found it difficult to learn the

theory and the practice and the application because it was so different from the role play and simulation activities they generally had used.

This study demonstrates that educational drama strategies do not necessarily have the same outcomes as role play as it is used currently by trainers in workplace and vocational programs. However, all the activities can be titled *role play*. Unfortunately the words *role play* were found by the trainers to produce a negative reaction with some prospective participants because of the latter's past experience or expectations with traditional role play and simulation. The trainers found this reaction was often due to the performance nature of these methodologies and the participants' perception that role play is the performance of a set task in front of others. The trainers' suggested that the introduction of educational drama into vocational and workplace training programs required a change in participants' expectations of the nature and function of the activities.

Trainers perceived that managers had particular expectations of the outcomes of training. These expectations were described in chapter 1 and incorporate communication; problem solving; team building, development of relationships; collaborative inquiry; and individual skills (see figure 7.1). The trainers felt that managers may not see the relevance of drama to the achievement of these outcomes. For example, at the beginning of the project Don was worried about testing educational drama in his program because managers' expectations may not include the use of drama and he was worried about losing work. This was a substantial concern for him because of his contract-based situation. The trainers wrote that the managers they worked for expected their training programs to be an earnest activity and the interactive nature of drama was sometimes perceived incorrectly by others to be frivolous. This was shown in one instance by a trainer who was not a participant in the project confronting Deb and complaining that the activities were just "playing around".

Participants can have fun while learning but this can also lead to the activities being regarded as frivolous. As with all training methods the aims and purposes of educational drama need to be made clear to participants and linked with the goals of the training session. This is sometimes difficult because educational drama requires greater flexibility from the trainer and a preparedness to be involved in guiding rather than leading the session. The requirement for this openness in approach was problematic for some of the trainers.

Learning in educational drama can be quite deep or powerful and can effect changes in people's attitude or understandings (Boal, 1992). However, educational drama methods sometimes require people to work beyond what they see as their comfort zone. Consequently the methodologies must be introduced with care to allow participants time and support to build their confidence. (Neville, 1992)

A further problem that was observed by several trainers was that competency based assessment of training outcomes is not consistent with the sometimes unintentional learning that occurs through drama (as described in chapter 6). Trainers reported that competency based assessment necessitated that they achieve certain specified outcomes with trainees in a short time span. This meant that there was little time for experimenting with new methodologies or trying methods where outcomes could not be pre-determined.

7.4. The limitations of the study

As mentioned in 7.2, one of the limiting factors in the study was the small amount of time I had to work with the trainers before they tested educational drama methods in their programs. The amount of time the trainers had to experiment with the methods was also limiting as some of the trainers needed more time to feel comfortable with the methods. This was largely due to the fact that educational

drama was perceived as being an innovative approach that was unfamiliar, both in theory and in practice, to anything the trainers had used before.

Another limitation was that I only had 10 trainers who volunteered to be part of the research project. This meant I was able to get to know them well but it also meant that the methods were only tested in ten different contexts and so no wide-spread conclusions can be drawn from the study.

The trainers' individual circumstances also provided limitations to the study. Neither Ken nor Jeff were available for the follow-up workshop or the group interviews and this limited their participation in the project as a whole. Don's contract status affected his early participation in the project, although he became quite committed to educational drama once he did begin testing the strategies. Arthur felt very restricted by a compulsory curriculum and was only able to make tentative attempts at testing educational drama.

A factor that limits the extent to which claims can be made in regard to the outcomes of this study was that I did not undertake any comparative analysis. For example, I could have compared the outcomes of ten training programs where educational drama was used and ten training programs where role play (as it is currently applied in training programs) was employed.

7.5 A comparison of learning outcomes

The strength of the educational drama methodologies, as reported by the trainers, was clearly the learning outcomes for participants. An analysis of the data collected from the trainers identified six learning outcomes within the training session and four outcomes beyond the session which were a result of using educational drama methods. These data are presented in chapter 6.

Outcomes for participants which were observed within the session were "Greater involvement", "Enjoyment" "Discovery of answers", "Working with more complex issues", "Unexpected learning", and "Development of a new perspective and understanding" on issues. Beyond the training session, the outcomes observed by the trainers were the "Development of self confidence", demonstration of "Empathy", improvement in "Workplace competence", and "Greater retention of facts". Each of these outcomes will be discussed in this section: (a) in the way that it relates to the soft skills required in training programs identified in chapter 1, and (b) in relation to the outcomes of educational drama presented in chapter 2. Figure 7.1 is presented to illustrate in summary form the connections that may be found between theses outcomes. The figure demonstrates that the soft skills required of training in the 1990s are better developed through educational drama than through the methods of role play that are currently being employed in training programs.

It will be noted that the outcomes of role play in industry outlined in the literature review in chapter 2 show little connection with the soft skill required of training programs, the outcomes of educational drama, or the outcomes of this project. This lack of connection is not surprising considering the evidence presented in the literature review. It is clear that current practitioners of role play and simulation in training contexts actively seek to differentiate between educational drama in schools and role play as it is practised in training programs (van Ments, 1989). Also, the results of this study indicated that trainers are not trained to teach educational drama and therefore are unfamiliar with its methodologies. Most particularly, although role play as it is currently employed does not develop the soft skills required of industry it does produce other desirable outcomes and is therefore considered a useful training strategy.

Figure 7.1. A comparison of learning outcomes

Soft skills (as identified in chapter 1)	Outcomes of role play in training (as identified in chapter 2)	Outcomes of educational drama (as identified in chapter 2)	Outcomes of educational drama identified by project trainers
development of the individual		understanding of self	development of self-confidence
adaptability and flexibility		adaptability and flexibility	"development of new understanding and perspectives"
communication skills		communication skills	communication skills (implicitly acknowledged)
teamwork skills		teamwork , empathy and interactive skills	"empathy"
		unpredicted outcomes	"unintended learning" "self-directed learning" "working with more complex issues"
	fun	enjoyment (implicit in educational drama)	enjoyment
		emotional engagement	emotional engagement
			workplace competence
			retention of facts
	skill assessment and review		
	skill practice		
	reinforcement of trainers' message		

"Development of the individual" was identified as one of the soft skills required of contemporary training programs. The ways in which it is addressed in educational drama was fully explored in chapter 2 in the section "understanding of self". The trainers in this project identified it as an outcome of their programs where educational drama was used. This is not surprising as the individual's participation and their construction of meaning in a dramatic situation is of prime importance (O'Neill, 1995). It is through the focus on the individual and their understanding that participants in educational drama develop the self-confidence to contribute in a wide variety of situations (Parsons, 1984).

In this project one of the most notable examples of improvement in self-confidence was presented by Don who wrote of the woman who applied for (and got) work

after eighteen months unemployment. She told him that her confidence to make the application was directly related to her educational drama experience. Other trainers such as Bev also noted improvements in participants' self confidence: *"It also gave them self-confidence in presenting in front of their peers, which was demonstrated when they had to present their research project to the class the following week"* (Bev, j, 5).

In regard to "Adaptability" the trainers in this project also found that drama was successful in enabling participants to explore new concepts and new situations. For example, Arthur wrote that after exploring concepts in drama, his students, *"came away with a different perspective"* (Art, j, 2). Trainers in this project were also able to observe instances where new learning occurred. For example, both Harriet and Bev observed that through the use of educational drama, participants learnt about new situations and behaviours. The trainers documented several instances where educational drama assisted participants to change perceptions. For example, Ken wrote about line managers changing their role and adapting to a new work structure because of what they had experienced in drama. Deb documented a marked change in attitude of long-term unemployed participants after their involvement in drama because they had a positive reaction to the concreteness of the strategies and could see the relevance to their own situations. These outcomes identified by the trainers are pleasing as "ability to change" was identified (in chapter 1) as one of the soft skills required of contemporary workers. This skill of "adaptability" was also discussed in chapter 2 as one of the soft skills that can be addressed through educational drama.

In chapter 1, communication skills were identified as a contemporary requirement of training programs and discussed in chapter 2 as a soft skill that can be addressed through educational drama. Surprisingly, in the analysis of data from the trainers in this project, communication skills were not identified as a separate outcome. One

explanation for this apparent inconsistency between theory and practice may be that the processes of communication are so deeply embedded in drama (see chapter 2) that the trainers did not distinguish any specific outcomes. However, in the journals and the interviews they did discuss the interaction and debate that arose through drama. In fact, in several instances it was the process of drama that got participants talking and expressing opinions. For example, in Deb's group, with long-term unemployed persons, it was after participating in drama that the men began to share their disillusionment with life. There is no doubt that the drama methods used required a range of communication skills to support them and the participants appeared to improve these skills through their use of drama. In particular, Harriet used drama to develop cross-cultural understanding and this is one communication skill that is high on the agenda of contemporary educational drama (for example, Jackson, 1996).

Another outcome that was presented in chapter 1 as a requirement of training programs, discussed in chapter 2 as a soft skill that is developed through drama and identified as an outcome of this project is "team-building". In this project all of the trainers wrote about the development of greater understanding of self and others through drama and some found that this understanding was further demonstrated through empathic behaviour. For example, Bev wrote that she observed greater empathy between nurses in the training room and in the workplace and Don made a similar observation when he wrote, "*They wrote more and appreciated other's points of view and understood their own view more after the drama*" (Don, j, 11). The fact that educational drama also occurs in a social context was observed by the trainers to encourage the development of other team-building skills, such as negotiation, cooperation, trust and conflict resolution.

Several very significant outcomes were noted by the trainers that were not identified as required outcomes of training programs in chapter 1. These outcomes are fully

discussed in chapter 6 within the categories classified as "Self-directed learning", "Working with more complex issues" and "Unintended learning". These outcomes are particularly important because they illustrate important dimensions of educational drama that were discussed in chapter 2. Some of these dimensions are: the importance of ownership by the participants; the role of the teacher as a negotiator and guide; the importance of the development of shared meaning; and the need for openness and non-prescribed outcomes.

The requirement of industry that the results of training transfer to the workplace was identified by the trainers and categorised as the outcomes "Workplace competence" and "Retention of facts". Contemporary writers in educational drama also identify the importance of learning from drama transferring to real-life experience. For example, O'Neill (1991) writes that transfer of learning from drama to life is one of the main purposes of educational drama. The trainers in this project identified many outcomes of the use of educational drama that extended beyond the training session into workplace and vocational competence. Bev observed that involvement in drama improved the clinical competence and understanding of nurses and Don wrote of several instances where participants changed either behaviour or attitude as a result of their participation in educational drama. For example, one young line-manager said that his involvement in drama helped him to understand the power he had in his position and made him identify different ways to manage the people for whom he was responsible.

It is interesting to note from figure 7.1 that although the outcomes of educational drama and the more traditional use of role-play are not the same, both are viewed as enjoyable for participants. The dimensions of enjoyment identified by the trainers are discussed in chapter 6. The participants' responses are consistent with Bolton's (1989) discovery that the commitment generated through drama created conditions "whereby the process of ownership by the learner can be accelerated" (Hargreaves,

1989, p. 125). That role play in industry is enjoyable is a claim made by many writers in that field including Eitington (1989) and Leigh and Schaafsma (1993). Finally, "Engagement" was identified by the trainers as an outcome of educational drama in their training programs. While this was not specifically discussed in chapter 2 as a soft skill that can be developed through educational drama it was presented as a significant organising dimension of role play and a desirable component of educational drama. It is pleasing therefore in the context of this study that it was an identified outcome as it demonstrates that a shift in practice was occurring and trainers were actively encouraging affective engagement and observing it within their particular workplace contexts.

The findings of the trainers in the project support the view that under the right conditions it is possible for educational drama to achieve training outcomes consistent with the current requirements of vocational and workplace education. A major consideration that the trainers identified was the need for workplace and vocational trainers to be trained in educational drama methods. In addition, the trainers found that in order for educational drama to be effective they had to give consideration to the factors presented in chapter 6. These included such factors as: the participants and their past experiences of drama, the personal barriers the participants have to participation in educational drama and the amount of flexibility within the workplace to experiment with innovative methodologies.

One reason that educational drama may achieve training outcomes consistent with the current demands of vocational and workplace training could be the experiential nature of educational drama as compared to the tightly structured role plays that are often used in vocational and workplace education. In the latter, participants are not required to use their experience to construct a character or to develop a situation. Rather, they are required to present a skill for assessment or review. Learning that

draws and builds on the experience of the participants has the potential to be more powerful because it is immediately relevant. (For a fuller discussion, see chapter 2.)

7.6 The place of educational drama in the trainers' programs

The trainers wrote about their use of drama and the particular place or purpose that they found for educational drama in their particular training program. Their purposes for the use of educational drama fall into four categories. The first category was "to encourage involvement." Instances of this occurred when Jenny used drama to raise energy levels after a lunch-break, and when Don used drama to allow participants who hadn't met previously to get to know one another. Harriet also reported that she used drama to allow every student the opportunity for input and participation.

The second category has been titled "to develop understanding about a process or skill or structure". Examples of this usage include Michael's session where drama was used to practise an accreditation audit or to practise interview skills; Bev's program for nurses, in which drama was used to assist participants to practise using their voice; Don's class, when drama was used to assist workers to understand the process of performance appraisal; and in Ken's program to help trainee managers to understand a new structure in the workplace and to develop communication skills.

Another place or purpose for using drama was categorised as being "to develop understanding of self and others." Examples in this category included Jane using drama to develop team skills in a government department; and Deb's work with the unemployed, where she used drama to get participants to express and explore their feelings. Deb also used drama in retail training to assist participants to recognise the needs of customers and Harriet used drama in a class of community workers to develop their understanding of others.

The final category was "to make an abstract situation or concept more concrete." Examples of use for this purpose by trainers included Jeff using drama to help participants to understand fire safety issues, and Arnold using dramatic demonstrations to help electrical engineers enhance their understanding in regard to design problems in their inventions.

The trainers' views regarding the place of educational drama in their training programs are extremely significant. They are very similar to the stated reasons for using educational drama in schools as described in the literature and reported in chapter 2. Specifically, the uses the trainers found seem to be less about practising behaviour and providing rapid feedback (as advocated by trainers such as van Ments) and more about searching for and exploring meaning as promoted in the literature of educational drama.

The presence of this congruence demonstrates that, at least for the trainers in this study, the same educational purposes have relevance both in the school sector and in workplace and vocational education. This suggests that the methodologies were able to be used in both sectors with outcomes that are similar and pertinent for students in both educational contexts.

The idea of using drama to practise something (as in the more conventional training style of role play) was still evident in this project, but "practise" was not simply practising a process. A deeper analysis of each session showed that the educational drama methodologies used involved interaction between participants, and the debriefing focused on understanding of the process and the feelings and perceptions of those involved in the role play. For example, Don's work with trainee managers in "Irish Parliament" reportedly changed participants' perceptions about the role of a line manager. In Bev's work with nurses, greater understanding of the problems experienced across hospital departments was reported.

In Deb's and Don's work with the unemployed, a greater understanding of the job interview and the perspective of an employer was achieved. In Ken's work with "Image Theatre" the participants were able to view the changing context of their workplace and their possible new roles with greater understanding. Harriet felt that her use of "Writing in Role" helped to develop cross-cultural understanding as well as increased understanding of other's points of view. Following Michael's work with personnel involved in disability services he received feedback that, through drama, participants were considering a number of changes to the way in which they worked.

In all cases the drama methodologies were seen by the trainers as useful in meeting the aims of the training session. Where problems were reported it was typically for one of two reasons: first, if trainers had little time for warm-up or debriefing; and second, if individuals in the group did not want to participate.

7.7 Future research

A range of issues has emerged out of this project that warrant further research. These will be described in the following section.

The learning outcomes identified by trainers in this research project indicate that more valuable learning may occur through the use of educational drama methodologies than the quasi-dramatic techniques currently being used in training programs across Australia. The analysis provided in section 7.4 suggests that educational drama methods provide different educational outcomes to those currently being achieved through role play and simulation and that it develops some of the soft skills currently required in business and industry. These educational drama methods therefore warrant further consideration and testing in a range of different training contexts.

As was mentioned in section 7.3, the range of drama strategies tested was fairly narrow. The success of the strategies that were tested, however, suggests that it would be useful to extend the range of drama strategies for testing in workplace and vocational education to include, for example, some of the more extensive process drama strategies (as described in chapter 2) and drama strategies designed to address particular interpersonal and communication skills such as conflict resolution and leadership skills.

Studies focusing specifically on the development of these and other soft skills that are able to be developed through educational drama could be an advantage in further defining the most useful ways that educational drama could be employed as an innovative training strategy. This study, for example, did not investigate the use of drama in developing creativity, which is needed in the rapidly changing environment of workplace and vocational education and is an important outcome of educational drama. A study that took "creativity" as its focus, for example, and explored ways that educational drama could contribute to the development of creativity would be pertinent in the current training environment.

The trainers in this study also suggested that educational drama strategies may be more useful in some training contexts than others. For example, several trainers suggested that drama had no place in the development of some technical skills. This assertion could be further explored and the most appropriate uses for educational drama in workplace and vocational training could be identified.

The training model inherent in this study should also be examined further as an in-service model for trainers. Trainers came together from diverse training backgrounds but were all able to test and reflect on the implementation of innovative strategies in their particular workplace context. The learning cycle that was employed in this study gave trainers the opportunity to listen to theory, take part in

demonstrations of that theory in practice, adapt activities in their own workplace context and reflect on the success or otherwise of the various methods. Throughout the study the trainers were supported through individual worksite visits and they participated in support groups on a regular basis. These features of the training model proved to be successful in supporting the trainers' learning about a new methodology and implementing and evaluating it in their workplace. It may, therefore be useful to test these features in other situations where a new teaching strategy is to be implemented in workplace and vocational contexts.

The particular strategies used by the trainers that helped them to achieve required outcomes through the use of educational drama in their training programs require further investigation. These strategies included introducing the drama activity clearly; managing time in the drama session to enable warm-up and adequate debriefing; making connections between the activity and the goals and objectives of the session; exhibiting a positive attitude; using the rest of the research group for support; and controlling the performance requirement in a drama session. In future research the effectiveness of these strategies could be tested empirically by measuring their effectiveness in a wider range of training contexts where educational drama is being tested.

In section 7.4 it was mentioned that comparative study was not a feature of this research project. It would be useful, therefore, to extend the findings of this study through comparing the outcomes of programs where one group of trainers used educational drama and another group taught similar programs using role play in its conventional form.

The words "role play" were observed by trainers in this study to have a negative effect on participants. There was also a negative reaction by some managers to the idea of the use of drama as a training strategy. In most cases this was due to

negative past experience in role play. Most initial fears and concerns about role play were allayed through the successful implementation of educational drama in training programs within this study. However, it would be useful to further identify the causes of negative responses to dramatic strategies in a training context and test a variety of techniques aimed at altering these perceptions. Part of this study could also involve the investigation of the change in expectation regarding drama that seems to occur between school based education, where drama is often viewed positively, and work-based education where drama seems to be perceived negatively.

The amount of time available limited the extent to which I was able to explore the theory and practice of educational drama with the trainers. The results of the study indicate that in spite of this the trainers were able to identify learning outcomes from the programs where educational drama was employed that were desirable in training contexts. This suggests that a long-term project that presented educational drama in greater depth over a greater length of time could produce learning outcomes that would be useful in the context of industry training.

7.8 Conclusions

In chapter 1 the importance of Australian workers having the skills to compete within a global market economy was established. One category of skills that was identified as necessary for operating in an international context was "soft "skills. This research project was based on the hypothesis that educational drama could provide a methodology through which workers could develop these necessary skills.

There was a strong indication through the results of this study that the methods employed in educational drama can be used productively in workplace and

vocational education. At all sites, and for all trainers involved in the project, educational drama produced appropriate training outcomes. In some cases the learning was greater than originally intended but in all cases educational drama was seen to be effective in meeting training requirements. In fact, at a minimum, the educational drama strategies achieved the stated aims of the training program but in addition in many instances the level of achievement was greater than typically expected.

Educational drama strategies in this project were effective in facilitating a number of interpersonal, team-building and communication skills. They also assisted participants to practise a skill or develop understanding of people or situations. For the trainers who were all working to strict time schedules, the methods proved to be efficient. In many cases the same topics were covered through educational drama as were taught using other training methods. The trainers in the study also found that drama requires allowance of adequate time for debriefing after activities and each drama session needs to be well planned. The findings of the study indicate that workplace and vocational trainers need to be trained in the educational drama methods.

The trainers involved in the project all perceived the educational drama techniques to be innovative, compared to their individual training backgrounds. While the techniques of role play and simulation are widely drawn upon in training contexts, educational drama techniques have not been explored generally.

A major difference between the techniques tested in this project and the traditional use of role play and simulation was the focus on personal involvement and learning through reflection. This contrasts with the emphasis on performance to an audience and skill practice that is the usual feature of dramatic techniques in training programs. This study indicated that the use of educational drama can change

perceptions and that important learning outcomes can be developed without the use of performance as a focal point of the training session.

The participants in the training programs where drama was tested often learned more than had been planned originally by the trainers. This was evidenced during participation in drama and during reflection following the drama. It also was noted by some trainers in their workplace observations of the trainees that what had been learned in drama had been retained and developed by some individuals. All of this information emphasises that greater learning is possible through dramatic activity where metacognition is valued more than more restricted behavioural outcomes.

The results of this project suggest that learning outcomes more consistent with contemporary requirements of training could be achieved through the adaptation of current quasi-dramatic methods to strategies more consistent with the processes of educational drama. The adaptations suggested by this study include the need for greater involvement and ownership by participants in the roles and situations they are to play; a minimum of performance as part of role play or simulation; greater use of the techniques and strategies of the art form of drama, and an expectation, on behalf of trainers, that the outcome of each role play or simulation will be different due to the uniqueness of the individuals involved.

One of the most important outcomes of the study is not simply that the strategies or forms were useful but rather that the theory underpinning educational drama was pertinent and produced outcomes that the trainers identified but did not necessarily set out to achieve. In spite of the restrictive environment in which all the trainers were working they found that just beginning to use educational drama meant that within their training programs they were able to observe unintended learning and self-directed learning. Several of the trainers saw this as a limiting factor for

educational drama in their workplace context. This may be the case but equally it demonstrates that the principles of educational drama are so strong that they can have an impact even in the most functional context.

All of the above indicates that there is indeed a place for educational drama in workplace and vocational training. In the current training climate there are calls for the development of individuals, communication skills, team-building skills and adaptability. Current training methods are not producing these desired outcomes and hence the call for "innovation in training"(Gonczi, 1993). The results of this project show that drama is innovative in the training context and can produce these outcomes. It is important, therefore, that what has begun in this investigation be continued and expanded as an important contribution towards the skilled workforce required for international competitiveness and the ability to operate within global markets.

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APPENDICES

APPENDICES

APPENDIX 1
PRELIMINARY READING PROVIDED TO PARTICIPANTS

Introduction

A book of readings was prepared and distributed to participants before the workshop. The book of readings contained six articles which are listed below. These articles introduced some of the theoretical issues that were to be addressed throughout the workshop. The Arnold (1991) article discussed the importance of debriefing after a drama experience and both the Hughes (1991) and Errington (1993) papers presented up-to-date overviews of how learning in drama may occur. The Biggs (1988) article introduced the concept of metacognition, which is so important in drama learning. It is sometimes referred to as "metaxis" or maintaining a consciousness on two levels while in role. It is necessary to enable the transference of what is being learned in drama to real life situations. Jaynes (1991) writes of the importance of understanding the structure of a subject. This article was included as an introduction to the theoretical underpinnings of the workshop where the intention was to provide participants with an understanding of the structure of drama in order that they would understand and be able to use drama in an informed way in their teaching. Finally, the Willis and Smigiel (1994) article provided the findings of recent research completed with industry trainers working with drama methods.

The readings

Arnold, R. (1991). Drama in the round: The centrality of drama in learning. In J. Hughes, (Ed.), *Drama in education: The state of the art.* (pp. 13-24). Sydney: Educational Drama Association New South Wales.

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APPENDIX 2
THE WORKSHOPS

1. Introduction

This appendix presents the contents of the four-day initial training workshop and the one-day follow-up workshop described in chapter 4. The content covered in the five days is summarised in the figure below.

Figure 3.4 Content of the training workshops (as shown in chapter 3)

Day 1	Day 2	Day 3	Day 4	Follow-up Day 5
Definitions of drama Introductory games Columbian Hypnosis Experiential learning A process for drama Tension exercise	Cooperative games Handshakes The use of narrative Oppression Dynamisation Levels of involvement Irish Parliament Forum Theatre	Warm-up Elements of drama - mood - space - focus - voice -body language Sub-text	Music Improvisation Teacher in role Deep engagement with role	Warm- up Group discussion Debriefing Problem solving

2. Day One

The aims of the first day were to introduce trainers to definitions of educational drama and experiential learning; to provide activities that would help them to get to know one another; to introduce the work of the dramatist Augusto Boal through a variety of activities such as'the Peruvian Ball Game' and "Columbian Hypnosis"; and to demonstrate a process of using educational drama with adult learners.

To assist the reader boxed material shown below indicate overhead transparencies (O.H.) that were used at the workshops. The definition of drama from "The Arts: A statement for Australian Schools" (1994) was used as a starting point, as it is one of the most current and broadly accepted definitions in the present day Australian educational drama community.

2.1 Definitions

O.H. 2.1.1

> Drama is the enactment of real and imagined events through roles and situations. Drama enables both individuals and groups to explore, shape and symbolically represent ideas and feelings and their consequences.
>
> All forms of drama share common elements used to shape and express meaning through action. These include: human interaction, role and character, focus and dramatic tension, movement and dramatic action, sound and voice, language and text, space and time, mood, symbol and contrast. Drama stimulates and shapes aesthetic development and enjoyment through valuing both affective and cognitive responses to the world.
>
> Drama recognises and draws on many different contexts, including those from past and present societies, cultures and constructions of histories. It has the capacity to move and change both participants and audiences and, through shared responses to affirm and challenge values, societies, cultures and identities.
>
> (Curriculum Corporation, 1994, p. 16)

Several other definitions were presented to emphasise the importance of enactment and to introduce participants to an underlying rationale for using drama.

O.H. 2.1.2

"Drama in education works on the principle of allowing us, through the creation of an imagined world and fictional roles, to escape from the limitations of our real world. But we escape from reality in order to participate more fully in it. There is escape but also return. Ideally, we return to reality and the limits of our own identities on a different level. Our perceptions have been changed. We have gone beyond ourselves. We have been, however briefly, transformed, and we are likely to have learned from the experience." (O'Neill, 1991, p. 43)

O.H. 2.1.3.

"Drama's central core, its focus, its pivot, is the simulation, the enactment of events" (Hughes, 1991, p. 2).

"In drama we act out aspects of life to better understand both them and ourselves. We play out situations that are both real and imaginary to develop our realm of experience and our understanding of ourselves and others. Drama is a narrative made visible, a picture given the power to move in time." (Esslin, 1987, p. 36)

"Enactment is central to drama. In Drama, people understand the world by "stepping into someone else's shoes," by looking at experience from a slightly different perspective and taking on a new role." (McLeod, 1988, p. 7)

"...the most exciting discoveries of drama are made when participants agree to step into an imagined world of their own making." (Haseman & O'Toole, 1986, p. 1)

These statements from writers who are widely respected in the educational drama community were the basis of discussion and laid the foundations of future work.

2.2 Introductory games

The first activity was simply finding groups according to various criteria (for example, month of birthday, favourite food, place of birth). This raised the energy level of the group and helped them to get to know one another better. Another energetic activity, "Cat and Mouse" was used to complete this process. In this game participants work with partners moving around the room while the "cat" chases the "mouse" in and out of the linked pairs. To stop the chase the mouse joins with one of the other pairs and one of those people becomes the mouse and the game continues.

Two imaginary "ball" games were then played to sharpen the focus and get people concentrating. In "Bernie's Ball" a series of actions are passed across the circle in a particular order and participants are required to remember the actions and the order of progression. In "The Peruvian Ball Game", each participant designs a series of actions mimicking a particular ball game and moves around the room changing actions with a partner chosen at random on a given signal.

Some of the drama work that was planned involved the use of tableau or images, and to introduce the concept the next activity, "Postcards," was chosen. In this activity the participants divide into two large groups, one at each end of the room. Each group decides where they would like to get a postcard from (for example, Peru, the North Pole, Hell, the year 2020) and they request this from the other group. The responding group has twenty seconds to develop a frozen tableau of the chosen place and once in position replies "Greetings from...". This activity has the added advantage of getting participants to talk to each other and become involved in action without time to feel nervous.

2.3 Columbian Hypnosis

Another planned feature of the workshop was an introduction to the work of Augusto Boal and some of the strategies from the "Theatre of the Oppressed". To introduce the concept of oppression I used "Columbian Hypnosis", which as well as being a quieter, more focused activity explores power relationships by requiring one person to be "hypnotised" by another's hand and to be led around keeping their face inches from their leader's hand. This exercise is developed further by having one leader responsible for two followers and then three. The final activity was also from the Boal arsenal of games and was entitled "The Bear". This activity requires concentration and control and develops sensory awareness by requiring the leader to become "The Bear" who roars and then searches for signs of life among the rest of the group (woodcutters) who have fallen to the ground and must not be seen to move at all.

2.4 Experiential learning

Experiential learning has been described (Murgatroyd, 1982, p. 113) as having four main components:

O.H. 2.4.1.

- the learner is aware of the processes which are taking place
- the learner is involved in a reflective experience
- what is being learned has personal significance in content and experience
- there is involvement of the whole self.

These principles were explained and utilised throughout the session. The processes and rationale were explained consistently to participants, reflection was encouraged, there was an endeavour to chose topics that were of significance to participants and the involvement was physical, emotional and cognitive.

Other theories introduced at this stage were the concept of using experience as the basis for learning (Boud, 1992), the importance of reflection as part of a cycle of learning (Boud & Walker, 1991), and the importance of raising awareness and consciousness and regarding learning as a transformative experience (Friere, 1972; Mezirow, 1991).

The materials and activities laid the foundations for consideration of the drama work on a personal and societal level and made quite clear the theoretical foundations upon which I was basing all work. As a preliminary to a concrete demonstration a statement of general principles was presented:

O.H. 2.4.2

The best experiential learning occurs when:

- students are aware of cognitive processes and exert control over them
- students are involved in planning, developing awareness, problem solving, discovering meaning, acquiring competence, researching and reflecting
- it is learner centred and concerned with what the learner brings to the experience, what the event has to offer the learner and what learners need to know that will help them understand what is happening.

2.5 A process

Finally, a written copy of a possible process was presented to all participants. This described the following educational drama process which was based on principles of experiential learning:

1 Find out what the learner brings.

2 Find out what the learner needs to know.

3 Find out what the event has to offer.

4 Decide on a topic/situation.

5 Write in role and work on character development.

6 Perform.

7 Discuss.

8 Debrief.

The process was then demonstrated in action. In this case the topic was tension and the way it is manifested in human interaction. The participants were invited to share their knowledge of tense situations and discuss how tension is expressed in observable ways. The participants' ideas were displayed on a white-board to provide visual cues for the rest of the session. We discussed a number of issues including the idea of going into role and the concept of assuming a different character. We also discussed the problem of trying to play out that character in a genuine way while supporting others in their attempt to do the same thing. I also pointed out the possible benefits of experimenting with this strategy as a way of facilitating educational drama and discussed the importance of understanding the concept of tension as one of the elements of educational drama.

2.6 Tension

The group worked in pairs and shared each other's stories of tense situations they had experienced involving one other person. They were told that these stories would not be shared with the whole group but would be used as a basis for an improvisation. I explained that it would be important for each partner to understand as much as possible about the characters in the story. The pairs were given time to discuss each other's stories and learn as much as possible about the people involved. They were then asked to choose one story or to combine the two stories in some way and prepare to act the stories out, allowing the ending to emerge through the interaction. To aid in this process each person was asked to write a few notes about the person they were to play (even if someone was playing themselves).

The participants then prepared the scene by arranging tables and chairs and defining the performance area. They moved into groups of four. One pair was to perform and the others were to observe, looking for the signs of tension discussed earlier. They were then asked to provide feedback about what they had seen and how they had felt about the scene and the characters. They were then asked to swap roles, with the observers becoming the performers.

Once this process was complete, a discussion of the visible signs of tension was managed with the whole group. To open discussion about empathy the pairs were asked to return to their performance space. They were asked to sit with their backs to one another and write a letter to the other character in the improvisation describing themselves and their situation prior to the conflict. One pair was asked to swap letters immediately and then play the scene as before while the others observed. The resulting discussion was about any

differences noted by the observers or any differences felt by the players. All pairs had a chance to experience this process and then the group met as a whole to discuss the whole tension exercise and the effect it had had on them as an individual or on their understanding of tension and the various interpersonal dynamics involved.

3. Day Two

The aims of day two were to extend the trust and cooperation developing within the group; to use the trainers' stories as a basis for enactment; to present information about levels of engagement in drama, and to introduce two new strategies, "Irish Parliament" and "Forum Theatre".

3.1 Cooperative games

This day began with four cooperative games to encourage team building which was needed to support the narrative section of the day. The activities were taken from Boal's (1992) repertoire of games and presented in a particular order, the rationale for which was explained to participants. In the first game a chair is used and people make a static image with the chair. No sound or movement is required and the action is done simultaneously with everyone in the room so there are no observers and there is no element of performance. The activity itself encourages a feeling of cohesion in each group which provides support for those who are less inclined to perform. The second game introduces movement and sound but once again there is no individual performance element. The group works together and the focus is on the group's action while at the same time individuals are being eased into the idea of being more vocal and expressive. In the third game each person

takes a turn at leading and doing something in front of others but the time span is very short and the focus is really on teamwork and everyone joining in. This is slightly extended in the final game by which time participants are feeling more comfortable with each other.

The first game was "Three Chairs," in which in groups of three each person develops an image using their body and a chair. All members of the group learn each others image and each image is labelled one, two or three. The groups disperse and individuals move around the room with their chair. The leader calls out a number from one to three and everyone makes the image that corresponds with that number in their particular group.

"Carnival in Rio", is a more energetic version of the game with chairs. The rules are the same but in this instance each member of the group devises a sound and action for their group to perform when the appropriate number is called.

In "Rhythm Circle" the whole group works together in a circle. Each person in turn comes into the centre of the circle making a movement which they repeat continually until everyone in the group has joined in and mimicked them.

In "West Side Story" the group works in two teams with each team in a straight line facing each other. The leader at one end of the line makes a strong, powerful movement towards the other team. They repeat the action until the whole team joins in and they advance as one towards the opposite team. Before they make contact, the opposing team steps back and when this is observed the other team also retreats and the leader goes to the end of the

line, so a new leader begins. When everyone in one team has had a turn leading the other team become the aggressors.

This exercise opened discussion on group power and oppression and on individual feelings about aggression. This led to the first topic of the narrative exercise which was about the oppression that had been experienced by the participants.

3.2 Handshakes

One further skill was needed to enable the narrative exercise to proceed and that was based around Boal's (1992) "Image Theatre". In "Image Theatre," no verbal language is used and people react to images presented according to their own perceptions. "Handshakes" enables the group to become used to forming images and exchanging places in the image. These techniques are vital to enable the use of images to interpret stories and themes.

In "Handshakes," two people stand in the middle of the circle and freeze in a position of shaking hands. One person leaves the image and the other remains. Someone in the rest of the group goes forward and creates a new image using the first freeze as a starting point but changing some element. They may, for example, take on a more powerful or a weaker stance in relation to the other person. The first person leaves the image again and someone else moves in to create a new image. At various points the leader intervenes and asks the group to talk about what they see in the image, what sort of relationship is being depicted and what sort of power relationships are present.

3.3 The use of narrative

"Pilot and Co-pilot" is another Boal technique that has been used and adapted quite widely in the drama community and is often used to get students sharing and reflecting on personal stories. In this case I changed the methodology to suit the topic I wished to pursue. The participants worked in groups of four and each person was asked to tell a story about a time they had felt proud of themselves and their achievements. The others in the group made an image that represented the pride that had been felt by the storyteller. These images were shown to the rest of the group. The observers moved around the image and described what they observed and what they saw being expressed. This provided feedback to those in the image about what they had created. Those in the image were asked to dynamise their part of the image (make a movement and a sound to express their character or whatever they were representing) in turn to bring the image alive and make their meaning clear. The impact of this was discussed with those in the image and those who were observing.

3.4 Levels of Involvement

Three overheads were the focus of discussion.

O.H. 3.4.1.

In "The Act of Learning", Burton quotes from Jacob Moreno's paper "Sociodrama" where he distinguishes between the various manifestations of role:

(a) Role-taking: the enactment of a situation in a totally predetermined manner, as in a simulation game or a theatrical performance devoid of imagination or spontaneity.

(b) Role-playing: acting out the characteristics of a type, such as a doctor or a lawyer, relying on cultural conserves and stereotypes for content.

(c) Role creating: acting in a totally spontaneous way, responding and behaving with the mode of behaviour the participant decides is most appropriate in the given circumstances.

(Moreno, cited in Burton, 1990, p. 19)

O.H. 3.4.2.

This concern about the "level of involvement" is echoed by other contemporary writers, including Neville: "Some of what passes for drama in classrooms and elsewhere is pretty superficial. The role players manage to trivialise both the roles and the issue to be explored. The enactment is superficial because, instead of allowing the emergence of that part of themselves demanded by the role, they spend their energy in repeated attempts to escape from the role back to their habitual identity or in thinking of clever or funny things to say." (Neville, 1989, p. 219)

O.H. 3.4.3.

Whatever the level of involvement the drama process requires a special act of the imagination, effectively defined by Augusto Boal as *metaxis,* "the interplay between the actual and the fictitious". (Bolton, 1984, p. 140) To achieve this state of metaxis, the participant must first imagine a fictitious situation or role, and then behave as if the fiction was reality. In other words, they learn on two levels. The first involves learning as the character they are playing and the second requires them to translate that knowledge to the broader context of everyday life.

3.5 Irish Parliament

The group had requested some methodologies for getting reluctant performers to become involved in drama. To meet this request and as an introduction to the final exercise we experimented with an "Irish Parliament". In this activity the group divides in two. One person is elected spokesperson for each group. A topic is chosen where two opposing points of view can be expressed. The spokesperson for team A argues one point of view while the spokesperson from team B presents contrary argument. The speakers are asked to take on the role of a person who might typically express that opinion. The debate begins but only continues for twenty or thirty seconds. The debate is halted and the members of both teams are asked to coach their spokesperson. The debate continues and is stopped at various points for coaching or the introduction of a new speaker. This allows everyone to become involved and provides an opportunity for everyone to contribute to the role and the argument being developed without having to vocalise in front of others.

As well as for debating purposes, this strategy can be used for conflict resolution, counselling, performance appraisal, selling techniques, or any situation where two people are interacting.

3.6 Forum Theatre

The intention of "Forum Theatre' is to make participants aware of their own power and the power of each individual to make changes to their own lives. In this adaptation of Boal's technique the class worked in two groups. Each group created a series of scenes around a topic of interest. The scenes had to be sequential and result in a catastrophe or disaster. The performance needs to be rehearsed and the characters must be well defined and believable. Adequate time was provided for this preparation. The theoretical background provided in relation to "role" was continually referred to during this time.

The play was then performed for the other half of the class. It was performed twice and during the second performance the audience became "spectactors", as they intervened in the action to prevent the disaster occurring. This intervention occurred as the spectactors halted the action by calling "freeze". A spectactor then replaced the chief protagonist in the drama and somehow, without changing the character too greatly, changed some behaviour or dialogue so that the course of action was changed and the catastrophe was averted.

Due to the occupations of this group's members, scenes were developed about disastrous training sessions where participants left or refused to cooperate. This strategy was used as an introduction to role play, as an example of drama as a problem solving strategy and as an addition to the repertoire of drama strategies being introduced.

4. Day Three

The aim of day three was to introduce trainers to the elements of educational drama and allow them to explore these elements through enactment.

4.1 Warm-up games

The day began with two warm-up activities. The first was "Figuration" which involves the participants becoming inanimate objects and taking on the characteristics of those objects. The activity began with me demonstrating the activity by trying to "become" a telephone and then a shower. The rest of the group were asked to guess what I was and try to "operate" me. If their guess was correct I would make the appropriate noises and movement to bring the object to life. The process continued with the group working in pairs to guess and operate each other's inanimate objects. This was intended to be a simple warm-up activity to get the group laughing, moving and talking as a preliminary to further work.

The second activity, "Occupations", was designed to sharpen observation skills necessary for improvisation. All participants were given a piece of paper with the name of an occupation. They had several minutes to decide on actions that represented that occupation. Then the whole group began moving around the room in a manner that they thought represented their particular occupation. If they saw someone else who they thought might be in the same occupation they began working with them. After a few minutes we stopped and each person revealed who they were and what they were attempting to do.

4.2 Elements of drama

The rest of the day was spent exploring the "elements of drama," based on the work of Haseman and O'Toole in "Dramawise" in 1986.

We began with a discussion about those elements (for example, mood, tension, focus, space, voice, sub-text, and movement) and their importance in a drama program in relation to learning "about" drama. It was stressed that teaching about the conventions and techniques of drama and of theatre both enriches participants' understanding of drama and provides knowledge to participants that enables them to take greater control of their participation in drama activities.

The following overhead was presented to further enrich the discussion.

O.H. 4 .2.1.

"Working within the theatre and availing themselves of its rich and complex forms and traditions, the theatre innovators perceived themselves as educators, generating a process of learning. Their contribution to the practice of educational drama is absolutely fundamental, illuminating and extending and enhancing all the learning available through drama." (Burton, 1990, p. 30)

The following activities required pairs to perform in front of the rest of the group. This performance was considered necessary in order to explore and understand the various elements of drama. The group also seemed ready to perform having worked closely together for two days. Simple scripts were used for two of the tasks to introduce the idea of working from a set text but using the words to meet a particular need.

At the end of each activity there was discussion as to the relevance of each skill in the workplace.

4.3 Mood

The participants were given the following scenario to play out in pairs with the focus being the development of mood within the scene. These scenes were played to the rest of the group and after each scene there was a discussion about the mood that had been conveyed and how that mood had been created. Elements, such as facial expression, silence, body language and tone of voice were discussed in this context.

Scenario

(In pairs) A is a person of about your age and B is a person with whom they work. A has arrived at work obviously upset about something. B waits awhile and then approaches A to find the cause of the problem. How the discussion develops will depend on the relationship between A and B and the part B may have played in the cause of the problem. If the two are close friends the mood may be sympathetic; if B feels responsible there may be tension or anger. It is up to you to decide.

4.4 Space

In this section of the workshop, the importance of the use of space as an element in communication was explored. The group worked in pairs with everyone using the same script (see below). However, each pair had a different spatial element to include in their performance. One pair was asked

to keep as much space between them as possible as they performed, another was asked to perform as close together as possible, one pair performed with one person sitting while the other used as much space as possible, one pair performed the whole scene lying down and the last pair performed with one person working on a high level and the other keeping low. The effect that these constraints had on a scene were discussed and related to real-life situations.

Bates: Come with me tonight.

Ellen: Where?

Bates: Anywhere. For a walk.

Ellen: I don't walk.

Bates: Why not?

Ellen: I want to go somewhere else.

Bates: Where?

Ellen: I don't know.

Bates: What is wrong with a walk?

Ellen: I don't want to walk.

Bates: What do you want to do?

Ellen: I don't know.

Bates: Do you want to go anywhere else?

Ellen: Yes.

Bates: Where?

Ellen: I don't know.

Bates: Do you want me to buy you a drink?

Ellen: No.

Bates: Come for a walk

Ellen: No.

Bates; All right. I'll take you on a bus to the town. I know a place. My cousin runs it.

Ellen: No.

(From Harold Pinter's, "Silence", Eyre Methuen, 1969)

4.5 Sub-text

The following simple script was used to develop understanding of sub-text, that is, the meaning behind words. Once again, working in pairs the participants were requested to read the script and decide on who the players could be, what their relationship might be, and what the underlying message could be, and to try to perform the scene making those things explicit. At the end of each performance the audience provided feedback on the messages they had received.

A: Right

B: Fine

A: See you

B: Right

A: How's June?

B: Fine

A: OK

B: Good

A: Ah.....

B: Yeah

A: Well see you.

B: See you

A: How's June?

B: Fine

A: That's good

B: Yeah

A: Well cheers

B: Cheers

4.6 Focus

In the focus activity each pair was given an object that they had to incorporate in a short improvisation. The objects were scissors; a glass; a pair of shoes; a book; and a purse. In the first improvisation the object had to be the focus of the performance, that is, the audience had to be very aware of its existence; their eyes had to be drawn to it in some way. In the second improvisation the same object had to be used in a similar situation but the audience's focus needed to be elsewhere, that is, their eyes should not be drawn to the object.

4.7 Voice

The voice activity began with a discussion about the importance of the use of voice in all situations, particularly in the workplace. The group made up sentences and practiced saying them to each other experimenting with changes in the following aspects of voice: sound and silence, pitch, pace, intonation, volume, tone colour, and emphasis.

4.8 Body language

The final activity for the day involved an exploration of elements of body language. This was preceded by a discussion of the importance of being able to read and use body language in a variety of settings.

The first activity involved working with a partner. One person described something they were really excited about or interested in and the other found various ways of avoiding eye contact. We then discussed the impact that avoidance of eye contact had on both parties and the effect eye contact has on both maintaining enthusiasm and maintaining interest. We then discussed ways this knowledge could be used in the workplace.

In the second activity one person thought of a strong emotion (positive or negative) and without speaking tried to communicate that emotion to their partner through the way they were sitting or standing and through their facial expression. When both partners had experimented in this way they were asked to think of a situation in the workplace where reading someone's feelings would be an advantage, for example, in seeking approval, dealing with someone who was upset or putting forward an idea for change. Then they were asked to perform their scene, using non-verbal signals to improve communication with each other.

To conclude the day there was time for personal writing and reflection and then we had a group discussion about the processes we had been through and how useful those processes might be in various training situations. We also discussed the drama elements and their usefulness in the workplace context.

5. Day Four

The aims of the final day of the introductory workshop were to introduce trainers to the use of "Teacher in Role" and to revise the process of improvisation and the concept of levels of engagement with role.

5.1 Music

As a different form of "warm-up," music was used to begin the final day. I chose "Searching" by Ken Davis as a relaxing and soothing piece. Music can be used as an alternative introduction when participants need to be calmed down before drama, rather than energised or introduced to other members of the group.

The music was played and the participants wrote or drew what they felt about the music or what images came to mind. On the second playing they walked around and tried to find others who had similar ideas or who had found similar images in the music. Those groups or pairs prepared an image or series of movements that were their response to the music. We concluded the warm-up by looking at and discussing the variety of responses that had been developed by the various groups.

5.2 Improvisation

I explained that improvisation was largely what we had been doing over the last three days, but as an activity that is prevalent in educational drama across Australia it was worth consideration in a section on its own as well. I defined improvisation as "taking a theme or an idea and exploring it through drama using one's own past experiences and ideas as a starting point".

The introductory activity was an adaptation of a Boal technique called "Character relations." I explained the importance of watching and listening to others and trying to accept and use what is happening in a scene as the basis of future development. We practiced beginning with one person performing a simple activity, and the others joining in to develop the scene.

I further developed the task by asking that as they joined in a scene they also tried to establish what relationship they had with the others in the scene.

I then presented an overhead of the "five w's" that are used to get students to consider all aspects when developing an improvisation.

0.H. 5.2.1.

THE FIVE W'S ARE: WHO WHAT WHERE WHEN WHY

We discussed ways in which improvisation could be used in training programs and whether it was a useful strategy. I talked about improvising whole scenes and whole plays and referred to the work completed on day two through Forum Theatre.

5.3. Teacher in Role

After a break I introduced the idea of teacher or trainer in role. I talked about the importance of this methodology in Australian schools as a teaching strategy. We discussed the difference between role playing and acting. In acting or performing it is important to convince the audience of who you are playing and the external manifestations are important as well as the understanding of the role you are playing. In role play the situation is reversed, with the internal thought processes being more important than the external character presented.

In Teacher in Role, the teacher plays the role of someone in order to assist the other participants to also become engaged in role. The aim of this activity is not performance but understanding of self and others. There is usually no presentation aspect to this activity but often a lot of discussion about what was learnt or what one felt throughout the process.

The Teacher in Role activity I devised for this group was based on selling techniques in the retail industry. I went into role as the sales manager for a large department store. Half the group sat in an inner circle with me and half sat on the outer circle. The inner circle were told that they had been employed for a day by the store to assess the sales people. Our initial discussion was about the things they would be looking for during the process of a sale and the qualities they would look for in a sales person. They were asked to consider what they would like to purchase.

The people in the circles swapped places and the new inner circle were asked to be the sales representatives. We went through the five steps of selling an item of merchandise and each person described the department they worked for and the items they would be selling. Using the inner/outer circle method for preparing participants for a role play enables the teacher/trainer to focus on one group while both groups are able to listen to and benefit from the information being shared.

While the sales people created an environment to represent their workplace, using chairs and tables from around the room, the rest of the group discussed with me the item that they would purchase.

After the role play where a customer and sales person went through the process of making a sale we went back to the circle environment and I

questioned each group in turn: first the "customers" about the service they had experienced and then the "sales people" about the type of customer they had served and the way they felt that they had catered for the customer's needs.

We concluded this activity by discussing the various ways this strategy could be adapted to suit different topics and training situations.

5.4 Deep engagement with role

As the workshop was drawing to a close it was time to review the processes that had been experienced. One of the aims had been to experience drama at a deeper level than was often possible in training sessions. I presented the four procedures that I had previously identified as possibly contributing to the generation of deeper learning:

O.H. 5.4.2.

A.	Debriefing
B.	Learning to play games again, to be free of inhibitions
C.	Warm-up activities
D.	Initiation into the techniques and traditions of drama

The group discussed how these strategies had been employed over the four days and whether they felt the methods had been successful. They were given a final reflective writing time and the workshop concluded with general discussion about the strategies that had been explored. All participants were asked to write a comment about the workshop as a form of feedback and a statement of their perceptions of educational drama.

6. The follow-up workshop

The follow-up workshop was held during the implementation phase of the project and the main aim was to allow the trainers time to meet and discuss the implementation of drama in their particular workplace context. The trainers had also requested some additional warm-up activities and a further discussion on the process of debriefing.

6.1 Warm-up activities

Three new improvisation activities were introduced: "Emotions", "Spics and Specs", and "In a, with a, while a..." In the first activity, the class works in teams of four. One team begins an improvisation in a setting determined by another team (for example, in a shoe store). Each of the performers is given an emotion that should be evident and underlie all that they do (for example, anger). At a given signal all players in the improvisation must change their motivation to the opposite emotion (for example, happiness) while maintaining the action in the scene. Spics and Specs is a game which involves an improvisation between two people, with an inanimate object. Another player off stage provides the voice of the inanimate object and the two players must react and respond to the talking object. "In a, with a, while a..." is another team game. One team gets ready to perform and the audience nominates where they are (in a), who or what they are with (with a) and what is happening around them (while a). The team must listen to these instructions and after 15 seconds of planning, begin to perform.

6.2 Group discussion

The trainers had met in small groups to discuss their progress during the implementation phase, however, they had not met as a whole group and this was an opportunity for all the group to hear about the progress of each individual and to discuss common problems and their solutions. It was also a time when the group could ask me questions about drama methodology. Over an hour was devoted to this feedback and discussion.

6.3 Debriefing

A common problem identified by the group was a feeling that the debriefing at the end of drama sessions was not adequate. Time management was a common problem, as was lack of clarity about the purpose of a particular activity. In this session we discussed possible ways of improving the quality of a debriefing session. The group also asked for some revision in regard to the rationale behind each of the drama strategies we had explored. The importance of asking questions of participants about what they had felt, what they had observed and what they had learnt was also discussed.

6.4 Problem solving

In the final activity for the day, the notion of drama as a problem solving strategy was further explored. Two of the trainers shared problems that they were experiencing at work, and drama was used to develop understanding and explore possible solutions. In both situations the group performed improvisations that illustrated the problem and then sought solutions through playing roles in alternate ways.

APPENDIX 3
TRANSCRIPT OF A GROUP INTERVIEW

Conducted in August 1994 at the Croydon Institute of TAFE.

Present were three participant trainers, Michael, Jenny, Harriet and the researcher, Heather.

Harriet: Apologies from Bev who can't be present today because of a presentation. At the last meeting she talked about using drama to prepare her perioperative class. But I can't remember which exercise. She used one where I think she had some of the students role playing the patients and some of them playing the staff at the hospital.

Michael: Well, um...since the workshop I've designed one program that I actually repeated twice. There were probably about eleven in each group. They were developmental care workers and we explored positive interactions looking at the role of care providers. I chose to use drama because this particular group were undergoing a series of intensive workshops, preparing them for a project in a group home. So they'd had lots and lots of information transfer lectures and I figured that they were probably going to be a bit brain dead by the time I got to meet them. So I decided to turn the program completely around and tried to do it totally from experiential basis with minimum information transfer. I used the warm-up exercises to give people really open challenges.

Heather: Which ones did you use?

Michael: Well...First warm-up with things like "Cat and Mouse". I should have actually brought the list with me.

Heather: Oh, you might think of it as we go along. "Bernie's Ball"? "The Bear"?

Michael: Not "The Bear". I um only used three of them and they were just from the early group of games.

Heather: Did you use the idea of getting them into groups using birthdays and categories?

Michael: Just getting into groups first off and then I gave people a brief introduction and presented the notion of exploring experientially rather than just me providing the information. I described what we would be doing as playing some games, having fun, sharing emotion, then moving on to looking at what we already knew, exploring through some experiential exercises and then very much focusing on the big picture to produce information we ordinarily would cover through the lecture.

Harriet: So you put that into a context before you even started so they would know what they were going to be doing.

Michael: Yeah.

Harriet: That was before the warm-up?

Michael: After er...no. That was done before the warm-up. It was really again just er...positioning it. Making sure they understand.

Harriet: Yep. Getting it into context.

Michael: The session was going to be different for them and so we just did some general exploration around the concept of failure. I got them to do some two-person improvisations focusing on failure as a theme and then we debriefed. Well, that turned out for both groups to produce very powerful feedback. Most people focused very

much on that exercise and it produced a level or a depth of exploration that I haven't seen similar groups do, using the more traditional lecture-group activity style. This activity was useful. What I also learned is that I'd have to use educational drama very carefully because what it could have done, and it came close to doing with one group, is literally eclipsing the rest of the session because it was such a um...powerful experience.

Harriet: How did you deal with that when you sensed that was happening?

Michael: I didn't sense that was happening till the end of the program. It wasn't a problem in that session but in future the choice of concept will have to be chosen very, very carefully.

Harriet: Right.

Michael: It's just a very powerful technique but it did demonstrate the potential to actually backfire from an educational point of view because the only thing they would remember would be that exercise.

Heather: So the drama session didn't actually backfire, but it had an effect on the other things that you did. The educational drama itself was good?

Michael: The drama was good, but what I am trying to say is that, if the topic wasn't well chosen, if it wasn't well-positioned, if it wasn't followed by equally powerful exercises, using it can really take over from everything else.

Heather: When you said you did two-person improvisations on failure, did they improvise a situation where one person failed?

Michael: Yes. In groups of two. I asked them to take the theme and develop a very short improvisation to demonstrate a situation where failure occurred. I gave them three

or four minutes to plan, then encouraged each of them to actually write to the other character in the scene and then present it in front of another group of two. Afterwards I asked them to talk about the emotions that had been evoked during the improvisation, the emotions they had observed in others. The discussion covered behaviour, er...personal behaviour, observation, personal emotional experience, observation of emotional experience and then transfer to the workplace. The amount of information that was created was quite enormous.

Heather: Harriet do you want to talk about your "Writing in Role"?

Harriet: Twice this week I've used that um...technique and I'm going to be using it again tomorrow morning. I'm teaching in a communications course at the moment and I've used writing in role on quite a few occasions because obviously it lends itself tremendously to communications subjects. The topic this week was cross-cultural communication and what I've done this week is to ask people to work in pairs on a situation in which there was a cross cultural misunderstanding or some kind of conflict that was based on a difference in culture rather than anything else. One of the things that we did was to get the participants to write a letter to each other so that they could play out the problem in role. When they got together in pairs I'd ask them each to think of a situation they'd experienced and share it with the other. After that I asked them to chose one of those situations to work on. They wrote a letter in role to each other before they presented their improvisation. In the class last night we had a situation presented where a student was worried that her elderly Polish mother-in-law would speak Polish to her son (this is the student's husband), and the student felt very excluded by that. She sensed that the woman was doing it as a sort barrier to communication and as a nasty sort of power play. The partner in the improvisation wrote a letter in role as the 70-year-old Polish mother-in-law talking about how she felt and then they swapped the letters and worked through the scene again using the information that had come out through the written communication.

Jenny: Did they do the scene first and then write the letters?

Harriet: Yes. Then we um...performed each one again to see what happened and whether there was any difference in the way they reacted once they had read the written information. That was the point at which I stopped and Heather and I talked later about the fact that it may have been more effective to take it one stage further and allow them to perform the improvisation in front of another couple. That is what Michael said that he did and in fact I'm going to try it tomorrow morning. By stopping it where I did I er...robbed them of the opportunity of getting feedback from another couple, which is presumably what Michael's people had.

Michael: In the way that I managed the activity it was actually done quite quickly.

Jenny: The performance?

Michael: The whole exercise. With the exception of the debriefing which took quite a while the actual drama exercise was done sort of bang, bang, bang, bang. But there wasn't a lot of time for people to really try to do anything with the writing in role except just to set the stage for the scene.

Harriet: So, in fact the focus of the letter writing in yours was different than the focus of the letter writing in mine because um...in mine it was an integral part of the exercise and a lot of the learning came out of what was in the letter that the other person wrote to them and how they dealt with it. Judging by the feedback that we got back later, that was one of the ways that they were able to perceive a different point of view which they hadn't considered before. So the letter writing was quite integral to the whole drama exercise. In the exercise that we did as part of the workshop with Heather, well er...the whole exercise probably would have taken three quarters of an hour. There was much more focus on the writing and the discussion that came after that. Tomorrow I will take

it that one stage further and then see what comes out of the debriefing. My dilemma is going to be to do the whole sequence within the time frame that I have and still be able to cover some of the other things that I want to be able to cover as well.

Heather: The interesting thing that I observed in Harriet's session was that they used words that we often use in drama, or that you often see in drama text books. For example, they were saying that it was good to be in someone else's shoes.

Michael: The sort of feedback I got from participants just in focusing on that exercise was that they had received a greater understanding and awareness of the concept of failure as it related to themselves. I didn't realise there was so much emotion rolled up in just failing, or not having success.

Harriet: I was going to ask you how you dealt with people:

(a) who may not have been comfortable in situations like that; and

(b) who may have been reluctant starters in doing something like "Cat and Mouse" or doing a mimeor doing anything like that.

Michael: Well, this particular group of trainees seemed far more comfortable with that than they are with more traditional learning.

Harriet: That's interesting...and that's different than my experience of IBSE workers from, maybe 10 years ago.

Michael: Maybe um...they were different then.

Harriet: That's quite possible.

Michael: Many of the employees in the area are the sort of people who can walk into a group, not know anyone, and begin work, feeling quite comfortable. Whereas I've worked with business executives, who if they don't know each other need to be in a personal space that's about two feet wide on the first day. The other thing too in the terms of general feedback is that those people who have worked in this particular occupation are kinaesthetic learners. They probably have not had a great deal of success in academic streams. So, what the drama technology allowed me to do was use a methodology that suited their needs.

I did experience a problem in debriefing because the sessions were only two hours. In the second session the core exercise I was aiming to use was "Forum Theatre". I was trying to use this as a problem solving exercise and again we used a set of warm-ups which were more interactive games. We did "Post cards" the first time which also gives people the concept of "freeze".

Harriet: So how did you do the"Forum Theatre"? What did you do?

Michael: I used "Forum" because the program lent itself towards it. What I wanted to do was to get participants to develop a small performance that demonstrated a number of events leading in sequence to a dramatic conclusion. I suggested that they focus on a person with intellectual disability experiencing failure and becoming angry. I sent them away and asked them to choose some of the things that might lead to anger. Once these were identified they developed a small performance that showed the steps that lead towards the anger. Once we had seen the performance I got them to repeat the performance with the challenge that the audience had to intervene in the action to prevent the person getting angry.

Harriet: Is that er..."Forum Theatre" the one where the observers can move in when they want to change the course of action?

Michael: Yes. Basically what they did was problem solve and then we just spent time debriefing afterwards. Of the four performances, one of them was not working well, so although I hadn't introduced the concept, what I did was I stepped in tried to help them.

Harriet: As the er...Joker?

Michael. Yes. Well...I had introduced that concept before they began working. What had happened is they'd set up a dynamic which no one seemed to have an answer to. So it was actually frustrating the players.

Heather: But that's a good talking point anyway. Isn't it?

Michael: Yes. What we came back to during debriefing was why it happened and what options could have been used. It was a very powerful demonstration.

Harriet: When you debrief, do you debrief about the process or only about the content that has come out of the exercise?

Michael: Depending on which exercise. For Forum Theatre I start asking for comments about what has been seen and then I become more specific and ask why something worked or whether there was a different way of doing things.

Harriet: So that's content stuff, mainly.

Michael. Yeah.

Harriet: Er...the reason that I was asking about this was that I wondered whether for your purposes Heather, it would be valuable to have feedback about the process as well

as the content. In other words, would it be valuable for the student to have information from the other students about whether they found that form of exercise or activity useful to their learning?

Heather: Yesterday I saw Deborah's group work and she worked with a younger group of fairly inexperienced trainees. She used a shortened form of exactly what you've just been talking about except they shortened it and made it only a couple of incidences that led up to the crisis. In their case the topic was selling. At the end of the performance she talked to them about what they'd learnt from it and she finished up by asking at the end: "What did you learn?". She was surprised herself about how much the students had learnt through the forum. She asked them what they thought about it as a process and they all said "Yes it was very useful". They found the tension between the actors and the audience really powerful.

Michael: In terms of debriefing on process, that was done in all the workshops at the end, but it actually wasn't done as part of the workshop. What I do at the end of nearly all my workshops is I ask, "In terms of running the workshop today, what is it that I have done that has worked well and helped you with your learning?"

Harriet: So that's when the process stuff can come out as opposed to debriefing straight after the event which is content stuff.

Michael: Debriefing is for educational purposes. What I want people to do is work with a concept and get an understanding about its impact. I've got another workshop coming up in a few weeks which is about empowerment and leadership. I'll be using improvisation again to explore the concept of control.

Heather: Jenny, do you want to say anything about any of any of it?

Jenny: No.

Harriet: It sounds like you have been using it in quite a considered way. It seems that you thought well in advance about what you're doing and how to structure a drama experience around that. Whereas I'm also trying to work within an already reasonably structured curriculum framework. I have time constraints in that I have only three hours to cover a certain amount of material and I need to have covered A, B, C, down to X, Y, Z within a certain number of weeks as well. I feel that in some ways I don't have as much flexibility to be able to use everything I would like simply because I don't know how to juggle all the topics that I have to cover. If I do that I feel constrained in some ways and I suppose the way that I have been approaching it is to look at what topics I have covered in the past and choose the areas where I can substitute another technique that will cover the same topic and get the same information but in a completely different way. I've been thinking sort of in terms of substituting old ways in doing things for a new way, as opposed to being able to completely start planning something from scratch. I don't know whether that's different from how you've been doing it.

Michael: My workshops were actually highly structured workshops. They were descriptive and there were educational outcomes, literally scripted step-by-step. I guess the licence I had is that I was able to pick that up and sort of throw it out and say "we are going to get here, we're just going to go a different route". The interesting thing is that I was able to get to that point through a different route. Matter-of-fact, it would have been possible to get to the same place in probably a less amount of time. I did find that some of the exercises explored so completely some of the issues that to spend time giving people a whole lot of dry information would have been wasting time.

Heather: Well that outcome was similar to what I observed in Harriet's class last night. They seemed to learn all the concepts you had planned for.

Michael: The other comment I got from a group who had been doing a whole number of different training sessions was they enjoyed the drama.

Harriet: Now that's some interesting feedback because it mirrors some feedback that I've had. We've just done some interim evaluation of our courses four or five weeks into the term and there have been, and that's for all of the classes across two campuses in this program, a number of my students who have said to me while they were filling in the evaluation form, "of all the classes that we do, yours is the one that we enjoy the most out of everything. Yours is the one that we enjoy, we look forward to coming to and we never fall asleep". They said, "It's because there's always something happening and it's much more exciting". I'm absolutely sure that it's got to do with the drama techniques that I have used. I think it is also something to do with the climate within the classroom because I'm certain the climate in my room is not necessarily the same as the climate in some of the other ones. It's nice to hear that there is a sense of excitement in the room that there isn't in some of the others. I'm certain it's got to do with the techniques.

Michael: The interesting thing about the next group I work with is that they're more sophisticated learners. It'll be interesting to see how they respond.

Harriet: So what do you think the differences might be?

Michael: They are used to learning in a different way than the more academic staff. I think it will actually work quite well.

Harriet: So that preliminary context setting stuff that you did before will be doubly important to them. So that they know exactly where they are and can refer back to the board and say we are there or there or there.

Heather: Jenny, you've been writing curriculum. Have you had a chance to incorporate drama in your writing, or has that been fairly restrictive? What have you had to do?

Jenny: Well, er...I haven't really attempted to incorporate any of these things. I'm starting to get my head into gear because I start teaching next week and I'm planning what I'm going to do. I want time to actually look at as many drama activities as possible. I'm in the same situation as Harriet although I'm teaching from a new curriculum. How does drama fit into the new curriculum? I'm really keen to do some sort of warm-up which I've never done before. My sessions are in the afternoon, which is a fairly difficult time to have students, particularly as our students have been in college from 9 o'clock. I think they'll probably be fairly brain dead by then. I thought if I did something energetic hopefully it would get the mind set going. I'm also concerned, as Harriet is, how to fit everything in, because what used to be about an 80 hour unit or something is now down to 30 hours. I've got a lot of content to get in as well as spending time doing these things. You have to um...weigh up the value of doing something in that time period.

Heather: Why have they been cut from 80 to 30?

Jenny: Some people who write curriculum don't think that health with young children is important. There seems to be an imbalance in the allocation of hours of the various topics that we're not very happy about. It's not a curriculum that many people are very happy with anyhow. Plus it is the first time that we've used competency based assessment so that's got a different impact as well.

Heather: But it would seem to me though that the health area would be one where, given time, you would be able to use drama reasonably well.

Jenny: I'm hoping so. I'm certainly hoping so.

Heather: I'll be fascinated to find out next time. Are there any areas where none of you feel that you would ever try and use drama? Or have you tried and failed or whatever? In other words, we've talked about lots of positives, let's think about some of the negatives now.

Michael: In some groups I might use more, other groups I'd use less and it would depend on their past experiences of learning. If I was working with a very mature group that was used to learning in a very academic style I'd be using a traditional lesson. If I was working with a more naive group or a less experienced group that demonstrated they preferred the more group interactive learning style, I would use drama a lot more. If I was running a program over 4-5 days drama would be increased as it goes along.

Harriet. Yes, I agree with that. Um...I think it's got a lot to do with how the group is performing together. I suppose you'd call it the maturity of the group. That is often linked with how long the group has been together, but I think it's also got to do with some of the individual members of the groups. For example, I was aware last night, when we were working, that there were differing levels of self confidence in the participants when using the household appliance activity - the "Figuration" one. One of the highlights of all my teaching this year I think has been seeing Prue being a washing machine. That was just hilarious. She was totally unselfconscious about it, and yet there was another young student who had to be persuaded to do it laughingly by the rest of the group ... that was Sharon. I could see that was not her preferred way of doing it. If you had the equivalent of half a dozen Sharons in the group, it would be difficult to deal with. When there is only one of them, the others could sort of cajole her into it and that was OK. The other things that I'm aware of when thinking of what kind of techniques to use is the number of non-English speaking background students that I have and how comfortable that they feel in speaking English because that is often a determinate of the level of which they participate in the group. I feel a bit wary about

making assumptions that they will automatically feel comfortable about joining in something which might ask them to run around the room being a woodcutter or something like that. It is perhaps not culturally appropriate and if I don't know whether it is culturally appropriate or not, I'm wary about it. That's particularly with the Asian students that I have. I have no doubt that the Asian students will do it because they were asked to do it, but I don't know how they would feel inside about doing it. They would do it because they were obedient rather than doing it because they felt comfortable doing it.

Heather: It would be an interesting thing to find out wouldn't it? Because I'm not sure either. I agree.

Harriet: The challenge for me is going to be next semester when I'm going to be teaching self awareness. The kind of content that we are working through is going to be much more personal to the students and a lot of the material will come from the students themselves and what happens in the class will be dictated by what it is that the students share with each other. I think that the next time that you come and observe me will be when I'm working with that group. I'm er..going to be vary cautious about the kinds of things that I do because I need to be aware that some of the things that might be arising for the students out of some of these exercises may be things that need to be dealt with afterwards when we're talking about self awareness. Particularly if we're talking about students who are recent arrivals in Australia from South America or who have been traumatised in Pol Pot camps or something like that. I need to think about that too.

Jenny: One of the concerns I have is that I have classes of 26 and I'm really concerned about how I am going to work in such a large group. I know that when you did the workshop with us you thought we were going to be such a group, but we weren't. We were 12, so I can see how these things work with a smaller group, but I'm not too sure about the larger group. One of the things that I am hoping to do is the Irish Parliament

and I'm er...wondering if I've got 26 people present can I have 13 on either side and are people just going to miss out because of the dominance of some in each group?

Heather: Yes I've done the Irish Parliament with a group of 26, and as I've said, that's the size group that I'm used to working with. I think, in reflection, having a group of 12 is probably the best. 12-16 is but it can be done with 26. With something like the Irish Parliament I would do the two out the front and the ones behind fairly quickly and then again gauging the level of the group, break them into doing it in pairs

Jenny: You're saying have the debate with the teams and two debating and then everyone goes and does the activity in pairs?

Heather: Yes.

Jenny: Er...the other activity I wanted to do was " Come Out Tonight."

Michael: What are you trying to achieve? What outcome are you after?

Jenny: What I want them to do is to try and understand a little bit or see what sort of reactions and communications can happen to children.

Harriet: Or what difference has happened simply because of different intonations of voice?

Jenny: Harriet did "Come Out Tonight" the other day and one of the things that came out was that tone of voice was significant.

Harriet: They all interpreted it in a rather a negative way where Ellen was saying "No" and being very negative. "I didn't want to have anything to do with you". At the end I

said to the group "We can put a completely different interpretation on this. Can I show you another interpretation?". I did the kind of Ellen that Jenny did for me in the workshop. In other words, a straight out seduction scene. The mistake I made was choosing one of the shyest blokes in the entire group. He sat there and by the end his face was red. He was secretly very pleased. I could tell he was very pleased. The group, of course was in hysterics at the end. It was an interpretation that they hadn't even thought of and it came from no more than just the intonation in my voice.

Heather: It is not so much giving them the variety of scripts, it is giving them the variety of challenges. One of you do this. Make sure that one of you is standing up the whole time. Make sure someone doesn't make eye contact. Make sure someone speaks louder than the other one throughout the whole scene. Make sure that they have a variety of different things to work on in pairs and then look for in the performances. It doesn't matter what script you use because the point you're trying to make is it's not what you say, it's a lot of the non-verbal stuff. If you remember back to when we did that in the workshop, that's really what we were playing around with. That's where the seduction scene came from. The challenge was that the whole scene had to be played with someone lying down the whole time.

Harriet: I was sitting there very innocently. You were the one who had to lie down.

Heather: Do you remember the scene? Er..I think you were in it Michael. Where you had to maintain eye contact. That, to me, was one of the most powerful to watch. It may not have been to play.

Michael: It was hard to do.

Heather: Yes, but I'll never forget the intensity of it. Also, it brought out that stuff about voice. I'd do the script, any script. Give the challenges and give them a different

set of challenges about voice. For example, someone must always speak in a warm tone, someone must speak in a very crisp tone, someone must speak very loudly, someone must speak very softly. Get them playing around with things like that. From that voice sheet I gave you? If you haven't got it, ring me and I'll send it to you. "Aspects of Voice".

Michael: This is probably built in to the way I do my work. It seems very important that, not only the exercise be developed, but that the debriefing process be developed. You need to be very clear what you are looking for. How they say their scripts may not be as important as how you then explore it. The two concepts you are after are feelings and behaviours.

Harriet: I'd agree with you that equally the most important thing as using these techniques is how we debrief it. That for me is the real challenge. It is not so much using the techniques, it is how I can then draw out from the students what it is that they have gained from them. It seems not to be sufficient to offer them as a way of passing time. There has to be some way of getting from the students what it is. That seems to me what is important in your work Heather. It's not the using of the techniques, it is what comes out of the debriefing.

Heather: What the students learn. Um...what they say they learnt. What I think can be really interesting and I think you have all referred to it at different times today is that sometimes something you don't expect comes out of it. You have to be clear about what you are aiming for and clear about telling them, but sometimes other things come out. That sometimes can be some of the most powerful bits of earning for you and for them. I know it is for me. I think the reflection is the most important aspect and maybe that is where we have let down using these methodologies in the past when we haven't done enough of that reflecting at the end.

Michael: Firstly, I don't think the methodologies used in the past have been well designed. By going to the knowledge of drama we were able to get some good design processes. Um... what we didn't cover at the workshops, which has been left to the individuals is the process of reflection. If you were to do that program again, with trained trainers it should also include some guidelines for reflection.

Heather: I'm aware of that and I think when we meet again in October that is going to be something that people are going to bring up. In my individual talking with people, that has been the issue that people have raised. They have said that has been very important for them to do it and they want to discuss reflection in the whole group.

Jenny: At the moment I am so, well er...apprehensive about the process that I really haven't thought about the debriefing bit. I am just worrying that with so many students, and knowing the type of student that I have got that I'll actually survive doing the process.

Heather: Maybe what you want to do is start with very small things to begin with. At the beginning you said you would like to use warm-up or use short activities before you really get into the longer activities. Ease yourself into it. One thing about debriefing and reflection is that it doesn't always have to be the whole group. Sometimes it might be them writing to you, sometimes it might be them talking to another colleague, or debriefing in a group. When you are working with 26 people, sometimes debriefing can be overshadowed by one or two people who have had very powerful experiences. You might like to say "talk in your group about three of the most powerful things you learned, or three of the most interesting things you learned". It doesn't have to be the whole group reporting back all the time.

Harriet: I think that's true. In the larger group it is less likely that you will get the depth of feedback that you need. I guess the thing is that if you are debriefing in your group

of three or four, there then has to be some mechanism, if you are planning as a lecturer to then use that material, then there has to be some mechanism of getting that back to the group.

Heather: It can be a report back or writing down the key points and putting them up on butcher's paper.

Michael: If the groups are large have you thought about the notion of trying to treat it like two separate groups and getting someone within the second group to play the role of co-presenter and do the moderating and keep people on track?

Jenny: I'm aiming at having a Lecturer's Assistant. At present the person that I am planning to have is also experienced in the industry and is now doing some teaching. Part of involving her is to support me in the processes of it all, but part of it is also me being a sort of trainer in inducting her into some of our group exercises. I'm unsure exactly how that is going to work and what sort of a role I'll give her.

Heather: Drama does work in a group of 26, you just have to think of ways of getting around it so that everyone can have their say and become involved. Pair work and group work is the best way to go with less work in the whole class.

Jenny: In my normal teaching I do a lot of small group stuff.

Heather: Students would be used to it as well.

Harriet: I'll be interested to see how it goes with child care students because they are all around 17-19 and are pretty self conscious and aware of the way they appear to other people and not setting themselves apart in some ways.

Heather: Deborah's group was young and they got right into it. I suppose it always depends on the group.

Jenny: I've done little bits of drama in my methodology and one of the things I did earlier this year was to do hygiene practices and it was the first exact activity that I did in this session with the students. It just came to me, so I didn't know if it would work or not. I got everyone to think of a hygiene practice they didn't like in other people. Then I asked if someone would come out and mime their hygiene practice. It was a large group of 24 or so. The more confident ones came up and a lot of them were absolute hoots.

Harriet: Do you mean that they picked their noses?

Jenny: They picked their noses, and they hoicked out the side and all sorts of things like that. There were a couple left that were reluctant so they just needed a little bit of encouragement. They came out and they did it and did it well. I think they felt good. I didn't ask for feedback on it, I was just so pleased that it worked. I could use it as examples of teaching and attitudes towards hygiene. As an exercise it worked brilliantly from that point of view. It was interesting because when I usually do things to the total group I go around so the people sitting on the end get victimised because I often open with "You tell me something" and go around the whole group. In fact I don't find age as a barrier, it is really more personalities. Some of my younger students are really quite confident in themselves, and some aren't. The same for some of the older ones. The Japanese girl in the class was one that had to be encouraged. What she did was really very good. It was good having them volunteer because it also gave the people from non-English speaking background more of a chance to understand what I was talking about and what I expected and that can be a bit of a problem when English is a second language.

Michael: In terms of going on from here, is it within your resources to pad out some of those outlines you have already given us under a couple more headings? I am thinking of a particular exercise. You have given us the general name, the description and the process but it is very light. In order for me to actually use it more effectively I need more information on the process. I have got visual images of these crazy activities and I've got some feelings and emotions that go with them. I can't always give them a name.

Harriet: Yes. The "Woodcutter and the Bear" is a bit confused with "The Cat and the Mouse" which is slightly confused with "Bernie's Ball". They all blend into one mass of colour and noise and running around.

Michael: That's right and it's very hard to use that technique if I haven't got all the information and I can say I will use this one because of this, this and this.

Heather: You would like more detail.

Jenny: Last time when we got together, Bev had been particularly efficient and she had gone home and she had rewritten all of her notes. She was extremely enthusiastic about trying everything and had just about gone through the whole lot by the time we had met two weeks or so later. Between the three of us we were saying "What was that one?" "How did that start?". As a group we were able to make some sense out of our memory gaps. That was quite good. Harriet has been ringing up and saying "Well what about this?" so we have formed a mini support group as well. That is a nice set up, having the small group to share/talk it all through.

Heather: I can understand why some of them are mixed up, but I am surprised that you have forgotten some of them.

Harriet: I have forgotten some of them simply because there was such a lot in so short a space of time. It is like the students saying they really remember one exercise that they have done in a night because it has really meant a lot to them. Other things recede and some things really stand out. I had forgotten completely about the "Domestic Clients Interview" that you and I talked about the other day. I looked at my notes and yes, it was there, but I had forgotten it.

Heather: Whereas everyone talked about the "Forum Theatre", "Writing in Role" and that whole "Tension exercise".

Michael: The big drama technology I'm quite comfortable with. It's the games that I am not comfortable with. When we did them, I didn't really understand why. Which made it difficult for me to organise it for my own learning.

Jenny: There was often not enough time to go and jot something down because we were up and doing things and then we would go to the next thing. Although, in the program there was time set aside for reflection, I never had time by myself. During every one of those breaks that was set up I was actually with a person and usually trying to support them through what was going on in their head. I never had that time to myself to actually sit and reflect and write things down. That was OK.

Heather: In reflection, one way we could have done it would have been that at the end of a particular unit or break, I should have given you written notes covering everything that we had done. That might have been a better way. You didn't get the writing till after the event. I take the point about the games.

Michael: The other thing, too, that came out of using drama is that these exercises are what I would call "big chunks". You can't actually take a small issue and try to cover it with it. You have really got to be able to look at what you want to achieve and create

one concept out of it and explore it. Where some trainers may have difficulties is in dealing with one small issue which might have done in about 15 minutes with a bit of information. If you try and put one of these exercises in, it will take 35-40 minutes.

Heather: Yes, the time constraint is a problem, but I think that over time and with experience you can do it in shorter and shorter chunks. You have got to have the background knowledge to know where it is coming from and be able to say, "OK here's an activity".

Jenny: You talked before about the constraints of using it. In a lot of situations I can't use it. The students have to know how to make up a bottle correctly. There are definite skills that must be learnt. There are some areas that, because of the type of information that is needed I don't know that I can use drama. I might in time, who knows? I like being creative. I like doing things, but I find the more creativity required the more time it takes to think through those things ...

Heather: I can think off the top of my head, interesting drama you could do making up a bottle by having different people being different ingredients. It takes time. You could have some wacky things like someone being sugar or water. With a bit of talk, I think we could probably come up with some ways you could use it in bottle making.

Michael: That would be a way of tapping into the existing working group.

Heather: Yes.

Harriet: We would have to establish some knowledge about what had to be taught.

Michael: Well you could actually just animate it.

Heather: Yes, animate it and you could have sugar that is alive and able to talk and formula that is alive.

Michael: Maybe some bacteria's crawling around?

Harriet: The rest of the group could be germs, because there are always more germs than anything else. Everyone gets a walk-on part in that one. Germs multiplying in a corner.

Heather: That brings up a really interesting point. These activities weren't designed to meet your individual needs. If you and I had sat down and you had said to me "Here's what I have to teach - ABCDE", we could have maybe come up with something unique for your situation. Formula Making wouldn't suit Michael. In the activities I tried to use those that had broad applications and therefore one of the failures I see in it is that I couldn't be specific. I couldn't tailor things for people with disabilities or people in health or community services. I had to make it broad and say, "Here's a grab bag, take what you think is useful". At any time if you want to talk through the specifics, I am happy to do that because I think there are exciting possibilities for each one of you. But they are individual. You are discovering that anyway, but if you want help I am happy to do that.

Harriet: So has this been helpful for you Heather?

Heather: Yes it has. Do you think we have covered just about everything we want to cover? Has everyone said everything they want to say?

Michael: Can you rewrite the activities and supply more detail?

Heather: I'll have a go at it. I'll try and do it for you. Yes, it is just time. I will try because I want it to be useful for you. I can't promise it next week, but I will sit down

and have a go at it for you because I know what you're trying to do. I think I understand what you want.

Harriet: I think that would be most valuable because I think that seeing it in print will open up a whole lot more techniques that: (a) we've forgotten; and (b) we hadn't seen the possibilities of.

Heather: Are there any that you can think of right now that you would like to talk through?

Michael: No, because as I said, some of them are a blur. Those I have played with, I'm able to work with again. Others are a blur. It's more of a case of how to prepare them.

Heather: I suppose I erred on the side of cautiousness because I didn't want to be too prescriptive and I wanted the ideas to be broad enough that you could take them and use them in any way that you wanted to. I know that isn't what you are talking about now.

Michael: It is just that I need detail about the drama techniques to help me introduce them.

Heather: Do you want all the learning objectives?

Michael: The drama techniques and what they could achieve.

Heather: It is just expanding on what you have already got. Particularly in the games area.

Michael: Only in the games area, the rest of the stuff is fine.

Harriet: I think it would help me if you were able to expand it into the techniques area too. My notes aren't as flash as Michael's obviously. For example, that wonderful exercise we did with the music. I have a wonderful vision of Les being a seagull.

Heather: Several of them being seagulls.

Harriet: A squadron of seagulls. Some of them more regimented than others I imagine. Waves and palm trees and all sorts of things. I can't actually remember the process by which we got from relaxing on the floor listening to music to developing that image. I remember we all moved around till we found groups that seemed right for us. I can remember roughly how we did it, but I'd like to have more detail about that kind of thing.

Heather: OK.

Jenny: Bev wanted the name of the piece of music.

Michael: There's heaps of tapes around if you like that stuff. You just ask for environmental music.

Jenny: One of the topics I'll be looking at is putting children to sleep. I wondered if I could somehow use similar music because I think environmental music is a nice way to relax the children.

Heather: Except you'll probably find all your class asleep.

Michael: If you want to use music and not put people to sleep, use it a lot.

Harriet: We had a fellow coming and talking to us about accelerated learning and I was very offended because the way he talked about Baroque music made it sound like a

commodity instead of music. Baroque music isn't a commodity to be used like that. What you have got to do is find something within that genre that suits you.

Jenny: That's exactly what I thought. My problem is that I know nothing about music and the students do music as part of the curriculum. Thus there will be people that do music and also I need to make sure that I don't offend the lecturer who teaches music by saying this is a good relaxing music, when he might say having background music is not the way to go. People tune out. This is something that I have to be cautious of.

Heather: What was interesting in the music exercise that we did was the formation of the groups and how people had some very different, and some very similar feelings about the music.

Jenny: I found that quite amazing because the other two people that I was with had exactly the same thoughts as I did. I couldn't believe that.

Heather: I'm still not sure why that group of men ended up together. Whether it was because their ideas were the same, or because it was easier.

Jenny: Because Harriet told them. She said "You belong here. I don't".

Heather: No, she only did that with one person.

Harriet: I said "I think there's a group down there you might belong to".

Heather: Any other things people want to say?

Jenny: The only other thing that is concerning me is the use of space. I use a room that is used by lots of other people. I don't imagine that I am going to have much clutter-free space and that is worrying me as well.

Michael: One of the techniques I use for trying to create space is instead of actually having people in a traditional position move everything outward, literally over in the back.

Jenny: I'm at the moment in a classroom where we've got the home corner and things like that. What I'm hoping I'll do is somehow get rid of all of those things.

Heather: There's no other space you can use?

Jenny: No. The space is already allocated.

Heather: You can use a classroom space. A lot of the drama we talked about was drama that could be done in fairly small areas. For some of the games you do need a little bit of space.

Jenny: What I want to do with the warm-up game is to have something that is a bit energetic because of the time of day that I am teaching in. That's going to mean for me to be in the classroom quite a lot beforehand to get rid of as much furniture out of the classroom as I can and then putting it back. That's putting extra constraints on my time.

Michael: What have you done so far?

Heather: Heaps. This is only the start of it. The two sessions I observed yesterday were really interesting. Things I didn't think would work, or I wasn't sure of are working. I haven't heard a lot of negatives. There have obviously been the criticisms

and the constraints, but mostly it seems to have been a fairly positive experience up to this point. I am excited by what is possible so far. As we get deeper into it there will probably be more problems, I imagine. I am interested in what people have actually chosen to do as well. A lot of people who I have spoken to and seen have chosen the "Forum Theatre" and the "Writing in Role".

Jenny: So that can actually be formed into tables. Once you actually get all that feedback, you can collate that X numbers did that activity and X number did that and so on. It will be interesting then to see what sort of major activities that people have used and what warm-ups they have chosen.

Heather: That will be interesting, but the other thing is how people have used it. There's three parts: What they've used; why they've used it; and how they've actually adapted it to suit their situation. Those three things are interesting for me. I feel excited, yesterday sitting with Deborah, so much came out of that session. Last night with Harriet as well it was great to see the learning happening. The drama seemed to be effective. I'm enjoying it, but my concern is how to bring it all together at the end. At the moment I am at the stage of being really interested in it all.

Jenny: It is almost like... the mother giving birth.

Heather: Well, er...it is more than the birth. It is letting your children go and seeing what happens.

Jenny: Apparently Deborah had a negative experience, but it turned out in some ways quite good.

Heather: She had a real male, female conflict that became really aggressive. I'm fascinated by all of your experiences. The two things for me to decide are (1) how to

write it up and analyse it and (2) how to let you all share in on it as well. This is sharing, but then to share in the bigger group is really important too.

APPENDIX 4
AN EXAMPLE OF A TRAINER'S JOURNAL

All trainers wrote journals describing the implementation of educational drama in their particular workplace context. This journal was written by Deb during the trialling phase and was submitted on disc. It appears as she presented it and has not been edited or altered in any way.

Drama Journal Deb
30 August 1994 - 12 November 1994

Introduction
These journal entries reflect upon my experiences using Reflective Drama (RD) in entry level vocational training at TAFE (Adelaide and Noarlunga, SA) and with DEET funded labour market training contracts with private training providers.

The purpose of the journal is to give a moving picture of instances when RD has been used in my teaching practice. Each entry is chronologically ordered, so that we see not only a scope of practices, but increasing confidence in using RD.

Each journal entry answers the following questions in sequence -

Group history
Methodology: content and process
What happened
How I felt
How I'd do it next time

25 July 1994. Customer Service, Hospitality Traineeship 32

Group history
Trainees from a variety of hotels around Adelaide. Four have been together 5 weeks; another 4 joined last week, and today one other joined the group.

Methodology: content and process
I used 2 RD processes. Firstly I used simple non threatening warm-ups: group to join in groups according to month of birth, number of siblings.

Secondly, following an introduction to the importance of recognising the different needs of customers we practiced skills in welcoming, farewelling and communicating with customers who were in set roles to reflect romance, business deals, "voucher users" who couldn't afford the restaurant normally, vegan and other special situations. Pairs went to a table and alternated the role pay. After each we discussed the special needs of the situation. This worked well. The trainees were cooperative and contributed to the questions of what feelings / perceptions were relevant here. This had been a planned activity.

Later (I had all day with the same group), I had planned to lecture on the relationship between attitude, thoughts, emotions and behaviour, especially in the customer service relationship. It was after lunch and the group asked for more games. However, the group seemed restless and unable to listen and discuss the conceptual relationship. One male said that no matter how you were feeling, that you could simply cover by behaving professionally, while one female said that your underlying attitude always shone through, and that you just had to make the most of a days work and change your attitude by a sort of self talk.

Methodology and what happened
I decided to trial an Irish Parliament. It got way out of hand, the 4 girls against the 4 boys. The boys became aggressive and sexist, and the girls ended up in a huddled defensive position. I had to stop the debate as it was becoming too personal and destructive. One of the boys had assumed the role of ring master and he became quite aggressive towards me when I tried to stop it. For the first time in my teaching life I found myself ordering him to sit back in his place, he had decided to take over the class.

How I felt
There were a lot of residual problems which I felt had arisen and needed to be dealt with. The mood of the group was quite angry to frustrated. The content of the debate had become futile with static conflict. To defuse the situation I had to remind the group of what adult learning was about, and I asked them to reflect upon what they had experienced and learnt during the debate.

I felt that they were unable to see the learning. Some trainees however were amazed by the energies and when I asked them to freeze, they saw that the male and female poses were that of aggressor and defender. The girls, and one the boys certainly got some deep learning from this, but it was not the sort of objectives that I had in mind.

My image from this last exercise was one of violence against women. An image which this group were unable to comprehend, just as they were unable to comprehend the original distinction between attitudes, emotions, thoughts and behaviour. The debriefing and reflective processes couldn't occur because of built up animosity.

My other concern was that this group also accused me indirectly of not knowing how to describe these differences effectively when I was the expert. They initially accused me also of playing games for no set purpose. After the first successful role play scenarios,

they were convinced that the game playing had enabled them to look more deeply at customer service. It was successful and I would use it again in much the same way. This last experience was pretty awful, and I'm not sure that one of the girls, and the boy who tried to take over was not emotionally wounded.

The girls spokesperson was attacked at quite a personal level, and even though I did discuss this with the group, it didn't feel satisfactorily resolved to me.

The boy who refused to sit down when asked came to me during the break saying he knew all about attitudes, emotions etc. as he had had to watch his parents break up, and he'd had an awful life. My instinct was that he was desperately in need of counselling, but it didn't seem the time or the place to suggest this as there were others in the room and my immediate concern was to try to empathise to return some of his self esteem so we could go on.

How I'd do it next time

Next time I would only use the Irish Parliament with a group who would be more mature and responsible, and who needed urging along in the debate. I would also only do it with simple arguments which were less dependent on semantics. I would ensure that the division of gender was equal on both teams, and I would be reticent to use the technique with young immature aggressive males.

Thursday, 29 July

Retail Training Australia, Interview Skills
Adelaide West DEET, last session

Group history
This groups of 10 unemployed people aged from 16 to 50 (included reformed junkies, Vietnamese, Italian) are long term unemployed. The objective of the course was to develop skills for employment in retail stores. They had been together for 6 weeks, full time, and had always worked well with each other, they demonstrated a great deal of support and tolerance for each other. They still seemed to think reactively rather than proactively to their role in job search. In job search I have three, one-day sessions in their program. I had found them a cooperative group in the past two sessions I'd had with them.

Methodology: content and process
We started out by playing groupings according to birthday, pets, number of siblings, and eye colour. We then moved on to Bernies Ball. They didn't want to stop and improvised a version of their own where they tried to swap movements as quickly as possible. They clearly had a high energy level so we moved on to the game using two aggressive rows which peel off - "West Side Story". We then discussed the feelings this all evoked. They were at first unable to disclose these feelings, but gradually they started to disclose and were at ease with the process. We returned to our seats and I handed out notes on interview preparation and techniques. Members of the group were very active in contributing their own experiences in relationship to the reading. I have used these same handouts many times before, but never had such active reading of them before.

I then explained about "teacher in role": detailing the process and the objectives and the time frame I anticipated it may take. By now we only had 1 hour and 10 minutes to lunch, so I needed to check out with the group that no-one had plans to leave or meet friends, as I was conscious that we may need more time, and a flexible commitment. The group obviously enjoyed this degree of adult responsibility and responded very cooperatively. By now I was experiencing a rare moment in teaching, I felt that we were all very much together as a group, and that everyone was keen to learn, especially me.

In the teacher in role situation I randomly formed group 1 and 2 where 1 were members of a jobclub being instructed how to perform well in an interview and group 2 were managers of a new department store which was extending to Adelaide from Melbourne and Sydney. Group 2 were told of the sort of qualities we should look out for in interviewing sales assistants applicants.

What happened
During the role play directives, the alternate group were extremely interested and took notes of their own volition. This behaviour was very rare for this type of group, and fired me on to a pretty good performance. Everyone partook in the process well. At the point where both parties went off to conduct the interview I stayed well out of reach and scribbled enthusiastically on my papers while listening intently around the room. I found my heightened senses were able to check in aurally into each pairs role play and I discovered that these people were taking this far more seriously than any of the role plays I have conducted in the past 7 years.

The only person who had a problem was the Vietnamese girl who had never experienced an interview and who was extremely unsure of herself. She got through life by smiling sweetly. Her partner was very patient and encouraging.

I decided in the debriefing in role to talk to the job club people first to give her the opportunity to speak about her shyness in a supportive environment. It worked, she quickly identified her problem and asked her peers for support and advise, which was highly appropriate and left her very much in charge, indeed I felt it built up her self esteem. In the debriefing of the interviewers, they were very understanding and used very gentle constructive criticism.

When I stepped out of role back into being the trainer I didn't need to ask how they felt. They were so attuned to their feelings and enjoyed the learning so much they thanked me for the experience. One person saying they had been in jobclubs and done other courses but this time they really understood how it felt to be an employer. One girl who had played the interviewer wanted to go on and reverse roles. I wasn't sure this would work but asked the others in the group. They responded that they felt they had learnt all they could as we went into this topic so deeply that they were exhausted. I suggested after lunch we could review it again if the one girl really wanted the practice, or that I could role play with her. After lunch they all wanted to move on, so we did.

How I felt
I felt so excited that it had worked so well. I think that taking the students through a progression of warm ups, very carefully this time, really helped me to keep in touch with the group. I have learnt a lot since the awful experience with the hospitality class earlier in the week. This time I read my group well, I felt very close to them and picked up every small comment along the way and I considered carefully the vulnerability of the group, and I think I had built in escapes clauses in my mind if I sensed that they were not going to learn positively. As it turned out, this was one of the high points of my teaching experiences. Rarely do students thank me.

The next day (30 July, 1994) I had the first of the three Job Search sessions with another DEET group. Although I did not directly use any drama techniques I had picked up and used some drama skills in a more conventional context. For example, the youngest girl in the group, said she was sick of sitting at her desk. (I used a U-shaped format). In response I got the group up for warm-ups and then we formed a circle in the front of the room, sat down with me on the floor and I continued the class in a new setting. It worked well and maintained interest. I even surprised myself and put a lot more action and comedy into my usual presentation. At the end of this day, the group again thanked me.

Overall I feel that using even snippets of Drama, or the more contrived Reflective Drama has enriched my practice and enlivened my confidence in the role of being a presenter as well as a facilitator. The learning has been way more alive for all of us.

How I'd do it next time
I like this recipe the way it is.

5 August: Interview skills; Carclew
DEET "Music Retail"

Group history
This group was of unemployed musicians who were training to enter the music retail arena. They were at classes at Carclew, Youth Arts Centre, a renovated mansion in North Adelaide. The group and their training environment were very free spirited. They had complained about my last class: Writing Letters of Application as being too controlling and boring. This time I used the methods of the last journal entry to teach Interview Techniques. As the group were anxious to get back to rehearsing as a band, I had to battle with quite a different agenda in the mind of the learners.

What happened
I started out by forming a group learning contract which enabled them to commit a time frame to both our purposes. Then I conducted the Teacher in Role session without warm ups. It worked well, and the learners agreed that they benefitted and enjoyed the process.

How I felt
On this occasion the only problem was that group members and other trainers kept entering the room. This was difficult when I was in role, but I persevered, thus demonstrating to participants and visitors that this was to be taken seriously. The other problem was the room set up was in a board room. It was cramped for the one-on- one role play part.

How I'd do it next time
I'd have used RD earlier with this group had I known they would respond so well. Next time I use this technique I'll plan better accommodation, and maybe even a note on the door to restrict interruptions.

30 August. Customer Service and Sales ;
Retail Traineeship:
Objective: Service Quality: explore relationship of customers and sales persons; doing it right the first time.

Group history
This group have been together for 5 months. There are only 9 in the group. They have a lot of energy, and often get involved sparring against each other, especially the girls arguing against the boys.

Methodology: content and process
Warm ups: "All change"- one chair too short and "3 chairs" (a version of 5 chairs) was used.

To explore customer relationships I decided to use a focus on a specific feeling: tension, between sales personnel and customers.

We started by discussing in pairs stories from our experience which produced such tension in retailing situation.

Next each pair created a short role play incorporating these experiences. After these we reflected and shared stories.

Then two pairs got together, playing out the tension in front of the other group. The observers and players reflected again on what were the causes, feelings of the roleplay: asking who, what, when, where and why questions. The pairs then were asked to play the scene without tension. We got together as a large group then, and analysed what changes were made. I compiled a list of factors on the board.

After a break we went into Forum Theatre mode. One group of 4 and the other of 5 were instructed to create a more involved display of tension. Each team was to play out the scene which ended in a disastrous climax, and to repeat the performance a second time when the opposite team was to try to stop the disaster from happening. I did not (remember to) ask the group to make this into 4 scenes; but it still worked. In the replay the opposite team members were able to call "freeze" and step in and take the place of any one of the players, with the intention of turning the ending into a good result.

What happened
The group loved this activity and wanted to go on doing it again. It worked very well, though we were coming close to the 3 hour session limit after so much activity, and I was getting a bit anxious about the reflective part of the learning. Again I asked what they had to do to get the service right. The students came up with some very strong ideas, which were usually the sort of factors which are preached to the students. I felt very positive that the training had worked. The group members had been involved in a higher level of learning by being involved in problem based learning. They clearly had demonstrated a high level of competency in these objectives.

How I felt
Fortunately, Heather was with us and her assistance overcame some uncertainties I had with using this technique. I would like to use the technique again soon to get it perfect. My class were very cooperative and attentive throughout the process, partly because they wanted to support me as they felt Heather was assessing me in some way. I felt very positive about the process, which for me was an experiment performed in the safety of Heathers expertise as a possible rescuer.

Throughout the Forum theatre I was concerned with time management, and I felt disappointed that the reflection was shallow and disjointed as the students were in a rush to go home.

How I'd do it next time
Next time I will ensure that we have more time, and clearly explain the objective of the teams in the Forum Theatre process.

September 23 -30 : The Job Interview. Salisbury Jobtrain

Group history

This group included some very long-term unemployed. They originated from an area of high unemployment, and carry with them many negative attitudes towards work. I've been allocated 7 rather than the usual 3 classes in Job Search. In this group the men are dominant and demonstrate a good natured jovial attitude to the course. The women are less reliable, and follow the male lead consistently, but they seem to be more hopeful of getting work. Class ages are from 17-30, including one graduate, three with literacy deficits and two NESB.

Methodology: content and process

Once again I used the 'Teacher in Role' with the same objectives as described for the Adelaide West group.

The process was successful. When we met again a week later I proposed to repeat the performance and allow those who have not had the opportunity to be interviewed to reverse roles. I gave the group two alternatives:
1. Repeat the same procedure as last week OR
2. Practice the job interview whilst being videoed, so that we can together evaluate your performance.

As this group had enjoyed making videos the day before, they chose videoing the role play. They worked in small independent groups of three: one camera, one interviewee and one interviewer.

As it so happened, on this day my notes had been "borrowed" without my permission, so I had no notes to go by, and therefore I did not remind students of their learning from before. They told me that they knew all about interviews from what we did the previous week (ie.: "the Teacher in Role"). So I allowed them to go ahead and practice the interview role plays with very little direction. It was a small class, so it was manageable with only the two cameras in two rooms. I left them to it. The videos they produced varied enormously.

Since I had seen the group, they had spent the day with two contract trainers: one from toastmasters (who I'll call John and another ex Big W manager, who we'll call Joe). The students told me that John was very interesting and that he had demonstrated the importance of using your resume in the job interview as a sales person would use a sales brochure: to show the employer through the resume, highlighting your good points. I noticed that ALL students did this very well in the videos. They also employed, and discussed while viewing the video the points I had mentioned the week before: good eye contact, being aware of body language, showing enthusiasm, friendliness, talking about the outcome you would give the business etc. I became very interested in the learning that the students displayed as we viewed the videos which they had made without any direction from me. What I perceived was that they had adopted the sort of learning we talked about a week ago as a sort of old knowledge.

For the videoed interviews I asked each student to interview the person on their left. The interviewee only had to tell the interviewer which employer they would apply to, for example: Virgin Megastore. Given that information, the interviewer had to prepare the questions to be asked. The week earlier I had instructed the interviewers in role that they must ask questions which reflected the desired qualities for the job. I told them that the questions should be carefully constructed.

What happened

Since that time John had come in and given them a nicely presented list of questions which they should be prepared for in any interview. Joe had backed this up by saying that when he was a manager he would always interview to try to "trip up the applicant". Two

students chose to get out the list of questions that these other guest lecturers had given them. What I found was interesting was the way in which they weighed these up against the information I had given them in the teacher in role. They were trying to decide whether the new material given - ie. the tricky questions were more likely than the method I described to them when they were branch managers in role the week earlier. They were weighing these decisions up as one would weigh up something which is known against something new; rather than simply weighing up three sources of new information. Had the three guest lecturers all given the information in the same way: ie. in the form of a lecture, I suspect that they would say things like: Deborah said "A", John said "B" and Joe said "C", which will I chose to believe? But they didn't do this- their process was more like we know "A", but John said "B" and Joe said "C".

How I felt

I felt this very strongly. For example Darren, when asked to prepare a list of questions for the person next to him simply produced the list of tricky questions and ticked off the ones he wanted to ask the interviewee. I looked at this as a sort of laziness. Our conversation went something like this:

Deb: "Why do you think they will be suitable?"
Darren: "Because John said to expect these".
Deb: "I wish interviews were that predictable. How will this help you to decide if Danielle is the right person for the job?
Darren: "Because I'll see if she can handle a challenge"

I left it at that, not knowing what employer he was to play.

In the video we saw that Danielle, an unconfident 17 y.o. with personal problems crumble in response to the tricky interview questions. She was applying for a job at the Body Shop, because she believed in their environmental politics. She was prepared to talk about her believes, but didn't get an opportunity.

After watching this video the interchange went like this:
Deb: How did those questions fit the situation?
Darren: Awful, I had no idea until I watched the video how Danielle was being crushed?
Deb: (to class) Have any of you experienced an interview as aggressive as that one?
Class: No. John, who gave us those questions was a very successful businessman, until he went bankrupt, he'd been a millionaire, he was very impressive.
Deb: What sort of business did he manage?
Darren: A finance company
Deb: These would be very good questions for a financial company- it's cut- throat in that industry. Danielle what did you expect you'd be asked?
Danielle: You know , the sort of things they are supposed to ask- questions which relate directly to the outcomes of the job in a retail chain.
(Here Danielle has assumed as absolute truth the learning from the Drama- she had no idea when we entered this subject area. Additionally, there is no absolute truth in interviewing.)
Darren: I see now how important it is that employers ask relevant questions to the job. We were right in what we did last week. This stuff we've been told by John and Joe is useless.

Deb: Not at all. This has been very useful- all of it. You see I've been trained as a union rep on interview panels, so my style of teaching interviews will assume that the interviewer is out to help you. Whereas John and Joe have told you something else. Any one of us could be the person who in real life is the person who has the job you want to win. You are very lucky to have heard so many different ways to interview, out there there are thousands of different interviewer all with their own ideas. They are as different as you are from one another. Its a good idea to be prepared for the tough interviewer, so

use those awful questions to rehearse before the interview, but you may never have to use them.
Darren: We know that the employer does want us to be at ease (Something we talked about in the Reflective Drama. Role is again used here as assumed knowledge) and so I guess what John and Joe said was more the exception than the rule.

From this dialogue, which is not exact, but indicates the sort of things that were said, I noted that even when I disclosed that my opinions were as biased as the other lecturers, my teaching was still regarded as the gospel being tested against opposing views. I assume this is because my initial teaching of this subject was in Drama, while the others taught in a lecture format, and so were seen as owning and giving the information.

Discussion:
Ethics and the use of Drama
Drama may therefore be partly indoctrinating. The learners swallowed all that I had said, but were willing to question only the other informants authority. This may also be because I am perceived as the expert on the subject; or it may be that they did not want to openly challenge me. I don't think this group were being tactful or diplomatic, wanting to give me the idea that they fully accepted my opinions.

So if the learner accepts the learning so deeply, so as not to question it, I have some moral questions of the process.
When should a learner learn without question? Is it ever appropriate for learners to blindly believe what they are being told?

Firstly, before going into the ethics, it is important to prove my hypothesis: That deep learning is not questioned by the learner in the same way as more direct information giving teaching strategies.

I feel that this needs further investigation. From the history of Drama and its uses, it fits with my world view and life assumptions that this technique evolved and developed in a society which has enormous power struggles to deal with. In South America, the capitalist dominance of those who own the means of production has undoubtedly created social inequities and a huge powerless underclass. Boal has used drama to encourage critical thinking about the powerlessness, by using a tool which in itself has not been questioned. The educational dramatist needs to question whether the means justifies the ends, when the learner assumes learning as absolute truth.

For me, I guess the learning here is that it is imperative that the learner is told what they are going to learn before they learn it. I can imagine in my classes that this will not be detrimental to the learner- ie. that there will be no controversy. I wonder whether any teacher is aware that what they teach may not be the truth- would I still teach it.

For me, I can say to my class: Today we are going to learn about how to deal with difficult customers. I can develop dramas to practice skills for this, but even in this exercise there are a number of underlying assumptions which I do not uncover. e.g. the customer's ego and perceptions are more important than the servers; the server must believe that being a puppet to the customer is good for their self perception; the business needs to maintain customers more than you need to maintain your dignity; ignore who you are and what you are feeling; do not express your feelings, they are not as important as making a sale. Of course I can justify each one of these assumptions, but we can see that these assumptions are made every time I ask my students to role play "better" customer relations. They are the underlying attitudes which are important for good customer service. I don't know if they are important for our own self worth or self esteem. It's as though somewhere under all the questioning there must be a solid foundation, something we can build upon, something which we say is a safe assumption for ourselves.

I am asking myself: Did Hitler believe that his underlying assumptions didn't deserve questioning, that they formed the safe foundation on which to "educate" the masses? The argument follows as to whether the educator is a sound judge of where to start the assumptions and where to start the questioning?

27 September: Customer Service;
Hospitality Traineeship 30 D

Group history
This is a new group of hospitality trainees. They have been together for 2 weeks. Today was the first class in Customer Service and Sales. The learning objective which directly applies to the Reflective Drama usage is to do with understanding the importance of first and last impressions in dealing with customers.

Shirly Chappel, lecturer in Strategies for Adult Learning was present to assess my teaching effectiveness throughout this session.

Methodology: content and process
There are six trainees, so I divided them into two teams for a Forum Theatre. They are given 15 minutes to prepare a three part role play showing a restaurant scene which goes wrong when the customers enter the restaurant, during the meal service and at the point of leaving. The group were new to me, and were compliant.

We started out by "Pass the clap" and then by "Ball through and change". These were not educational drama games but they seemed to enjoy these quick games. The groups were then instructed in what to do, and separated into two rooms to prepare.

What happened
After 10 minutes they were ready to start. They performed well, and achieved the learning. During the Role play I had a piece of butcher's paper with 3 columns for strategies which were 'to turn the customer away'; 'tried to maintain good customer relations but which were not working well', and 'those that did successfully maintain good customer relations'.

For example when the replacement waiter ("batting" for the team who were to turn the situation into a positive one) said, "I'm sorry, we are really very busy tonight because we have staff off sick", it didn't solve the customers problem and so I put it in the middle column, whereas when the waiter said: "I don't care" it went in the negative column, and when another said: "I'll go and fix that up right away " it went into the column of strategies which work.

How I felt
This twist to Forum Theatre was unknown to the students during the performance. It was when we came to the debriefing that I revealed this information. I made a mistake in having already decided on the effectiveness of these statements. What happened was that I controlled the debriefing with this, so that when I asked: How did you feel? What do you think?, etc. I had already proposed a right and wrong response unwittingly, by having judged the game.

How I'd do it next time
In retrospect, or should I say next time I should keep the evaluation to myself, but still do it so that I can ask: what happened when the waiter said:"-------". I could get the group to divide the examples into ineffective, partly effective and highly effective columns as an exercise on the board or on paper. Or I could get observers to run this discussion. I don't think that getting the observers to be the only judge will work, unless the participants have been given the opportunity to describe their learning first.

It was Shirly's feedback which questioned this debriefing method, and I am grateful for her comments.

As this was the first session with this group, I felt that the process was successful overall, and would lead them to anticipate that I will use drama in future classes; and I hope that they feel this will be a pleasant experience for them. I feel that the group did reflect

sufficiently to understand what had been learnt, that it was not just an idle game and that this was a good way to learn the subject.

October 6 - Job Search;
Warehouse training at Transport and Storage Training

Group history
This organisation trains for fork lift driver licences. Courses are run in various transport, removal and storage; in this case for long term unemployed. My class had been together for 5 weeks. I only had 7, which faded to 5 after lunch. The members were all men, with little education who had worked as labourers up until now, had no motivation to seek work, hated the government for obliging them to retrain, were aggressive towards one another and spent most of their time avoiding any responsibility it would seem. The group had been taught in conventional training methods, using standard classroom set-up and techniques. They commented that I had set up the room so they could all see each other - this was unusual.

I had only one day with the group, I had been contracted to cover: Cold Calling for a job and Human Resource Management. I was given no set objectives. I quickly assessed that written handouts were a waste of time and so we spent the first hour discussing what had gone wrong as far as their ability to find work was concerned. I realised that I was from a very different world from them, but decided that perhaps Reflective Drama could work here. I also decided that these men were not going to play games.

Methodology: content and process
After lunch I explained that we should do some skills practice and that they should go and have a smoke or whatever they needed to be able to give me the next hour and a half of their time. I adapted the "Teacher in Role" strategy.

They were reluctant and said it was all bullshit, but I convinced them that others had enjoyed this and that it had to be better than being given handouts or notes on the board. By this stage I had developed enough rapport to get their cooperation. I instructed them in the teacher in role situation. I played the state Personnel Manager of Peters, instructing the warehouse managers in South Australia on how to treat unemployed people who came along looking for a job. I told them I knew that it was a nuisance when people came in cold calling for work but that they should keep an eye out for those who were keen, able and communicated well. As the Job Club leader, I encouraged the others to go cold calling at big warehouses. I deliberately told the unemployed job club members that they would be welcomed and to be positive. This was something which I had talked about before: that everybody had a different story to tell on cold calling, and that the agenda of the manager would be very different to what you might expect.

What happened
When it came to the skills practice, the class were very poor. They said that they couldn't play this out knowing it was "make believe", I went around the room and coaxed them: Why is it so hard? What would you do if it was real? How could you ensure that when you did try the real thing, that you would feel OK doing it?

I then tied in the debriefing more formally. One member said: "I'd never do that - I was shit scared". All the others agreed. I felt this was a huge breakthrough. At last these men were admitting that they had feelings that got in the way of them achieving what they knew needed to be done. We talked about why this was an important skill for the sort of job they wanted, and how they could set up some practices for themselves to overcome the fear. Some of them were very keen to try this, others had totally given up on the whole game of getting a job, and I didn't have the time (or the skills) to overcome years of self destruction.

How I felt
The group were keen to move on, it was home time. I was pleased that I took the risk of using this drama with them as I felt sure that they had at least come face to face with feelings they had refused to acknowledge were there, feelings which were inhibiting them from getting what they wanted to get.

They all left in good spirits, one student said, "we should of had you ages ago, we've had so much shit on this course, and this is what we needed to know".

In this situation I had achieved something which I had not expected to achieve. When I have had similar groups in the past I have fallen into the common trap many trainers of long-term unemployed fall into - they give up too. This time I think I may have made a bit of a difference, there was some sort of awakening.

How I'd do it next time
Much the same I guess. I don't expect I'll be working with a similar group for a while, it was emotionally exhausting.

Introduction to Tourism,
Noarlunga campus, Onkaparinga Institute of TAFE
Group history
This is a new subject area for me to teach, and one I greatly enjoy. the group are doing a six month prevocational certificate in Tourism. The group include three recent migrants, one highly experienced tourism operator who "needs his piece of paper", a few long-term unemployed and four women re-entering the workforce. They are aged between 17 and 55.

21 October 1994

Methodology: content and process
I wanted to get across to the students the stereotyping which we do of various nationalities and tourist groups. I got the group to participate in the Postcards game, but we restricted it to real places. As predicted the groups became highly adept at quickly portraying each country. I had split the class of 16 into 2 sets of 8, four players for each team playing within their set. All players demonstrated predictable expectations of tourists. We then discussed why this was so. How did we all come to have such similar images for one country, when we knew that every country is highly diverse?

What happened
The group enjoyed the activity and mostly participated fully. Two members of the class were restrained, an ex-army man of about 45 (Graham) and a young woman (Gaynor). Interestingly, these two characters are the same two people who stand out from the group by giving exaggerated opinions during class discussions. I'm curious as to whether group members who don't share the same purpose as the group in general, will always be reticent in reflective drama.

How I felt
Certainly, Postcards got the point across very strongly. It was a worthwhile exercise not only because of the learning which it engendered, but because it broke up the 4 hour lecture.

How I'd do it next time
Much the same as I did, but I would put more formal structures into the reflective activity. Perhaps I should ask each student to write down their own interpretations of the exercise. I suggest this as these students expect to be note takers and are capable of a higher level of analytical thought than many of the student groups I teach.

10 November

Methodology: content and process
The learning outcome I wanted to achieve was to :
Examine the host-guest relationship in a tourism context.

This is the first time I departed from the formulas of Reflective Drama I'd used in the past.

Towards the end of a 3 hour lecture, the class participated in warm up exercises of "Pass the clap" briefly, then the "Rhythm Circle", followed by "West Side Story". After "West Side Story", I asked how the group was feeling. The feelings of threat and power were briefly explored.

I split the class into three group of 4 or 5 students and explained that we were about to explore the host / guest relationship in tourism. At this point I chose one person from each group to leave the room and wait in the nearby cafeteria for me to meet them and instruct them on what they were to do.

The remaining group members were instructed to create a still image of welcoming a guest to their home. They were given 5 minutes to create this image.

I then went to the group in the cafeteria and told them that they are tourist development officers. This is a new position designated by the local tourism development association, in association with the local council. They were given 10 minutes to develop arguments to persuade residents to open up their homes for homestay accommodation, as there had been found to be a unmet demand for such facilities.

Meanwhile I returned to the groups of 3 or 4 to look at their posed images. Each group was asked to show their image. The actors did not want to freeze, but demonstrated the image as a short dynamisation. I asked the group what emotions were evident in the welcoming. We explored the feelings of "welcome" briefly.

Next I said that the welcome guest had overstayed their welcome. They all agreed they knew what that was like, and they put a lot more power into this dynamisation.

While the group was preparing for this I returned to the others and briefly told them that the others were "reliving" past experiences of having guests in their home. I did not elaborate, but I was concerned that the outsiders would feel too isolated if I did not provide a link to the main group.

The main groups all acted out the unwelcome image, and briefly discussed the feelings they had.

I then unleashed the tourism development officers upon the small groups. They all did a brilliant jobs at trying to persuade the residents to host a paying guest. The action was very strong, with full involvement from all parties (Graham, the ex-army officer, and young Gaynor were unable to go into role completely, but the other group members covered their insecurities well).

What happened
The interaction went on longer than I anticipated, and was not resolved for any of the groups when I realised it was lunchtime. I called a halt to the activity, negotiated 10 minutes commitment from the class before we sat down to examine what issues came up for everybody. It was a tremendous list, way more complex than the sorts of issues which the literature on the subject has examined. I debriefed the tourism developers especially in front of the group, as I was concerned that their special role may need

consideration for ongoing group cohesion, but it appeared that they enjoyed the experience immensely.

How I felt
I was amazed that the group had such a wide variety of responses to the host-guest dimension. We uncovered about 30 issues and concerns. One point I wanted to get across was that individuals do have a say in tourism development. We did not discuss this point but I believe that it would have come through.

My feelings were that this was an extremely powerful exercise in responsibilities and deepened the understanding of people who put up barriers to tourism development.

How I'd do it next time
I would use this again and again as the outcomes were so strong.

I asked the group how they enjoyed using this method of learning. Nearly all said they enjoyed it and learnt a lot. The three members of the group were highly enthusiastic were all from non-English speaking backgrounds. My only reservation is that the learning opportunities could be uneven for the group members depending on their role.

Once most of the class had left, I approached Graham. I had heard him say: " I suppose she's got 3 hours to fill, so we may as well play along so she gets paid," and earlier he'd said: "Not even my kids at kindergarten behave like this". Now I was concerned that Graham didn't understand the strategies, so I explained to him that it was a good way for many of the class to learn, and I appreciated that he may find it uncomfortable. I reminded him of the outcomes achieved. His response was that he was old-fashioned and learned best by keeping orderly books and data. He insinuated that the younger members of the group should be able to do the same, and that I shouldn't have to resort to modern techniques to get them to be involved in the lesson. I didn't think there was any point in arguing, but simply stated, well lots of us enjoyed learning this way.

Conclusions.

Some of the key points which I experienced throughout this practice are:

- The depth of emotion involved in educational drama can make the learner vulnerable to personal issues they may not wish to deal with.

- Concentration and involvement can be exhausting for both the student and the facilitator.

- The learning is deeper, stronger and alive.

- Most students revelled in the process, and wanted more; however a few were unable to participate, resisted and devalued the process.

- The two most critical methodological factors were found to be:

1) using warm-ups to assist the learner to become more playful and allow their creativity to flow and
2) having enough time to fully debrief and deal with any unresolved issues which arose for the learners.

Drama is a strategy which is particularly effective in teaching in the affective domain. It has clearly the power to take the student on a journey into new experiences. It allows the student to get inside a concept and explore it. It assists a deeper learning for many.

When the learner accepts the experience as absolute truth, they have learnt well. This was found to be the case (see 23-30 Sept. journal entry) and raised some issues of indoctrination rather than education. What concerned me was that when students were given information by other learning strategies, they identified the source of that information and externalised it. In drama the internalisation of the learning can preclude objective analysis of the information.

Hypnotherapists say that not all people can be, or will be hypnotised. Reflective Drama participation is much the same. If the student is fearful of allowing the process to include them they will resist it. From my experiences it seems that about 7% of students I deal with have great difficulty engaging in the activity. This estimate is taken over a wide range of student backgrounds, but based upon applying RD to conceptual and attitudinal learning. I expect that this has more to do with risk-taking behaviour than the group norms or lesson content. I believe that more research needs to be done to examine student resistance to RD.

The type of subject matter is a critical factor. Each subject discipline has a socially accepted and expected methodology. It is not simply a historical result of past practices, but more likely a complex cultivation of cognitive processes which links subject matter to personality types. At all universities and colleges we appreciate that each discipline cultivates discreet thought patterns and behaviours. Reflective Drama will be alien to many disciplines and personality types.

Reflective Drama in its Social Context

In the last example of using Drama I came across the main reason why it is unlikely to become normal teaching practice. Graham could not see the value in it. He did not allow himself to participate, and saw it as a time wasting activity. Graham is highly respected by the teaching staff as he has great capacity for detailed stylised rote learning; he communicates forcefully and exudes confidence. He demonstrates the dominant characteristics of a patriarchal society and he demonstrates the values which our society respects and entrusts power to. To be truthful, my concerns in justifying the drama techniques are not simply to explain to a student what is happening, but to defend my

actions against the threat of his power. It is not paranoia, but simple reality to anticipate that Graham could state that I am wasting time by playing games to those who have responsibility for the course.

The vulnerability of using experiencial learning techniques for most of us battling to survive an education system nominated by policies of economic rationalism in vocational training is not a paranoia. Most members of my research team felt restricted by similar dilemmas. I didn't expect that in my relatively safe work context I would feel these restrictions.

On one hand I realise the benefits of the deep learning which occurs for many students using RD, but on the other hand there is the fear of being seen to be leaving the expected roles as educators in a competitive market environment.