APPENDIX A
STORY OF A LAND CALLED
HIGHER EDUCATION

The following story was informed by my prior knowledge, within a South African context, of challenges that face first year learner-teachers and is written in the style of an iinstomi (traditional story).

Our story begins, as do many traditional stories in Africa, with a magic chant. In this case, the belief is that stories should not be told during the daytime or the listeners will grow horns on their heads. So, if you are going to read our story in the daylight, you need to say the magic chant below to prevent the horns from growing...

Kwathi ke kaloku ngantsomi (loosely translated as once upon a time)
Chosi ntsomi, ndabazolwimi (tell the story well)
Mpondo Mpondo ungaphumi kum (Horns, horns don’t grow on me)
Uphume phantsi komhlaba (Grow under the ground instead)

Where are we? We are floundering around in the dark. We don’t know the rules of the game. We are told to get onto the boat and to follow the river to a land called Higher Education. And so our journey begins as we are pulled by the currents of excitement, anticipation and expectation. ‘That looks like a signpost…Switch on your flashlight…I can’t see it clearly…What does it say…? This..way..to..a..teaching..degree..Yes, yes,we are going the right way’.

Help us, help us find a space
In this unfamiliar place

A huge, grotesque slimy beast blocks our path. It spews out words and terms that we can’t understand. ‘What do we do….What are the rules of the game..? Can’t we use our languages to drive it away..? Look in the rule book, look in the rule book…It says THE MEDIUM OF INSTRUCTION IN THIS LAND IS ENGLISH. Panicking, we quickly write some English words on a sheet of paper and shove it into one of what appears to be three mouths. The beast snarls and sways then loudly burps a message out of one of its other mouths. LACKS CLARITY AND FLUENCY –try again.

Help us, help us find a space
In this unfamiliar place

We search around frantically for something to guide us. At last a life-line, lots and lots of books and articles in the bottom of the boat. ‘Quickly, let’s write these ideas down… They must save us from the beast…Yes, yes; the experts have the answers…

I’ve got my computer –I’ll find some internet articles…” We try again. The enormous beast gives a long shudder, shakes its body so that our boat rocks precariously in the beast-created storm.
Then black sluggish worms come pouring out of its third mouth. Slowly wriggling their messages - until we are strapped, strait-jacketed and powerless in the bottom of the boat. PLAGIARISM, USE YOUR OWN VOICE, LACKS STRUCTURE, INAPPROPRIATE SOURCES, SUPERFLUOUS, DISCONNECTED INFORMATION, WRITING OFF THE POINT, NO CLEAR AND LOGICAL DEVELOPMENT OF ARGUMENTS.. On and on the worms wriggle making us squirm and squirm and squirm...

Help us, help us find a space
In this unfamiliar place

We begin to sing our thoughts and views, not at all sure of how to get out of this immobilized, defenseless state. Some are voiceless, some are confident, used to the rules of the game-their voices loud and strident and some are tentative- their voices quacking and cracking, but we try again. The worms slowly retreat into the body of the beast.

We sing Onomatotalo
Bayeza Kusasa bayeza

The beast roars thunderously out of all three mouths...YOU MUST USE SOURCES TO SUPPORT YOUR VIEWS. WHO DO YOU THINK YOU ARE IGNORING WRITTEN TEXTS AND CANONS OF LEARNING?

Help us, help us find a space
In this unfamiliar place

Not knowing what to do, we intuitively continue to sing, while simultaneously throwing books, articles, piles of paper and our computers at the beast. Whether this works, or whether the beast simply gets tired of us we will never know. Thank goodness it disappears leaving us confused and relieved. Some are too exhausted to continue the journey; some are too scared and run screaming back down the riverbank hoping never to see this river again. Others, of us, are determined to persevere after what we consider to be a small victory that could take us to the next level of the game.

We appeal to our ancestors
Vumani bo
Siyavuma

Help us, help us find a space
In this unfamiliar place

We continue rapidly down the river, the bright, dazzling lights on the river bank beckon us. Some are from rural villages where no such bright lights shine. We’ll get off, only for a moment, to experience the bright lights, parties, clubbing and bars. Only for a moment...Some of us are disciplined, enjoy ourselves and climb back into the boat, others cannot leave the booze behind and are stranded on the shore as the boat leaves. We enter an estuary where the game becomes easier and we are soothed by the harmonious singing.

At last we are free to express ourselves, playing with the spoken word and we find ourselves asking extremely insightful questions that make us think we are beginning to understand the rules of the game.
Moth-eaten vultures swoop overhead crying ‘Will this be for the exams...? Will you get notes on this...? the centrality of writing, the centrality of writing...you’re kidding yourselves if you think you can link these oral activities of yours to the written word’

Help us, help us find a space
In this unfamiliar place

Some have anchors tied to their legs; they are pulled out of the boat and paddle to keep their heads above the water. ‘Keep our place in the boat, keep our place in the boat they plea. I am on the water treadmill of work and study, work and study to support my family –while my child is not coping at school and I’m too far, far away to help him,...I am on the water treadmill of responsibility- as the eldest daughter of eight siblings with my mother in hospital, I tread weary in the water –endless hospital visits and weekly trips to my rural home to help my siblings who are without their mother, while trying to get in the boat to read for a degree. I am on the treadmill of HIV/Aids – I proudly keep my head above the water but my health is deteriorating daily. I am home-sick for my family and friends in my far away village. I am the only one in my family who has ever been on this journey-my family thinks it’s a waste of time and they pressurize me to find a job to support them. I am... I am... I am...

Help us, help us find a space
In this unfamiliar place

We, who are safely in the boat, reach out and try to push their heads under the water so that they will go away. ‘Keep your personal lives and problems out of the boat- we will not let you destroy our group work. The boat is full, there is too much noise, too many distractions, and not enough light –how do we keep afloat?’ As we leave the estuary, our entrance to a wider river, and level 2 of the game, is blocked by a gigantic examination boulder. Word bullets fly from nowhere, they ricochet off us and into the boulder-ph-eeeeeee-w, STUDY SKILLS, ph-eeeeeee-w, DEEP, NOT SURFACE LEARNING, ph-eeeeeee-w, MIND MAPS, ph-eeeeeee-w,

SUMMARISING, ph-eeeeeee-w, KEY POINTS AND MAIN IDEAS, ph-eeeeeee-w, STUDY SKILLS, ph-eeeeeee-w, SKIMMING AND SCANNING, ph-eeeeeee-w, MNEMONICS, ph-eeeeeee-w, ph-eeeeeee-w, ph-eeeeeee-w, ph-eeeeeee-w….. Psychologists, Educationalist, Academic Support Staff appear miraculously and try to plug the holes in the boat made by the bullet words. How do we study, how do we study? Give us a magic formula we insist. Heads shake sadly, we are greeted by silence.

Help us, help us find a space
In this unfamiliar place

Will we survive and reach this foreign land...that is another story.
The information that I collect from this questionnaire is for research purposes only. To ensure confidentiality, you are not required to give your name. The term oral art forms will be defined in class before you complete this form.

**APPENDIX B**

**QUESTIONNAIRE FOR LEARNER-TEACHERS**

<table>
<thead>
<tr>
<th>Year of study</th>
<th>First home language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>Never</td>
</tr>
<tr>
<td>Seldom</td>
<td>Seldom</td>
</tr>
<tr>
<td>Sometimes</td>
<td>Sometimes</td>
</tr>
<tr>
<td>Regularly</td>
<td>Regularly</td>
</tr>
</tbody>
</table>

1. Have you had previous experience of different worldviews and cultural beliefs, traditions and practices?
2. Do you easily make friends with people of different cultures, backgrounds, nationalities and beliefs?
3. Did you see a child's experience at home that brought you to your culture?
4. Did you see a child's experience at home that brought you to cultural diversity?
5. Do you experience oral forms that belong to your culture?
6. Do you experience oral forms that belong to other cultures?
7. Does your form give your culture any other cultural voice?
8. Does your form bring your culture to your oral culture?
9. Does your form experience oral forms that belong to your culture?
10. Have you had previous experience of different worldviews and cultural beliefs, traditions and practices?
11. Have you had previous experience of different worldviews and cultural beliefs, traditions and practices?
12. Do you find reading and understanding academic works difficult?
13. Do you find reading and understanding academic works difficult?
14. Are you able to use information in class readings to support your opinions and arguments?
15. Are you able to link theory with your own opinions, thoughts or experiences?
SECTION B

1. Briefly describe yourself in terms of your own cultural identity (You could include where you/your parents were born, your nationality, what culture/s do you see yourself as belonging to and how would you describe this culture/s, what you value, family background etc)

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________________________________________________________________________

2. What do you understand by oral art forms and what have been some of your experiences of these forms? (Within your own ‘culture’ and any from ‘cultures’ other than your own)?

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________________________________________________________________________
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________________________________________________________________________
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________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Page | 321
3. How was an understanding of diverse oral art forms developed during your school life?

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

4. What challenges could there be when interaction takes place between people of different beliefs, values, worldviews or backgrounds? How can these challenges be overcome?

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

SECTION C

On the next two pages are two figures with different ideas about what oral art forms should be focused on. Please fill in what you think each figure would say.
I think we should be exposed to as many different oral art forms from different cultures, countries and traditions as possible because...
I think it is important to focus only on our own oral art forms

I am extremely closed minded, thus I believe only our own oral art forms should be explored. It’s what we know and are comfortable with. It’s easier as we don’t know anything about other people’s cultures. It helps you to understand who you are and where you have come from and enables us to develop a clear and deeper understanding of our own culture, country, history and background. It will give us a sense of identity a way of comparison and an understanding of ourselves. Events that have effected cultural identity. I don’t agree, We would never experience anything different. To establish a consistent set of art forms for future generations, that can be passed down for generations to come. It promotes a loyalty and awareness of one’s own culture. It is significant to us. We therefore understand them and what they are meant to represent. Tried and true. That is what we are exposed to most regularly. It would be silly to focus on others. It is good to ensure that our traditions do not die out. I need to have respect and loyalty for my family background and culture. I am embracing who I am as well as my values and beliefs.
APPENDIX C
QUESTIONS FOR INTERVIEWS

After the first cycle
The intention is to reflect in order to plan for the next cycle

1. What do you think you have learned from participating in this process?
2. What has been the most beneficial part of the action research process so far? Why?
3. What has been the least beneficial part of the action research process so far? Why?
4. Has the process helped you to develop your knowledge and understanding of drama concepts, theories and principles? If so, how? If not, what do you think would help you to develop your theoretical knowledge of drama?
5. Has the process helped you to develop a greater intercultural understanding? If so, how? If not, what do you think would help you to support intercultural understanding?
6. How do you feel about your participation in oral art forms?
7. How do you feel about the use of educational drama in the primary classroom?
8. What do you think would be useful to focus on in the next sessions to continue to develop drama pedagogy and intercultural understanding?
9. What strategies, or ways, could you suggest to promote more active participation in the process?
10. What difficulties, or challenges, have you experienced, during this process?
11. How could you be assisted to overcome these difficulties and meet these challenges?
12. What do you think can be done in the next cycle to improve the action research process?

After the second cycle
The intention is to reflect in order to understand the impact of the action research process

1. What do you think of using oral art forms to support drama pedagogy and intercultural understanding?
2. What do you think you have learned about, and through, oral art forms?
3. What is your view of contextualised, or situated learning in relation to learning and teaching at university?
4. How has this process impacted on your knowledge of drama, your development of intercultural understanding and your view of education drama as a method of learning and teaching?
5. What do you think you have learned from participating in this process?
6. What have you enjoyed the most about this process?
7. What have you enjoyed the least about this process?
8. What do you consider to be the strengths and what do you consider the weaknesses of this process?
APPENDIX D
ETHICS APPROVAL

24 July 2008
Professor John O'Toole
Artistic & Creative Education Cluster
Melbourne Graduate School of Education
The University of Melbourne

Dear Prof. O'Toole,

I am pleased to advise that the Melbourne Graduate School of Education Human Ethics Advisory Group (MGSE HEAG) has approved the following Minimal Risk application:

**Project title:** Educational Drama's role in accessing indigenous oral art forms and life experiences to develop academic writing.

**Researchers:** John O'Toole, Carol Carter & Katriona Donelan

Ethics ID: 0824526
MGSE HEAG ID: 72/08

The project has been approved for the period: 24 July 2008 to 31 December 2008.

It is your responsibility to ensure that all people associated with the Project are made aware of what has actually been approved.

Research projects are normally approved to 31 December of the year of approval. Projects may be renewed yearly for up to a total of five years upon receipt of a satisfactory annual report. If a project is to continue beyond five years a new application will normally need to be submitted.

Please note that the following conditions apply to your approval. Failure to abide by these conditions may result in suspension or discontinuation of approval and/or disciplinary action.

(a) **Limit of Approval:** Approval is limited strictly to the research as submitted in your Project application.

(b) **Amendments to Project:** Any subsequent variations or modifications you might wish to make to the Project must be notified formally to the Human Ethics Advisory Group for further consideration and approval before the revised Project can commence. If the Human Ethics Advisory Group considers that the proposed amendments are significant, you may be required to submit a new application for approval of the revised Project.

(c) **Incidents or adverse affects:** Researchers must report immediately to the Advisory Group and the relevant Sub-Committee anything which might affect the ethical acceptance of the protocol including adverse effects on participants or unforeseen events that might affect continued ethical acceptability of the Project. Failure to do so may result in suspension or cancellation of approval.

(d) **Monitoring:** All projects are subject to monitoring at any time by the Human Research Ethics Committee.

(e) **Annual Report:** Please be aware that the Human Research Ethics Committee requires that researchers submit an annual report on each of their projects at the end of the year, or at the conclusion of a project if it continues for less than this time. Failure to submit an annual report will mean that ethics approval will lapse.

(f) **Auditing:** All projects may be subject to audit by members of the Sub-Committee.

Please quote the ethics registration number and the name of the Project in any future correspondence.

On behalf of the Ethics Committee I wish you well in your research.

Yours sincerely

Assoc. Prof. P. Margaret Brown

Chairperson, Melbourne Graduate School of Education Human Ethics Advisory Group
Phone: 83440987, Email: p.m.brown@unimelb.edu.au
cc: Carol Carter, Katriona Donelan and Human Research Ethics, Melbourne Research Office
APPENDIX E
OBTAINING CONSENT

SECTION A: LETTER OF INVITATION AND INFORMATION

Melbourne Graduate School of Education
The University of Melbourne Victoria 3010 Australia
T: +61 3 8344 8285 F: +61 3 8344 8529 W: www.edfac.unimelb.edu.au

PHD ACTION RESEARCH TITLE: Accessing oral art forms to support intercultural understanding and drama pedagogy

Name of investigators:
Professor John O’Toole
Dr Kate Donelan
Mrs Carol Carter

Dear Students,

I would like to invite you to participate in the above research project, which is being conducted by Professor John O’Toole, Dr Kate Donelan (supervisors) and Mrs Carol Carter (PhD student) of the Graduate School of Education at The University of Melbourne. This project will form part of Carol Carter’s PhD thesis, and has been approved by the Human Research Ethics Committee.

About the action research project
The aim of this study is to investigate, through educational drama, how oral art forms could be used to develop drama pedagogy and intercultural understanding within a university environment. The key question that we will explore together is “How can culturally specific oral art forms support drama pedagogy and learner-teachers’ intercultural understanding?”

Key drama concepts, and theories, contained within the requisite readings for this course, will be reinterpreted through oral art forms. Oral art forms are a variety of forms which, in addition to the spoken word predominating, contain performance and non-verbal elements. While they will be introduced to you as part of this research they will also be useful in your future teaching career. Indigenous South African oral art forms, which I am familiar with, will be used where applicable, as well as culturally specific oral art forms which you bring to the research process. I aim, therefore, to get you to access oral art forms from your own histories, backgrounds, birthplaces and cultural identity. The research process will be responsive to your needs, interests and educational background - as collaboration and mutual decision-making are a part of the action research process.

What participation involves
Should you agree to participate, you will be asked to complete a short questionnaire and contribute to an action research process. The questionnaire will take approximately half an hour to complete. The action research will be conducted in conjunction with the normal teaching of the Primary Drama classes. The action research process will be woven into your experience and practice as participants in this drama course. In addition, I will be asking four to six volunteers from each class to participate

HREC0824526 Date: 05 March Version: 3 HEAG ID:72/08
in group interviews.

So, apart from class members who volunteer to be interviewed, you will not be required to give any more of your time other than the two hours scheduled for this class each week. Participation in interviews will be based on your willingness (as indicated in the consent form). Thereafter, participation in interviews will be discussed and negotiated in class. Two interviews in total, of approximately 45 minutes each, will be conducted with volunteers. They will take place in weeks 5 and 9 of the course. Dates and times will be decided on based on the availability of those being interviewed.

You are not under any obligation to participate in this research and you can withdraw your consent at any time. If you choose not to participate, this will not jeopardise your ability to participate fully in all aspects of the Primary Drama classes. If you choose to withdraw, any unprocessed data that you have provided will be destroyed. Data you provide will be securely stored and, in accordance with regulations, materials will be kept for five years after the publication of the PhD.

With your permission, certain aspects of the action research process may be videotaped and/or photographed to assist me with my observations and for data collection purposes. Volunteer group interviews will be tape-recorded to ensure accurate records of what has been said. You will be provided with a copy of any transcripts generated so that you can verify that the information is correct.

Protecting your identity
If you participate in this research the anonymity and confidentiality of your responses will be protected to the fullest possible extent, within the limits of the law. You will not be identified by name and your name will not appear in any research documentation. You will be referred to by a pseudonym in any publication or presentations related to this research. Since only six volunteers from your class will be interviewed, despite all precautions taken, you need to be aware that particular individuals’ views could potentially be identified.

Once the thesis arising from this research has been completed, a summary of the findings will be available to you. It is also possible that the results will be presented at academic conferences. The data will be kept securely in the office of the principal researcher for five years from the date of publication, before being destroyed, in accordance with the University of Melbourne protocols.

Getting further information
Should you require any further information, or feel any uncertainty about this research, please do not hesitate to talk to the researcher. If you have any concerns about the conduct of this research project you can contact the Executive Officer, Human Research Ethics, The University of Melbourne, on ph: 83442073, or fax: 9347 6739.

Agreement to participate
If you agree to participate in this research, please indicate that you have read and understood this information by signing the attached consent form.

Thank you.

Carol Carter

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CONSENT FORM
ACTION RESEARCH

PHD ACTION RESEARCH TITLE: Accessing oral art forms to support intercultural understanding and drama pedagogy

Name of participant: ___________________________________________________

Name of investigators:
Professor John O’Toole
Dr Kate Donelan
Mrs Carol Carter

I have read the attached letter and consent to participate in the action research named above, the particulars of which, including details of the questionnaire have been explained to me.

I understand that:

- The confidentiality of the information I provide will be safeguarded within the limits of the law and that this research is not, in any way, harmful to the people involved.
- I will not be identified by name and that my name will not appear in any research documentation.
- With my permission, certain aspects of the action research process may be videotaped and/or photographed
- This research is voluntary and that I am free to withdraw from the project at any time.
- If I choose to withdraw, any unprocessed data that I have provided will be destroyed.
- Data will be securely stored and, in accordance with regulations, materials will be kept for five years after the publication of the PhD.
- On signing and returning this consent form, it will be retained by the researcher

Signature ___________________ Date ______________

HREC0824526 Date: 05 March Version: 3 HEAG ID: 72/08
CONSENT FORM
INTERVIEW ON ACTION RESEARCH

PHD ACTION RESEARCH TITLE: Accessing oral art forms to support intercultural understanding and drama pedagogy

Name of participant: ____________________________________________________________

Name of investigators:
Professor John O’Toole
Dr Kate Donelan
Mrs Carol Carter

I have read the attached letter and consent to participate in two interviews during the action research named above, the particulars of which, have been explained to me.

I understand that:

• The confidentiality of the information I provide will be safeguarded within the limits of the law and that this research is not, in any way, harmful to the people involved.
• I will not be identified by name and that my name will not appear in any research documentation. However, I am aware that, due to the small size of group being interviewed, my views could potentially be identified.
• With my permission, the interview will be tape-recorded and may also be videotaped
• This research is voluntary and that I am free to withdraw from the project at any time.
• If I choose to withdraw, any unprocessed data that I have provided will be destroyed.
• Data will be securely stored and, in accordance with regulations, materials will be kept for five years after the publication of the PhD.
• On signing and returning this consent form, it will be retained by the researcher

Signature ___________________________ Date_________________

HREC0824526  Date: 05 March  Version: 3 HEG ID: 72/08
APPENDIX F
PRAISE POEMS

<table>
<thead>
<tr>
<th>Leopard (1)</th>
<th>Leopard (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is the yellow leopard with spots</td>
<td>Gentle hunter</td>
</tr>
<tr>
<td>Yellow leopard of the cliffs</td>
<td>his tail plays on the ground</td>
</tr>
<tr>
<td>It is the leopard of the broad cheeks</td>
<td>while he crushes the skull.</td>
</tr>
<tr>
<td>Yellow leopard of the broad face: &quot;I do not fear</td>
<td>Beautiful death</td>
</tr>
<tr>
<td>The black and white one; I get into a small tree</td>
<td>who puts on a spotted robe</td>
</tr>
<tr>
<td>Bend down and scalp to the eyebrows;</td>
<td>when he goes to his victim.</td>
</tr>
<tr>
<td>Clawer am I, I dig my claws in the pate</td>
<td>Playful killer</td>
</tr>
<tr>
<td>So that the enemies I leave behind say</td>
<td>whose loving embrace</td>
</tr>
<tr>
<td>&quot;This was not one leopard; rather, ten of them!&quot; *</td>
<td>splits the antelope's heart.</td>
</tr>
<tr>
<td>Mr. Claws, scratch yourself!</td>
<td>(Yoruba)</td>
</tr>
<tr>
<td>Even for a big man, it's no disgrace to yell if clawed. . . .</td>
<td></td>
</tr>
<tr>
<td>It is full of blood, it has got the liver</td>
<td></td>
</tr>
<tr>
<td>Leopard of Bolea.</td>
<td></td>
</tr>
<tr>
<td>Yellow leopard of the great Maloba clan .</td>
<td></td>
</tr>
<tr>
<td>Grand old man</td>
<td></td>
</tr>
<tr>
<td>Even when it can no longer bite</td>
<td></td>
</tr>
<tr>
<td>It still butts its enemies out of the way with its forehead.</td>
<td></td>
</tr>
<tr>
<td>(Sotho)</td>
<td></td>
</tr>
</tbody>
</table>

**Bicycle**

My frail little bicycle
The one with the scar,
My sister Seabel,
Horse of the Europeans,
Feet of tire,
Iron horse
Swayer from side to side.

(Hurutshe)

From *Leaf & Bone: African Praise Poems*, Judith Gleason

---

**Bambara praises for the Crowned Crane**

Crowned crane
Crowned crane powerful
Wordy bird
Crowned crane beautiful
In with creation
Voice is your gift, Nguma
Speak the word, bend it
Both the drum and stick to beat it.
What you speak is clearly said
Poet of poets, even your tree deserves a poem.
Speaking of birds, you are the birdest
For some, big head small beak
For some, big beak small head

But for you yourself, Nguma
So the Creator crowned you.

The beginning of beginning rhythm
Is speech of the crowned crane.
The crowned crane says "I speak."
The word is beauty.
APPENDIX G
EXTRACTS FROM TEXTS


2. Visual narratives
Indigenous perspectives

Traditionally, visual narratives are created and ‘read’ very carefully and consciously for content and meaning, and issues of design are paramount. Space, place and prologue (placement of people, objects in that space or place) are very important. Account is taken of the symbolic as well as the practical significance of people, animals, objects, structures and topography. Meanings are conveyed by colour, size, shape, number and pattern. Nothing is random.

Visual literacy remains a concern, too, for urban Indigenous people. They have become consumers of urban visual media and images for entertainment pleasure. Meanings made from contemporary visual images, while rich and fascinating, do not necessarily reflect traditional heritage but come from a need to create new urban Indigenous identities. Visual identity markers (like dress, urban clothes, haircut, jewelry, stance and gaze) are adopted by young urban Indigenous, particularly, for whom it is important to get ‘the look’ of Indigenous people, particularly by which image means. It is inappropriate to use images created by Indigenous people without permission. Why not devise your own?


Good old Collingwood forever,
We know how to play the game
Side by side we stick together,
to uphold The Magpies name.

Hear the barrackers a shouting,
as all barrackers should,

Oh, the premiership’s a cakewalk
For the good old Collingwood.


1. What is drama?
You will of course be familiar with drama—from television, from theatre and festivals and from the play of the children around you. In all these settings people turn stories into plays by pretending to be other people, sometimes for themselves, sometimes for performing to other people.

Nowhere is this more apparent than in the world of educational drama. It is the medium that best captures the imagination of students, it is an area of learning through drama that the better the teaching the better the learning. In drama, the better the teaching the better the learning, the better the learning, the better the learning— the learning will be richer, more complex and more full of understanding if the children are creating or reflecting on good dramatic art. As teacher, you are a dramatic artist.

Don’t stop at this point and give up on the ground that you are not a dramatist and have no knowledge of dramatic art! As a good teacher, you will be aware of how art is a profession you are involved in, anyway. All art forms have a repertoire of skills that can be used together in a wide range of forms. Playwrights and actors put them together in structures called plays, to provide learning and entertainment. Drama teachers and their students use them sometimes in different structures to create coherent learning experiences in classrooms. You will encounter all the most important of these techniques throughout the examples in Section 6 and they are further defined and explained in the guide and glossary in Section C. They are the raw materials of drama and theatre. How you put them together is crucial to your purpose as a teacher.

In school contexts, most of the drama we do is in the classroom is based on role-play and improvisation, rather than formal plays with script and audience. In the classroom there is no outside audience. Most of the time we are improvising with the children, exploring fictional situations through various kinds of role-play, mixed with theoretical and dramatic conventions, games and exercises. We call this work in ‘process drama’, which is like children’s play, with all the participants actively involved. Acting or demonstrating drama work in front of other people and having an audience are sometimes involved, but the audience is often informal and the performance unscripted. Working in this way, with all the children taking part in the dramatic situation, allows you to maximise the learning opportunities in the classroom. You must plan so that all the players are kept busy and part of the drama all the time.

Throughout the book we have referred to the students involved in the drama as either ‘participants’ or ‘players’ rather than ‘actors’. The first entry in the Guide and glossary (Section C) explains why. Besides ‘actors’, you will come across other terminology from the performing arts industry that suggests there are special people needed to make drama and theatre, principally playwrights, directors, ‘audiences’, and additional people such as directors, critics, stage managers. However, no such special people can be found in a primary classroom and neither are they needed. The terms really just describe

Pupils bring their own stories of those they love as well as the legends, myths and assumptions that make up the cultures to which they belong.

Children from different cultures bring together different stories within the school; some will fit happily alongside each other and others will be in contradiction, speak different ‘truths’ about the world or define and reinforce the differences between individuals and cultures. These stories will be personal, cultural and religious. This confluence of stories in a diverse school reminds us that we construct the world through stories, and that we do this differently—there is no one story or one truth.
APPENDIX H
DRAMA COURSE EXPERIENCES

Direct speech, from interviews and class reflections, has been used, to provide examples of statements made by students in each theme. This has been written in italics and bullets have been used at the beginning of each quotation to denote a different respondent.

<table>
<thead>
<tr>
<th>Student learning about drama</th>
<th></th>
</tr>
</thead>
</table>
| Different methods and conventions | - Learnt about different ways drama can be used in the classroom.  
- Understanding different methods of drama  
- Learning about conventions and techniques and perfecting these.  
- Conventions very important when planning a drama lesson or performance  
- Different conventions cause different responses  
- I see lots of potential for freeze-frames and the open door technique  
- There are many different ways in which to approach drama  
- I particularly enjoyed forum theatre, interrupting, stopping and involving the ‘spectactors’.  
- Learnt a lot particularly about using things like the conscious alley and hot-seating  
- We had to do that class task about conventions, though I did do drama at high school, I couldn’t think of any conventions from high school but I could remember loads from this course.  
- Conventions can be versatile but can also make the drama quite structured  
- Many different ways in which to approach drama and of teaching and engaging children  |

<table>
<thead>
<tr>
<th>Integration potential</th>
<th></th>
</tr>
</thead>
</table>
| - Drama can be effectively integrated across the curriculum  
- Cross-curricular and able to integrate  
- Bringing drama into the classroom and integrating it into every day lessons  
- Classroom drama is very flexible and can be incorporated in many different and interesting ways  
- More versatile than I would have thought  
- The possibilities are endless  
- Conventions can be adapted across the curriculum  
- Can be used to teach other subjects  
- Easily used in conjunction with other topics to help further understanding  
- Integrating curriculum into drama lessons  
- Links with other key learning areas and KLA’s  
- Used for a range of topics  |

<table>
<thead>
<tr>
<th>Activities and Examples</th>
<th></th>
</tr>
</thead>
</table>
| - What was really good was we did loads of practical activities  
- You gave us good ideas and examples  
- Simple activities that we can use  
- I liked the practical, activity-based way the course was structured  
- I liked the activities where you could fantasize. I find it easier to get into a fantasy character than a realistic character  |

<table>
<thead>
<tr>
<th>Process, performance and product</th>
<th></th>
</tr>
</thead>
</table>
| - Drama isn’t always about an end result –it is a process  
- It is about trying to get something out of the process. It is not just pretend, or imagine, but something you want to achieve out of this.  
- My impression of drama was that it had to be a big production. You showed us that one can get children to perform without them really knowing they are performing.  |
- Props and costumes are helpful but not necessary in the drama process
- Not just about writing a script and performing it

**Role of the teacher**
- Endless roles for the teacher (and students) to take
- Don’t necessarily have to be creative or a good person at drama
- Breaking down into smaller components – allow people to build confidence
- Teacher can get a point across in a different way
- Teacher can incorporate all students including shy students

**Perceived Strengths and Benefits**

| Social and Personal Development | Builds self confidence
|                               | Can be good for shy children
|                               | Express self and self concept
|                               | Social and personal development
|                               | Communication and empathy
|                               | Children can put themselves in other peoples perspectives
|                               | Broadens thinking and opinions

**Enjoyable and Creative**
- Improving creativity and using imagination
- Fun, enjoyable
- What kids enjoy doing
- Good way to engage ‘creative minds”
- Makes learning fun

**Learning opportunities**
- Different literacies and intelligences
- Helps to structure and hence expand the children’s learning more directly
- Learning opportunities through different perspectives and points of view
- Learning though role reversal
- Learning happens through planning lessons from students’ interests and experiences. There are heaps of opportunities for reading and writing in role
- Learning through solving problems and priority setting in the drama
- Body learning
- Going backwards and forwards in time and freezing time has great learning potential
- Learning to communicate in different contexts and through different roles
- Practical way to learn
- Builds the experience base that children draw upon when reading and writing
- I enjoyed the fact that students practice [drama] skills without obvious critiquing of skills

**New places, roles and experiences**
- Places children in new places that enhances reflection
- Expressing different roles and creating and expressing new contexts
- Taking on and adapting to new role, experiences and contexts
- Takes them out of their comfort zone
- Pushes boundaries
- Make sure environment isn’t judgmental. More about having a go

**Perceived Weaknesses and Challenges**

**Challenging nature**
- Challenging at times
- It can be tricky
- Can be intimidating at times
- Shy children and students may not engage

**Perceptions**
- May be seen as play not learning
- May be seen as a ‘bludge’
- Not respected
- Must be creative to plan
## APPENDIX I
### THE NEW SOCIETY DRAMA

<table>
<thead>
<tr>
<th>Drama Conventions and Strategies</th>
<th>Pedagogical Reasons for the activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting the scene - The context for this drama is the creation of a new society. The International Institute of Aeronautics had discovered a new planet that had potential for habitation, and they had selected a number of people from a variety of cultures and contexts to participate in the setting up of a new society for future inhabitants. Commitment to the process will be developed through the initial secrecy of the mission including the letter, taking an oath to not disclose the nature of the mission and being in a room with limited access.</td>
<td>To gain interest and commitment to the process. To provide a motivation for exploring values and attitudes. To introduce the ‘as-if’ situation. To use the convention of oath taking, or ritual. To introduce the idea of a letter.</td>
</tr>
<tr>
<td>Identity badges and introductions – Each person will make an identity badge showing who they are, what they value and what they considered to be their strengths and weakness. They will also fill in an application form.</td>
<td>Establishing and deepening roles and building belief. Engagement with identities and implicit values.</td>
</tr>
<tr>
<td>Choosing an object to take with and value - The participants are allowed to take one object, besides clothes and food, that they think would be useful on the planet with them and one value that they considered essential for the new society.</td>
<td>The intention is to get the participants to identify, and speak about, a value and object that is important to them.</td>
</tr>
<tr>
<td>Setting up the space - Setting up the physical space to represent a space shuttle. The remaining space will be homes and teacher narration will be used to get participants to write a message to their loved ones and to board the space shuttle. While waiting participants select a letter and read 3-5 words that capture their attention.</td>
<td>Predominantly to build belief and to take some ownership of the mission. Opportunity for writing and reading.</td>
</tr>
<tr>
<td>Travelling –During this time the participants, on the space shuttle take turns to show and talk about their objects and values motivating why these are important. These discussions will be interspersed with looking out the windows of the space shuttle and describing what they see.</td>
<td>The purpose is to build belief and provide an opportunity for all to learn about what the participants see as important and value. Critical thinking and articulation of values.</td>
</tr>
<tr>
<td>Participants imagine that they had landed on the new planet. Decide what they think people are doing on the new planet – early morning, midmorning, early afternoon, late afternoon, evening – present in chronological order.</td>
<td>To introduce them to the ‘day in the life’ convention for future use and ‘performance carousel’.</td>
</tr>
<tr>
<td>Meeting –formalised with an agenda and volunteer minute-taker</td>
<td>The purpose is to discuss values, rules, infrastructure and generally how we envisage the new society operating.</td>
</tr>
<tr>
<td>Group Tasks and Report Back Participants will be divided into groups according to areas they are interested in. Group 1 - how will we organise schooling. Group 2- what are the guidelines for our society Group 3 -how will this</td>
<td>To give the participants the responsibility of envisaging different aspects of the new society. To continue to explore values and attitudes in a different form. To introduce other aspects eg schooling.</td>
</tr>
<tr>
<td>Activity</td>
<td>Purpose</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
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<tr>
<td>Group 4 – what do we need and what will the layout of our space be like.</td>
<td>To introduce thought tracking as a convention and build belief in the people and place.</td>
</tr>
<tr>
<td>Gossip Mill/Thought tracking – spreading rumours about the people and place</td>
<td>To think about potential problems and provide opportunities for writing within the drama context.</td>
</tr>
<tr>
<td>Graffiti on the wall – explaining the different problems in the new society</td>
<td>To think about potential problems and provide opportunities for writing within the drama context.</td>
</tr>
<tr>
<td>Forum Theatre; explain the ‘rules’ of forum theatre and ask the participants to think of ways in which people in this new society may be oppressed to create a piece of forum theatre.</td>
<td>To experience the creation of a small piece of forum theatre and practice this convention for future use.</td>
</tr>
<tr>
<td>Divide the class into two groups of learners ie one half in one group and the other half in another group. Tell one group that they are going to be aliens (or people from another planet) and the other group they will be members of the new society</td>
<td>Ritualistic Movement and use of rhythm</td>
</tr>
<tr>
<td>Choral verse – explain that we are going to launch our new society – at the launch different groups are going to present praise poems on the new society</td>
<td>To write a piece of praise poetry and experience performing it in choral form</td>
</tr>
<tr>
<td>Reflections</td>
<td>To reflect on the process and identify further learning opportunities</td>
</tr>
</tbody>
</table>
Author/s: Carter, Carol Helene

Title: Kwathi ke kaloku ngantsomi: engaging with oral art forms to support drama pedagogy and intercultural understanding

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