Exploring the Use of Drama Pedagogy to Develop Lifelong Learning through “College Chinese”: A Drama Program Case Study in the Communication University of China

Lu Wang

Hughes Hall

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This dissertation is submitted for the degree of Doctor of Philosophy

Faculty of Education - University of Cambridge
Declaration

This dissertation is the result of my own work and includes nothing which is the outcome of work done in collaboration except as declared in the Preface and specified in the text.

It is not substantially the same as any that I have submitted, or, is being concurrently submitted for a degree or diploma or other qualification at the University of Cambridge or any other University or similar institution except as declared in the Preface and specified in the text. I further state that no substantial part of my dissertation has already been submitted, or, is being concurrently submitted for any such degree, diploma or other qualification at the University of Cambridge or any other University of similar institution except as declared in the Preface and specified in the text.

It does not exceed the prescribed word limit of 80,000 words.

Lu Wang
Abstract

Lifelong Learning is the development of human potential through a continuously supportive process which stimulates individuals to acquire knowledge and skills throughout their lifetimes (Dewey, 1910; Leicester & Field, 2000). It is significant both for the individual and the society in the 21st century, especially for China. Inspired by the Lisbon Key Competences (Cziboly, 2010) and Capability Approach, the author defined five core capabilities for lifelong learning related to this educational research: language capability, learning capability, creative capability, aesthetic and cultural capabilities, and social and civic capabilities.

Drama in educational settings is the focus on the educational function to define drama as a teaching and learning method (DfES, 2003). It incorporates elements of an actor’s training to facilitate students’ physical, social, emotional and cognitive development. Drama used as a pedagogy in education is seen as a valuable tool for learning in many aspects related to language learning and lifelong learning (Cziboly, 2010). However, influenced by culture and history, drama pedagogy is less well developed in China compared to the West, in terms of both theory and practice.

In this research, the author conducted a case study using drama pedagogy to design a drama program through “College Chinese” teaching in the Communication University of China. The two main research questions were 1) to explore the relationship between drama pedagogy and lifelong learning and 2) to discover the positive and negative effects of using drama pedagogy in the Chinese context. For the second question, the author used the concept of “localisation”, which is the process of adapting a product or content to a specific locale or market. Although it is a term that is more often used in business and economics, the author used it in this research because it is closely related to the idea of adapting a teaching strategy from one distinct cultural area (e.g. the West) to another (e.g. China).

This research contributes to the theory of the relationship between drama pedagogy and lifelong learning. It also has implications for the localisation of liberal pedagogy in indigenous contexts and the future educational reform in China.

https://www.gala-global.org/language-industry/intro-language-industry/what-localisation
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“No right or wrong but the possibility to imagine.”
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Chapter 1. Introduction

In this chapter, I will introduce the starting point of the research and why I did this research from my personal perspective. Then the whole structure of the thesis will be explained and the significance of the research is emphasised.

1.1 Starting Point of the Research

The inspiration for this research came from a College Chinese class I had taken during my undergraduate studies. At that time, the teacher asked us to adapt one story from the textbooks to a script and asked us to perform it. That experience gave me deep impression of the happiness during the learning process with my classmates to make that performance. Then when I was thinking about my Ph.D. project, I wanted to discover more about drama as a pedagogy used in a Chinese Context as a general idea. At that time, my supervisor suggested me to discover the relationship between drama pedagogy and lifelong learning inspired by the DICE research project (Cziboly, 2010).

In Europe, there was a project called “DICE” ("Drama Improves Lisbon Key Competences in Education") , which was an international EU-supported project. In addition to other educational aims, this two-year project was a cross-cultural research study investigating the effects of educational theatre and drama on five of the eight Lisbon Key Competences (Cziboly, 2010). The research was conducted by twelve partners (leader: Hungary, partners: Czech Republic, Netherlands, Norway, Palestine, Poland, Portugal, Romania, Serbia, Slovenia, Sweden and United Kingdom). However, besides of DICE, there are few researches to study such relationship between lifelong learning and drama pedagogy. As DICE took a large-scale quantitative study in Europe, I prepared to do a different qualitative case study in China to explore this relationship deeply.

From that point, one of my research questions was to discover the relationship between drama pedagogy and lifelong learning in a qualitative case study. As I discovered there was no research about this specific topic within Chinese context, I made my second research question regarding the characteristics of using drama pedagogy within Chinese

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2 “DICE” Information from [http://www.dramanetwork.eu/](http://www.dramanetwork.eu/)
To conclude, I expected to explore the relationship between three key concepts: Lifelong Learning, Drama Pedagogy and Chinese Context. Based on these two research aims and the three key concepts, I designed a process drama program and contacted the Communication University of China, my undergraduate university, to conduct the field work. With great help by teachers and staff there, my research data collection did well there.

1.2 The Thesis Structure

The thesis has nine chapters. It starts with Introduction to introduce the basic idea of the research, the structure and the significance of the research. In Chapter Two, literature review explains the three key concepts of the research: lifelong learning, drama pedagogy and the Chinese context. It covers the previous and recent literature towards these three key concepts and provides both views from the West and the East. Then in the Chapter Three, the author clarifies the reason to choose a qualitative case study as the research methodology and the related methods including observation, interview and students’ diaries based on the research questions. After the pilot study, data collection is conducted through a process drama program and then data analysis process is explained. The analysis of validity, reliability and ethical issues has been mentioned in this chapter too.

Based on the vignette theory, the author chooses to write the findings combining incidents or stories and the analysis outcomes. The three themes are emergent from the data: experiential learning, collaborative learning and democratic learning. The Chapter Four to Six shares the similar structure from background to vignette description to the analysis. Then the Chapter Seven summarises the findings based on the research questions. The Chapter Eight discusses the new understanding of the three key concepts and their relationship after the research relating to the literature structure. Then the last chapter makes conclusion of the contributions of this research and propose possible directions for the future research.

1.3 Significance of the Research

Firstly, from the theoretical perspective, it is innovative to explore the relationship between lifelong learning and drama pedagogy. As mentioned before, DICE took a
large-scale quantitative study in Europe and focused more in the measurement of quantitative improvement of lifelong learning competences, which in my mind narrows down the concept of lifelong learning and the personal growth complexity. Therefore, in this research, I conducted a different qualitative case study in China to explore the lifelong learning concept and its relationship with personal lifelong growth.

Secondly, the context of China is very unique and this will contribute both to the theory and practice in the future. On the one hand, traditional education ideas and methods are very strong, which generated from Confucian teaching and learning culture. When this kind of culture meets the Open and Democratic Culture that drama pedagogy embraces, it will be interesting to discover the conflicts between them and explore how to combine them. For example, influenced by traditional culture and national character, Chinese learners are seen as shy and conservative. “Questioning authority, especially in public life, is disrespectful, un-Asian, un-Confucian” (Shaw, 1999, p. 23). Students often do not want to speak or perform in front of others and are afraid of social penalty based on the tradition. Therefore, this research confronts such special problems but in the other way would bring more understanding of how to localise a pedagogy into a local cultural context.

Finally, this research will make important implications for upcoming Chinese educational reform. Indeed, during an era when Asia’s economies have thrived on exporting goods and products to the West, they have been on the receiving end of a virtual smorgasbord of imported education reforms: school-based management, curriculum standards, parent participation, student-centred learning, ICT and more (Carnoy and Rhoten 2002; Yang 2001). Yet, observers have noted that these imported reforms have not always received a ready acceptance among users at the school level (Cheng and Walker 2008; Chia 2008; Hallinger 1998; Mok 2006). This obstacle reflects the fact that “the contents of kitchens and closets may change, but the core mechanisms by which cultures maintain their identity and socialize their young remain largely untouched” (Ohmae, 1995, p. 30). Reforms vetted in any influential Western nation are likely to be adopted in some fashion by Asian policy-makers for their own countries. Sometimes the effectiveness of a particular innovation is backed up by research in the country of origin. Seldom, however, is similar research conducted, even on a small scale,
prior to implementation in the foreign environment. Considerations of ‘cultural fit’ are sometimes discussed, but less often is there any substantial adaptation of the innovation (Cheng and Walker, 2008; Dimmock and Walker, 2005; Lam 2003). Such considerations are even more important when seeking to transplant the innovation from a Western to an Eastern culture where differences in cultural values and norms influence the receptivity of practitioners to innovations and the length of time it will take to change past behaviours.

As educational reform is on the way, China needs advanced educational theories and students expect more innovative pedagogies. However, when we introduce new pedagogies from western culture, it is significant to take previous studies in the local context and make changes based on the culture. This research will provide indications for localisation of educational theory and practice for Chinese education reform in the future.
Chapter 2. Literature Review

In this chapter, I will introduce the three key concepts of this research, which include lifelong learning, drama pedagogy, and the Chinese teaching and learning context. To conceptualize the research framework, I refer to the Lisbon Key Competences, the Capability Approach, the Chinese Learner, Hofstede’s Theory and Large Culture Assumption. To clarify lifelong learning, I use a metaphor to describe it as a tree for generating research questions.

2.1 Introduction to Lifelong Learning

To introduce the development of lifelong learning as a concept, we begin with educational philosophy and, from there, explore the definition of lifelong learning and consider why it is important.

Plato and Aristotle saw education in terms of preparation for ‘the good life’. All human beings have to learn to achieve their own happiness in the context of a society in which it is essential to co-operate with others; Aristotle saw this as the major task of education (Lawton & Gordon, 2002). Both Plato and Aristotle shaped European ideas about politics and ethics which encouraged later generations to think of education as much more than a matter of the acquisition of skills and useful information; this provided basic theory structure for lifelong learning (Adams, 1912).

During the Renaissance, views about education shifted away from a total concern for the medieval trivium (grammar, rhetoric and logic) and the quadrivium (arithmetic, geometry, astronomy and music) to a balanced program of physical, intellectual, spiritual and aesthetic development (Armytage, 1964). Montaigne (1533-92) and Roger Ascham (1515-68) proposed the humanist idea of educating the whole person. In their opinion, pupils should be encouraged to understand and to exercise their critical thinking rather than emphasise memorisation. Sir Thomas More (1478-1535) was the first to state education is a life-long process for male and female members in his Utopia (1516) (Lawton & Gordon, 2002). Then, in the 19th century, Arthur Acland advocated life-long education. In addressing a conference of working men he said: “The work of education is the work of our lives, and that education in the true sense ends when our lives end” (Lawton & Gordon, 2002, p. 138).

John Dewey considered the relationship between lifelong education and democracy.
Dewey, 1910; Dewey, 2010). Dewey (2010) saw education as an essentially practical question of helping the young to understand their environment, broadly defined, and to be able to function effectively within a world that was continuously evolving. A fundamental concept for Dewey was ‘growth’, but growth in an open-ended sense. The essence of education was learning to cope with change and uncertainty in creative ways. Dewey (2010) wanted knowledge to be acquired not as dead information to be memorised, but as living problems to be experienced and solved. Student involvement and activity were essential and could be related to understanding and experiencing the continuity of past and present. The school should be a laboratory not a museum, and it should be democratic, which helps students to have lifelong development (Dewey, 2010; Lawton et al., 2000).

Sutton (1994) points out that lifelong education appeared in the formal English language in the 1920s. Since the economic crises of the mid-1970s, there has been a growing interest in the development of lifelong learning among policy formers and makers in many of the industrialized countries (Leicester & Field, 2000). In many ways, lifelong learning has been a policy concept influenced initially to a great extent by the work of the international bodies UNESCO (Faure et al., 1972) and the Organization for Economic Cooperation and Development (OECD, 1973), which have researched lifelong learning under the term ‘recurrent education’ for many years (Leicester & Field, 2000). Based on the database of “lifelong learning” resource, there has been a developing interest in the academic study of lifelong learning throughout the twentieth century, and this has increased significantly over the last fifteen to twenty years (Leicester & Field, 2000). For much of the 1990s, it dominated discussions of post-compulsory education and training policies across an extraordinary range of organizations and nations. The European Commission designated 1996 as the “European Year of Lifelong learning”. UNESCO has donated its medium-term plan from 1995 to 1998 as ‘the years of sustainable human development (lifelong learning) and peace’. The G7 Nations, in their Naples Communiqué, called for ‘the development of human potential through the creation of a culture of Lifelong Learning’ (Longworth & Davies, 1996).

Now in the twenty-first century, it has become a governing principle of much discourse that lifelong learning is necessary for ‘successful’- competitive- economies (Leicester & Field, 2000). New organizations such as the European Lifelong Learning Initiative
(ELLI) and the World Initiative on Lifelong learning have been formed to widen the debate and to initiate lifelong learning activities and projects in Europe and around the world (Cziboly, 2010). Many governments are developing educational, economic and political policies and strategies around lifelong learning. Multinational companies in industry and business are becoming ‘Learning Organizations’ – establishing new lifelong learning procedures to give them a competitive edge, and the final report of the world’s ‘International Commission on Education for the 21st Century’ presents lifelong learning as a central unifying theme (Otten & Ohana, 2009).

So what is lifelong learning? Why is it so important to the well-being of so many people on this planet? Indeed, there are hundreds of definitions of lifelong learning, and each is appropriate to its own environment. It is defined as a goal for education (Parson, 1990), a process (Parson, 1990), a product (Hatton, 1997), a moral duty (Wain, 1991), an empirical reality to reconstruct (Belanger, 1994). The concept of it encourages education for citizenship (political), seeks for wider participation (social), and emphasizes the importance of learning for economic prosperity (vocational) while recognizing the importance of individual choices and personal development (liberal) (Leicester & Field, 2000). Among all these definitions, there are two basic perspectives towards lifelong learning: one is from the society’s view and the other is concentrating on the individual’s growth.

From the perspective of society, lifelong learning theory, as one of the educational theory, is developing within the changing history of the society.

Since education is a social process, and there are many kinds of societies, a criterion for educational criticism and construction implies a particular social ideal. Such terms as the individual and the social conceptions of education are quite meaningless taken at large, or apart from their context (Dewey, 2010). Plato had the ideal of an education which should equate individual realization and social coherency and stability. His situation forced his ideal into the notion of a society organized in stratified classes, losing the individual in the class (Lawton & Gordon, 2002). The eighteenth century educational philosophy was highly individualistic in form, but this form was inspired by a noble and generous social ideal: that of a society organized to include humanity, and providing for the indefinite perfectibility of mankind (Dewey, 1910). The idealistic philosophy of Germany in the early nineteenth century endeavoured again to equate the ideals of a free and complete development of cultured personality with social discipline.
and political subordination. It made the national state an intermediary between the realization of private personality on one side and of humanity on the other (Benson et al., 2007). Consequently, history tells us that the conception of education as a social process and function has no definite meaning until we define the kind of society we have in mind. Therefore, what education could do for this era is decided by what kind of society we are living now.

Now, in the twenty-first century, modern societies seek for a general flourishing and prosperity in the face of competition with other such societies. As the G8 charter puts it:

The challenge every country faces is how to become a learning society and ensure that its citizens are equipped with the knowledge, skills and qualification they will need in the next century. (G8, 1999)

Three key factors appear to be driving the challenge in this era: the ever-increasing speed with which knowledge is applied to practice; the ever-greater capacity of new technologies to process and transmit information; and the powerful impact of globalizing tendencies (Field, 2000).

Coping with the challenge, the modern society should be built on a very different foundation – investment in the intellect and creativity of people. As pointed in the 1998 English white paper on lifelong learning:

We cannot rely on a small elite, no matter how highly educated or highly paid. Instead, we need the creativity, enterprise and scholarship of all our people (DfEE, 1998, p. 7).

To cultivate such people, lifelong learning was constructed as integral to what might more accurately be termed an ‘educated society’, ‘an education-centred society’, ‘an educative society’ or, as Abrahamsson (2003) refers to it when discussing post-Second World War Sweden, a ‘lifelong educated society’.

The learning society is an educated society, committed to active citizenship, liberal democracy and equal opportunities. This supports lifelong learning within the social policy frameworks of post-Second World War social democracies. The aim is to provide learning opportunities to educate adults to meet the challenges of change and citizenship. (Edwards, 1997, p. 184)
It means in some respects lifelong learning is significant in building up a learning society. In the “Five European Round Table of Industrialists (ERT) characteristics of a learning society”, lifelong learning is also the first characteristic as “Learning is accepted as a continuing activity throughout life” (Cochinaux, P. & De Woot, P., 1995).

Just as the educational philosophy in nineteenth century combined the two ideas of individual realization and social contribution (Lawton & Gordon, 2002), lifelong learning is not only important for creating a learning society, it also helps personal growth and develops potential for the individual, which could be traced from Dewey’s work (Dewey, 2010).

Based on Dewey’s view, it is very nature of life to strive to continue in being. Since this continuation can be secured only, by constant renewals, life is a self-renewing process through action upon the environment. As growth is the characteristic of life, education is all one with growing; it has no end beyond itself. The criterion of the value of school education is the extent in which it creates a desire for continued growth and supplies means for making the desire effective in fact. The educative process is a continuous process of growth, having as its aim at every stage an added capacity of growth (Dewey, 1910; Dewey, 2010).

Although lifelong learning is used both normatively and widely, to include liberal, vocational, and social meaning, in the end, it is the individual who makes learning decisions, and personal motivation on the part of many people is the only true stimulator of learning opportunities. Everything else is the infrastructure built to satisfy the need or the longing to learn (Longworth & Davies, 1996). To emphasize the individual need of lifelong learning, ELLI gave a definition of it:

Lifelong Learning is the development of human potential through a continuously supportive process which stimulates and empowers individuals to acquire all the knowledge, values, skills and understanding they will require throughout their lifetimes and to apply them with confidence, creativity and enjoyment in all roles, circumstances, and environments. (Longworth & Davies, 1996, p. 22)

This definition is based on the needs of individuals and the process which makes lifelong learning important to them in whatever circumstance they find themselves. From this knowledge the shape of the physical and conceptual infrastructure to satisfy those needs can be more easily identified.
Besides, combined the view of personal growth with social needs, in the 21st century, people not only require new knowledge and skills, but also need the personal qualities equipped to live with constant uncertainty and innovation (Otten & Ohana, 2009). In this circumstance, the role of education should provide opportunities for individuals to be educated as lifelong learners and active citizens in the social formation. As the UK government’s Green Paper stressed lifelong learning for individual development and freedom:

Learning offers excitement and the opportunity for discovery. It stimulates enquiring minds and nourishes our souls. It takes us in directions we never expected; sometimes changing our lives…[It] contributes to social cohesion and fosters a sense of belonging, responsibility and identity. (DfEE, 1998, p.10-11)

In other words, lifelong learning not only equips people with new knowledge and skills during the lifespan, but could also create the conditions for self-realization and citizenship within a liberal democracy.

To sum up, lifelong learning is continuous learning during one’s lifespan. It is a kind of whole person education not only focusing on knowledge or skills learning but also paying attention to personal lifelong growth. It is important both for developing active citizens and learning societies.

### 2.2 Lifelong Learning Capabilities

Lifelong learning is important both for the individual and the society worldwide, therefore, what capabilities should people be equipped with for lifelong learning? To answer this question, I will introduce two theories: one is “Lisbon Key Competences” and the other is “Capability Approach”.

The Lisbon European Council in 2000 concluded that a European framework should define new basic skills as a key measure in Europe’s response to globalisation and the shift to knowledge-based economies, and emphasised that people are Europe’s main asset. Since then, these conclusions have been regularly restated including by the European Councils of March 2003 and of March 2005, and in the re-launched Lisbon Strategy which was approved in 2005 (CEC, 2005).

Competences are defined here as a combination of knowledge, skills and attitudes appropriate to the context. Key competences are those which all individuals need for
personal fulfilment and development, active citizenship, social inclusion and employment (CEC, 2005). By the end of initial education and training young people should have developed the key competences to a level that equips them for adult life, and they should be further developed, maintained and updated as part of lifelong learning (Otten & Ohana, 2009). Key competences are also essential for building up a knowledge society and guarantee more flexibility in the labour force, allowing it to adapt more quickly to constant changes in an increasingly interconnected world. They are also a major factor in innovation, productivity and competitiveness, and they contribute to the motivation and satisfaction of workers and the quality of work (European Union, 2011).

This Framework sets out the eight key competences:

1. *Communication in the mother tongue*, which is the ability to express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form (listening, speaking, reading and writing) and to interact linguistically in an appropriate and creative way in a full range of societal and cultural contexts.

2. *Communication in foreign languages*, which involves, in addition to the main skill dimensions of communication in the mother tongue, mediation and intercultural understanding.

3. *Mathematical competence and basic competences in science and technology*. Mathematical competence is the ability to develop and apply mathematical thinking in order to solve a range of problems in everyday situations, with the emphasis being placed on process, activity and knowledge. Basic competences in science and technology refer to the mastery, use and application of knowledge and methodologies that explain the natural world.

4. *Digital competence* involves the confident and critical use of information society technology (IST) and thus basic skills in information and communication technology (ICT);

5. *Learning to learn* is related to learning, the ability to pursue and organize one's own learning, either individually or in groups, in accordance with one's own needs, and awareness of methods and opportunities;
6. **Social and civic competences.** Social competence refers to personal, interpersonal and intercultural competence and all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life.

7. **Sense of initiative and entrepreneurship** is the ability to turn ideas into action. It involves creativity, innovation and risk-taking, as well as the ability to plan and manage projects in order to achieve objectives.

8. **Cultural awareness and expression**, which involves appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media (music, performing arts, literature and the visual arts). (CEC, 2005, p. 13)

Many of the competences overlap and interlock: aspects essential to one domain will support competence in another. Competence in the fundamental basic skills of language, literacy, numeracy and ICT is an essential foundation for learning, and learning to learn support all learning activities. There are a number of themes that are applied throughout the Framework: critical thinking, creativity, initiative taking, problem solving, risk assessment, decision taking, and managing feelings constructively play a role in all eight key competences (CEC, 2005).

Contradictory to this “competence” view, a broadly new perspective is raised by Sen (1993) and Nussbaum (2000), which is called “Capability Approach”. Sen (1993) defines a capability as “a person’s ability to do valuable acts or reach valuable states of being; [it] represents the alternative combinations of things a person is able to do or be” (p.30). Its central tenet is that in evaluations one must look at each person not as a means to economic growth or social stability but as an end. We must evaluate freedoms for people to be able to make decisions they value and work to remove obstacles to those freedoms, that is, expand people’s capabilities (Sen, 1993). The capability approach embraces “ethical individualism” (Robeyns, 2005, p. 108), a normative approach that stresses that actions should be judged by their effects on individual human beings and that individuals are the primary objects of moral concern (Sen, 1993).

A core idea in the capability approach is the distinction between capabilities and functions (Sen, 1988). The difference between a capability and functioning is one between an opportunity to achieve and the actual achievement, between potential and outcome (Walker and Unterhalter, 2010). In other words, capability approach requires that we do not simply evaluate the functions (competences or skills) but the real
freedom or opportunities each student had available to choose and to achieve what she valued.

The next question is selecting capabilities for realising a full life. Nussbaum (1997) has produced a universal, cross-cultural list of central capabilities for human flourishing and a life of dignity because, she points out, “we need to have some idea of what we are distributing, and we need to agree that these things are good” (p. 314). Nussbaum’s list comprises life; bodily health; bodily integrity; senses, imagination, and thought; emotions; practical reason; affiliation; other species; play; and control over one’s environment (2000, p. 78-80). These ten central human capacities would need to be present for such a fully human good life. Nussbaum (2000) further argues that the list is humble, open-ended, and revisable, although it is not clear who will revise it.

What education could do to help people acquire capabilities? Sen (1993) points out that education is central to the capability approach. Nussbaum (1997, 2000) also identifies education as one of a relatively small number of centrally important beings and doings that are crucial to well-being. Then Nussbaum (2006) identifies three key capabilities associated with education: first, critical thinking or “the examined life”; second, the ideal of the world citizen; and third, the development of the narrative imagination. To be more specific, a list of basic capabilities to be educated is provided:

1. **Literacy**: being able to read and to write, to use language

2. **Numeracy**: being able to count, to measure, to solve mathematical questions, and to use logical reasoning

3. **Sociality and participation**: being able to establish positive relationships with others and to participate in social activities without shame

4. **Learning dispositions**: being able to concentrate, to pursue interests, to accomplish tasks, to enquire

5. **Physical activities**: being able to exercise and being able to engage in sports activities

6. **Science and technology**: being able to understand natural phenomena, being knowledgeable on technology, and being able to use technological tools

7. **Practical reason**: being able to relate means and ends and being able to critically reflect one’s and others’ actions. (Walker and Unterhalter, 2010, p.37)
Walker and Unterhalter (2010) also points out that the list is expressed at a certain level of generality, and hence it allows for more specific lists to be drawn from it in relation to different contexts, cultures and societies. Besides, the use of “being able to” in expressing capability, rather than simply the common understanding of “to be able to” in terms of ability.

Based on the introduction to the Capability Approach, I find two things to be discussed. The first thing is that capability approach in depth matches the individual goal as a lifelong learner, which enables a person to achieve a full and flourish life with freedom. However, it neglects the social function of an individual to the whole society. In my personal view, as everyone is living in a society, it is impossible to develop personal life without considering the need of the entirety. Secondly, from the list of capabilities to be educated, it has many aspects in common with the “Lisbon Key Competences” for lifelong learning, such as language capability, social capability, mathematic capability, learning capability and technological capability. Capability approach seems different from traditional functioning/competence theory, it in fact has similarities with it, especially in practice.

Therefore, I combined Lisbon Key Competences with Capability Approach. Considering “Life skills in a lifelong learning world” (Longworth & Davies, 1996, p. 50) and “Skills for a lifelong learning age” (WILL nets, 1995), I defined 5 key capabilities for lifelong learning in this particular study to discover.

**2.2.1 Language Capability**

Language capability contains language acquisition, communication skills and language appreciation. It is the language ability to express and interpret thoughts, feelings and facts in both oral and written form (listening, speaking, reading and writing), and to interact linguistically in an appropriate way in the full range of societal and cultural contexts — education and training, work, home and leisure (CEC, 2005).

Firstly, for the language acquisition, language capability requires an individual to have knowledge of basic vocabulary, functional grammar and the functions of language. It includes an awareness of the main types of verbal interaction, a range of literary and non-literary texts, the main features of different styles and registers of language, and the variability of language and communication in different contexts (Otten & Ohana, 2009).
Secondly, for the communication skills, individuals should have the skills to communicate in a variety of communicative situations and to monitor and adapt their own communication to the requirements of the situation (CEC, 2005). It also includes the abilities to write and read different types of texts, search, collect and process information, use aids, formulate and express one’s own arguments in a convincing way appropriate to the context (CEC, 2005).

Besides, for the communication skills in the language capability, it is crucial to emphasize the role of body language and movement as expressions because it allows everyone to “feel” his own body as something important in the mechanism of relationships (Oliva, 1999). Today linguistics considers verbal and nonverbal communication are the same important as human means of communication so it is important to understand how a person uses body language (Oliva, 2014).

In the real life, we usually use gestures and non-verbal communication but often neglect them. In the theory, a person usually has internalized situation and he will translate it voluntarily into the body language, making conscious, intentional and annotative gestures, which will be understandable to the others (Williams & Burden, 1997; Oliva, 2004). Gesticulation appears as an expressive function that develops during childhood. To be able to express our feeling through our body is really wonderful, it sounds quite like a miracle (Testa, 2005).

Thirdly, beyond functional use, language contains beauty. In the book *The Cambridge Introduction to Creative Writing* (Morley, 2007), language is described as a kind of “music”. “Reading is also a form of listening; and the tunes of language trigger new writing.”(Morley, 2007, p.14) To see language as music, is to appreciate the inside beauty of it. Another typical example of beauty in language is the work of Shakespeare. “As the dictionary tells us, about 2000 new words and phrases were invented by William Shakespeare. Shakespeare’s poetry showed the world that English was a rich vibrant language with limitless expressive and emotional power.”

Therefore, language is not only a communication method for practical use; it is also an art form contains aesthetic experience and creative expression. Thus, language

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3 *The History of English in ten minutes* http://www.youtube.com/watch?v=rexKqvgPVuA
capability not only involves basic language acquisition and advanced communication skills, but also needs appreciation for aesthetic beauty of it.

2.2.2 Learning Capability

Learning: the word applied to both the content and the process of moving from a state of unknowing and incompetence to one of awareness, understanding and competence (Dale, 2002). It is a vital human process, essential for survival and fundamental to evolution. Learning is about acquiring and extending knowledge, developing and improving skills, and forming and questioning attitudes. It is possible for learning to take place in any setting, under any set of circumstances, in the company of others or alone (Dale, 2002).

Learning capability, another name of “Learning to learn”, is the capability to pursue and persist in learning (Otten & Ohana, 2009). Individuals should be able to organise their own learning, including through effective management of time and information, both individually and in groups. It includes awareness of one’s learning process and needs, identifying available opportunities, and the ability to handle obstacles in order to learn successfully (Otten & Ohana, 2009). It means gaining, processing and assimilating new knowledge and skills as well as seeking and making use of guidance. Learning capability engages learners to build on prior learning and life experiences in order to use and apply knowledge and skills in a variety of contexts – at home, at work, in education and training (CEC, 2005).

As motivation of learning is crucial to develop learning capability, individuals should build up a positive motivation to pursue and succeed at learning throughout one’s life. A problem-solving attitude supports both learning and an individual’s ability to handle obstacles and change (Otten & Ohana, 2009). The desire to apply prior learning and life experiences and the curiosity to look for opportunities to learn and apply learning in a variety of life-wide contexts are essential elements of a positive attitude (CEC, 2005).

Based on positive motivation of learning, learning capability requires firstly the acquisition of the fundamental basic skills such as literacy, numeracy and ICT that are necessary for further learning (CEC, 2005). Building on this, an individual should be able to access, gain, process and assimilate new knowledge and skills. This requires effective management of one’s learning, career and work patterns, and in particular the ability to persevere with learning, to concentrate on extended periods and to reflect
critically on the purposes and aims of learning. Individuals should be able to dedicate
time to learning autonomously and with self-discipline, but also to evaluate their own
work, and to seek advice, information and support when appropriate (Dale, 2002).

2.2.3 Creative Capability

In 1956, Bloom headed a group of educational psychologists who developed a
classification of levels of intellectual behaviour important in learning. During the 1990's
a new group of cognitive psychologists, leaded by Lorin Anderson (a former student of
Bloom's), updated the taxonomy reflecting relevance to 21st century work. The Figure
2.1 is a representation of the new version associated with the long familiar Bloom's
Taxonomy.

![Bloom’s Taxonomy](image)

Figure 2.1 Bloom’s Taxonomy

In this figure, creating is on the top of the learning taxonomy, which is also a key
capability in life and learning.

Before defining creative capability, it is necessary to find another definition: what is
creativity? How does it come from?
A person must be able to act, to create, to define, to put himself on the line to construct his own real identity. He must be able to be creative (Oliva, 2014). Creativity and imagination has no preconditions: men as human being is creative. However, such idea was not established in the beginning. Creative man is, in truth, a category of contemporary thought, defined in the second half of the twentieth century (Oliva, 2005). Only from the cultural revolution founded on the figure of Jerzy Grotowski in 1960 and with the development of concepts of art as a vehicle and performer it begins to talk about creative man by nature that uses art, or better arts and expressive language, as a vehicle to consciously work on himself (Grotowski, 1970). Beyond the distinction of artistic genres, Grotowski redefines the idea of art as a field of research about the essence of human existence (Grotowski, 1970). Creativity, therefore, ceases to be a matter solely for the artists or for the genius and becomes a characteristic of every human person; this idea is also supported by neuroscience for which each person has a creative potential to develop (Oliva, 2014).

Unfortunately, the concept of creativity is widely recognized as complex and challenging and is a term which is often abused and misused by the government, media and policy makers (Prentice, 2000).

In the book *Creativity in Education and Learning*, Cropley (2001) states that creativity should lead to worthwhile results. Pateman (1991) describes creativity as rule-breaking and rule-making. He also lists two other ways of thinking about creativity: one may think of creativity as the central element in problem-solving; another will define creativity as the exercise of imagination. As problem-solving, Craft (2000) claims the process of ‘possibility thinking’ is the core of creativity and highlights the role of problem-solving in this thinking process. Taking creativity as the exercise of imagination, creativity and imagination have had strong links to each other since they were born. As Dawson (2005) claims “Creativity is the productive imagination fully secularized and divested of any ambivalent connotations” (p.21).

Worthwhile results, rule-breaking and rule-making, problem-solving or imagination? In Paul Dawson’s definition of creativity, these key concepts are all contained:

Creativity, on the other hand, designates the ability to create; to produce something new and original, to provide innovative changes to anything which is routine or
mechanistic. Its products are the unique expression of each individual (Dawson, 2005, p22)

In this definition, creating or producing something new and original can be seen as the worthwhile results and capacity of imagination; innovative changes to anything which is routine or mechanistic can be judged as ability of problem solving and rule-making.

Therefore, Creative capability includes imagination, innovation, rule-making, problem-solving, as well as the ability to plan and manage projects in order to achieve objectives. Such capability supports everyone in day to day life at home and in society, employees in being aware of the context of their work and being able to seize opportunities, and is a foundation for more specific skills and knowledge needed by entrepreneurs establishing social or commercial activity (CEC, 2005).

To develop creative capability, an active attitude is characterised by initiative, proactivity, independence and innovation in personal and social life. It also includes motivation and determination to meet objectives, whether personal goals or aims held in common with others (Otten & Ohana, 2009). Besides, it relates to proactive project management (involving skills such as planning, organising, managing, leadership and delegation, analysing, communicating, de-briefing and evaluating and recording), and the judgement to identify one’s strengths and weaknesses, and to assess and take risks as and when warranted is essential (CEC, 2005).

2.2.4 Aesthetic and Cultural Expression Capabilities

Aesthetic and cultural expression capabilities include aesthetic experience and cultural awareness with expression. It refers to appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts (CEC, 2005).

To develop this capability, individuals should have a basic knowledge of major cultural works, including popular contemporary culture as an important part of human history in the contexts of national cultural heritage and their place in the world (Otten & Ohana, 2009). Then building up a strong sense of cultural identity and belonging is the basis for respect and open attitude to aesthetic and cultural expression. It is essential to understand the cultural and linguistic diversity of their own countries, the need to preserve it and to understand the evolution of popular taste and the importance of aesthetic factors in daily life (CEC, 2005).
Besides, it also relates to both appreciation and expression: self-expression through the variety of the media with individuals’ innate capacities and appreciation of works of art and performances. It also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and interest in cultural life (Walker and Unterhalter, 2010).

2.2.5 Social and Civic Capabilities

Social and civic Capabilities cover all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary. It involves team-work capability, managing oneself and others, adaptability and flexibility (CEC, 2005).

For successful interpersonal and social participation, it is essential to understand the codes of conduct and manners generally accepted in different societies and environments, and to be aware of basic concepts relating to individuals, groups, work organisations, society and culture (Otten & Ohana, 2009). To develop these capabilities, individuals should learn to communicate constructively in different environments, express and understand different viewpoints negotiate with the ability to create confidence, and feel empathy are the core of this capability. Besides, individuals should be able to cope with stress and frustration and to express it in a constructive way and should also distinguish between the personal and professional spheres (Cziboly, 2010).

2.2.6 All this and more...

This one incorporates the first five but adds a new dimension because educational theatre and drama is fundamentally concerned with the universal capability of what it is to be human. An increasing concern about the coherence of our society and developing democratic citizenship requires a moral compass by which to locate ourselves and each other in the world and to begin to re-evaluate and create new values; to imagine, envisage, a society worth living in, and living with a better sense of where we are going with deep convictions about what kind of people we want to be (Eriksson et al., 2014).

2.2.7 Conclusion

The Table 2.1 sums up the contents of lifelong learning capabilities.
<table>
<thead>
<tr>
<th>Lifelong learning Capabilities</th>
<th>Contents</th>
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<tbody>
<tr>
<td><strong>Language Capability</strong></td>
<td>- Language Acquisition</td>
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<td>- Communication Skills</td>
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<td></td>
<td>(verbal and non-verbal)</td>
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<td></td>
<td>- Language Appreciation</td>
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<tr>
<td><strong>Learning Capability</strong></td>
<td>- Motivation (to pursue interests)</td>
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<td></td>
<td>- Process- Learning methods</td>
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<td></td>
<td>- Process- Management</td>
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<td></td>
<td>- Process- Problem-solving (related to creativity)</td>
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<td></td>
<td>(accomplish tasks)</td>
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<td></td>
<td>- Habits- To concentrate, question</td>
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<tr>
<td><strong>Creative Capability</strong></td>
<td>- Imagination</td>
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<tr>
<td></td>
<td>- Innovation (innovative changes)</td>
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<td></td>
<td>- Problem-solving (possibility thinking)</td>
</tr>
<tr>
<td><strong>Aesthetic and Cultural Expression Capabilities</strong></td>
<td>- Aesthetic experience (creative expression)</td>
</tr>
<tr>
<td></td>
<td>- Cultural awareness with expression (a sense of culture identity and belonging)</td>
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<td></td>
<td>- Identity</td>
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<tr>
<td><strong>Social and Civic Capabilities</strong></td>
<td>- Teamwork (Management, Leadership)</td>
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<tr>
<td></td>
<td>- Understanding social and cultural contexts</td>
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<td>- Confidence</td>
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<td></td>
<td>- Empathy</td>
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<td></td>
<td>- Cope with stress</td>
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Table 2.1 The contents of lifelong learning capabilities

In the end of this part, it is necessary to point out that selecting these capabilities aims necessarily at indicating some possibilities, rather than at providing a complete and exhaustive account. Besides, the list is also provided as a framework for this particular research related to the context, which provides a possible direction for the author exploring more.
2.3 Lifelong Learning Tree

Based on literature review of lifelong learning and lifelong learning capabilities, I have an assumption for lifelong concept as a lifelong learning tree (Figure 2.2).

![Lifelong Learning Tree](image)

Figure 2.2 Lifelong Learning Tree

There are three levels of this concept. As the inner structure of this conception is like a tree, I conceptualise it into the metaphor of a tree: lifelong learning essence is the tree root to provide “nutrition” for development of tree trunk and tree branch; lifelong learning characteristics are seen as the tree trunk developed from root and to support the tree branches; lifelong learning capabilities are the several tree branches which are the most obvious parts to be observed of the lifelong learning tree.

For this metaphor, it is easy to understand the tree branches are lifelong learning capabilities and the tree roots are continued personal growth and societal development. However, for the tree truck, I assume the inner relationship between lifelong learning and self-motivated learning, experiential learning and democratic learning.

Firstly, for as lifelong learning is continued learning, it is in the end the individual who makes learning decisions, and personal motivation on the part of many people is the
only true stimulator of learning opportunities. Everything else is the infrastructure built to satisfy the need or the longing to learn (Longworth & Davies, 1996). Therefore, to lifelong learning is self-motivated learning.

Secondly, Kolb’s learning cycle (Figure 2.3) builds up the relationship between lifelong learning and experiential learning. Experiential learning requires self-initiative, an “intention to learn” and an “active phase of learning” (Felicia, 2011), which are also the core for lifelong learning.

Lastly, based on Dewey (1910), lifelong learning essence is democratic learning. Democratic learning is an educational ideal in which democracy is both a goal and a method of instruction. It brings democratic values to education and can include self-determination within a community of equals, as well as such values as justice, respect and trust. Democratic learning is often specifically emancipatory, with the students’ voices being equal to the teacher’s (Waghid, 2014).

While types of democratic learning are as numerous as types of democracy, a general definition of democratic learning is “an education that democratizes learning itself” (Gould, 2003, p.224). A common belief is that Democracy must be experienced to be learned (Dewey, 1910), which links to experiential learning. During the industrial age, John Dewey argued that children should not all be given the same pre-determined curriculum. In Democracy and Education he develops a philosophy of education based on democracy. He argues that while children should be active participants in the

![Figure 2.3 Kolb’s Learning Cycle (1984)](image)
creation of their education, and while children must experience democracy to learn democracy, they need adult guidance to develop into lifelong learners (Dewey, 2010). Therefore, democratic learning, experiential learning and self-motivated learning are the tree trunks in the lifelong learning tree. This lifelong learning tree is the basic framework for the research questions.

2.4 Drama Pedagogy

2.4.1 Drama and Drama Pedagogy

To define drama pedagogy, it is better to firstly clarify differences between the art form of drama and the pedagogy of drama education.

The word *drama* comes from the Greek word *dran*, meaning ‘to do or to act’ (Kelner & Flynn, 2006). Drama is an art form that explores human conflict and tension. It generally takes the form of a story presented to an audience through dialogue and action (Synková, 2012). The story is conveyed using the elements of the theatre: acting, costumes, props, scenery, lighting, music, and sound. It has an emotional and intellectual impact on both the participants and audience members (Basom, 2005). It holds up a mirror for us to examine ourselves, deepening our understanding of human motivation and behaviour. It broadens our perspective through stories that portray life from different points of view, cultures, and time periods (Basom, 2005).

Drama in educational settings has many names: *educational drama, classroom drama, applied drama and creative drama* (Synková, 2012). Before the term “drama in education” came into use, largely due to the influence of Dorothy Heathcote, classroom teachers, especially in the elementary schools in the United State, directed what they called creative drama or creative dramatics lessons (Basom, 2005). The Children’s Theatre Association of America in 1972 defined creative drama as “an improvisational, process-centred, non-exhibitional form of drama in which participants are guided by a leader to imagine, enact, and reflect upon the human experience.” (Wagner, 1999, p.3).

Then drama pedagogy, which focused on an educational function for drama as a teaching and learning method came to be recognised (Basom, 2005). Drama pedagogy utilises a wide variety of strategies from related disciplines and art forms such as
pantomime, clowning, storytelling, radio drama, melodrama, puppetry, improvisation, mask theatre, public speaking, playwriting, directing, and play productions (Synková, 2012). It is a multi-sensory mode of learning designed to: increase awareness of self (mind, body, and voice) and others (collaboration and empathy); improve clarity and creativity in communication of verbal and nonverbal ideas; and deepen understanding of human behaviour, motivation, diversity, culture, and history (Basom, 2005).

From the definition and the function of drama pedagogy, we could find that it incorporates elements of an actor’s training to facilitate one’s physical, social, emotional and cognitive development, which is important for a person to achieve a full life.

2.4.2 Process Drama

Process Drama is a term coined by Cecily O’Neill (1995) to refer to a structured form of drama experience. This form generally fits under the umbrella of ‘Drama in Education’ or ‘Educational Drama’ (Heathcote et al., 1984). It is an approach whereby participants are led by the teacher through a series of pre-planned drama strategies and conventions which progressively build toward a deeper understanding of a text, issue or theme (Bolton, 1984).

The springboard for this exploration Cecily O’Neill called a pre-text and stimulus material could include such things as an issue relevant to the participants, a story, myth or legend, a song, primary source material, poem, photograph or other visual image (O’Neill, 1995). Participants do not perform for an external audience although performance for an internal audience is essential — and theatrical techniques may be both implicitly and explicitly taught at those points (O’Neill and Lambert 1982). Teacher and students may think at various perspectives on a situation. Ultimately the group are working toward creating a new dramatic meaning – the meaning they have constructed themselves (O’Neill and Lambert 1982).

Process drama usually involves the whole class working with the teacher in role in a made-up scenario. Sometimes the work may begin as light-hearted, but the teacher always layers more dramatic tension and complexity into the work as the teacher is aiming for a pedagogical outcome (Bolton, 1984). Students learn to think beyond their own points of view and consider multiple perspectives on a topic through playing
different roles. The length of time a “process drama” takes may vary. It may be planned around a series of lessons or contained within one extended lesson or workshop (O’Neill and Lambert 1982, To et al., 2011). In this particular research, I chose process drama as the main drama pedagogy to design the program and the reasons why I chose it would be explained later.

2.4.3 Drama Pedagogy and Lifelong Learning Capabilities

Firstly, based on literature review, much research has illustrated drama pedagogy can be used effectively for improving language capability.

As DfES (2003:4) states: “Drama is a powerful means and an appropriate context for developing speaking and listening”. The use of speaking and listening skills plays an integral part in the discussion and production of drama. Students build social skills and become more sensitive listeners and effective conversationalists in the language learning (O’Neil, 1995; Kempe & Holroyd, 2004). Besides, the dramatic context also provides a motivating and convincing context for the development of reading and writing skills (Healy, 2001; Cheng & Winston, 2011). There are a plenty of studies to show drama can improve reading and writing skills. (Catterall, 2002; Rose et al. 2000; Dupont, 1992; Podlozny, 2001). For example, the work of Project Zero’s REAP (Reviewing Education and the Arts Project) has examined eighty studies investigating the relationship between arts instruction and achievement in verbal areas such as reading comprehension, oral language ability, and writing. The result showed that classroom drama had a strong positive effect on six of seven verbal areas (REAP, 2001). Just as McMaster (1998) said “Drama is an invaluable tool for educators because it is one of the few vehicles of instruction that can support every aspect of literacy development” (p.574), the research group of REAP concluded that participation in drama increased students’ vocabulary, oral language, and writing skills, whether applied to the stories enacted or to entirely new stories (REAP, 2001).

Drama pedagogy is useful not only for language acquisition but also for improvement of communication skills. The theoretical foundations for drama pedagogy used in language class are communicative approach (Brumfit, 1985; Brumfit & Johnson, 1979) and systemic functional grammar (Halliday, 1993). Hymes (1997) points out the ultimate aim for language learning is using it in the communication contexts. A student
not only needs to learn systematic language knowledge but has to own the practical ability to use targeted language. Communication skills contain the culture awareness in different contexts and the ability to link it to the social meanings (Johnson & Morrow, 1981; Littlewood, 1981). By building contexts, drama pedagogy could be helpful for students thinking, emerging, understanding deeply and using language in different contexts, which is beneficial for communicational development (Catterall, 2002; Hulse and Owens, 2017).

Secondly, drama is a powerful tool for enhancing learning capability. The materials and activities used by drama pedagogy allow learners to see learning as a vital, dynamic process which will allow them to further their interests and intrinsic motivation (McDonough, 1981). It helps create an energising, motivating, informal atmosphere which stimulates and supports learner contributions (Little, 1991). Learners are facilitated in becoming actively involved in their learning process. They are encouraged to bring their knowledge, interests and experience into play to negotiate an answer or solution to tasks or problems presented (Crystal, 1987). Learners’ independence is fostered as they choose themes and tasks with which they will engage. The progression of the drama depends on their choices, which improves learning motivation and skills in diverse dimensions (Healy, 2001).

Thirdly, drama, as an art form, enables learners to improve their creative and aesthetic capability when applied in education. Drama allows students to experience empathy for other people, comprehend complex situations, consider varying viewpoints and opinions, and feel the consequences of choices and behaviours. All of these dramatic experiences may cause participants to change their aesthetic feelings or attitudes, thus impacting their choices in real life (Kelner & Flynn, 2006).

Finally, drama could also help other capabilities related to lifelong learning in literature review. Some of Drama and Theatre Education (D&TE) projects indicate that drama has unique contributions to the development of those non-cognitive skills which are increasingly recognised as being essential to life and work in the modern world. These skills include self-discipline, team-work, critical thinking, empathetic imaging, problem solving and developing self-esteem and confidence (Coventon & London
2.5 Chinese Context

2.5.1 Lifelong Learning in China

Classical China was a society where ‘Lifelong Learning’ was regarded as both an individual and a societal ideal. The concepts and practice of lifelong learning in China date from Confucius’s ideas of education 2500 years ago (Zhang, 2008). According to Confucius, men from all classes, regardless of their economic status and ethnic origin, should have access to education. It was the earliest idea that emphasised equal opportunity in education, which is one of the major ideas, indeed a major objective, in lifelong education today (Zhang, 2008). For the timespan, learning through one’s life was one of Confucius’s educational ideas, as described in the *Analects*:

At fifteen, I had my mind bent on learning. At thirty, I stood firm. At forty, I had no doubts. At fifty, I knew the decrees of Heaven. At sixty, my ear was an obedient organ for the reception of truth. At seventy, I could follow what my heart desired without transgressing what was right (*Analects*, IV.1) (Cai, 1996).

Confucian traditions have strong influences on all aspects of Chinese lives. Chinese people have always been known for showing great interest in education. The idea that ‘learning is the noblest of all human pursuits’ (Wang, circa 1100 AD) has long been rooted in the hearts of the Chinese people. According to findings of a survey in China, one of 100 internationally-famous sayings that strongly influences Chinese youth’s lives, is ‘Keep learning as long as you live’, which was from the Confucian master Mengzi (Zhang, 2008).

By the time of the Western Han (206BC-24AD) China had a coherent dual educational system, private and public, as the basic cultural intellectual foundation of a feudal economic and social system, following a virtually unchanging classical curriculum (Morgan, 2000). In Confucian tradition education ‘…is perceived as not only for personal improvement but also for societal development’ (Lee Wing On, 1996, p.26). It rests on the Confucian assumption that everyone is educable, that education should be
free of class distinctions, with society and the example of others providing the climate and inspiration for learning. Under the strong influence of Confucianism in the Sui (581–618) and Tang dynasties (618–907), the civil examination system was developed. This system allowed people of all ages, nationalities and family status—using any kind of learning methods—to take the central government examination for positions of government officials. Learning became fashionable and popular in those times (Zhang, 2008). After foundation of the Ming dynasty (1368-1644), when the examination and academic degree system became more elaborate and the school system truly nationwide, there was a real possibility of upward mobility through educational success. Such educational theory and tradition has influenced China and contributed a lot to “Asian values” (Morgan, 2000). In East Asia, there is a tradition of respect for learning, where diligence, a powerful work ethic and a sense of propriety and support for moral norms is encouraged. These values are illustrated in the Chinese view of familial duty, where self-discipline alongside a strong sense of family and group responsibility, is rooted Confucian educational and cultural heritage (Morgan, 2000).

However, since the later period of Qing dynasty (1636-1912), unchanged feudalism and corrupt government impeded social development. China suffered turbulence and war intermittently for a century (1840-1949), which lead to the reality that Chinese people were effectively excluded from formal education (Morgan, 2000). By 1923, China had one-fourth of the world’s population but 80 percent of them could not read or write. After the military and political victory of Liberation on 1 October 1949, the People’s Republic of China has founded, and what followed was a period of ideological consolidation through the mass literacy programs into the early 1950s. After this the emphasis shifted, and the under Soviet influence formal education structures were developed which combined a skills oriented curriculum with ‘spare time’ education in factories and agricultural communes. Mao Zedong, the first President of New China, however, believed that ideological direction was being lost, and launched The Great Proletarian Cultural Revolution from 1966 to 1976, aiming to ‘prevent revisionism for usurping the leadership of the Party and State [and also] to prevent the comeback of Capitalism’ (Chin, 1979, p. 105). This is the so called ‘Cultural Revolution’ and it changed education to serve political goals. In a climate of chaos and brutality Chinese traditional culture was almost destroyed. Mao died in 1976 and the second leader of
China Deng Xiaoping proposed the “Reform and Open” policy and began rebuilding the Chinese education system. Then more attention has been paid to educational issues in the past 20 years as the concept of ‘a learning society’ has evolved, supported by China’s move towards a market economy and a more “Open Door” policy toward international engagement (Morgan, 2000).

In the 21st Century, China is attempting to cope with two transitions: from a command to a market economy and from a predominantly rural to an increasingly urban and industrial society (Pei, 1994). These would allow it to achieve economic modernization, which is not the same thing as industrialization, as well as social modernization, which requires an educated and urbanized population. The demands of an increasingly knowledge-based economy, together with the need to ensure social stability amongst China’s vast and diverse population presents a crucial dilemma for the Chinese government (Zhang, 2008). They shouldered the responsibility to generate and utilize knowledge in a way that will contribute simultaneously to sustained economic growth and yet might open the way to a third transition, to an open, civil society. Such a society is seen as one which premises equality of opportunity, individual and social justice, cultural development, tolerance and a civil society, as well as economic progress. It is a society in which the acquisition of knowledge and understanding of the world is promoted actively, with the results disseminated for the benefit and improvement of all (Morgan, 2000). To achieve this goal, lifelong learning is paid more attention, as proposed in the third conference of the 18th Central Committee of the Communist Party of China, “educational system should be reformed to widen lifelong learning platforms” (CCfCP, 2013, p.18). Therefore, lifelong learning is not only the Confucian heritage that roots deeply in Chinese culture but also the potential strategy to improve personal growth and develop a learning society for today’s China.

### 2.5.2 Drama Pedagogy in China

Drama-in-education and Process Drama were first imported from the West to Hong Kong and Taiwan as new forms of pedagogy in the late 1990s (Tam, 2010). School teachers and drama practitioners in these countries generally employ an inclusive and hybrid approach and utilise various drama/theatre educational models and conventions.
Active learning strategies are used in their classrooms and called ‘drama pedagogy’. This new pedagogy is widely portrayed as a playful, creative, activity-based and a student-centred teaching method in the education reform documents (Arts Development Council, 2005; Arts Education Section of Curriculum Development Institute, 2005).

Compared to Hong Kong and Taiwan, the mainland introduced active learning later and in a less developed form. From the end of last century to the early 21st century, drama pedagogy slowly entered mainland China with increased support for the acknowledging a role for the arts in schools (Zhang, 2012). In the June 1994, the Vice Premier Lanqing Li said in the National Education Conference that: “The school aesthetic education plays an important role to cultivate students with all-around competences. Not only primary schools or secondary schools, but the high schools and universities should put arts into education” (Sun & Peng, 1995, p.30). In 1995, Professor Yingning Li participated in the second IDEA (International drama and education association) Conference and following this went a step further in the promotion and popularization of drama pedagogy to China. After the conference, she took some small-scale experiments using drama pedagogy and introduced it to some universities. This pedagogy has been gradually used in the more developed provinces (Zhang, 2012). In 2002, Shanghai PuDong HuaLin Primary School introduced drama pedagogy into language and moral education classes to first use drama into education systematically (Zhang, 2012). In 2004, Aihua Huang, a professor of Hangzhou Normal University took drama pedagogy experiments in some secondary schools and published the results in the paper “Exploration and Practice: Drama Education in the background of Educational Reform”, which earned the “Excellent Research Award” in the 5th Chinese Education Conference (Xu, 2011).

However, it can be seen that these developments have not been utilised in any widespread way. Although some educators have tried to use it, drama pedagogy has not been widely introduced and most people do not have a clear concept of how “drama” can be utilised in “education”.

The reasons that impede the development of drama pedagogy in China are various. From the cultural perspective, take the case of student-centred learning approaches
including drama pedagogy which tend to be less familiar to many Asian teachers. The idea that students can learn from each other or from relatively uneducated community members may conflict with deeply held cultural assumptions (Dimmock and Walker, 2005; Hallinger, 2004). When this is coupled with the lower level of resources devoted to developing an understanding of the innovation prior to implementation, it becomes easy to see why change takes place slowly, if at all:

Traditional Chinese culture values fairness in uniformity, while the new pedagogy espouses diversity for more choice. As the uniformity mentality with the tendency of pursuing socially recognised achievement (such as good school grades, entry into top colleges, good jobs, high status) are deeply imbedded in people’s minds, when reform espoused the Western idea of diversity as the new value, and reform education model accordingly, people ‘resist’ in their own way. (Hallinger, 2010, p. 412)

As drama pedagogy reflects the open culture of diversity and democratic essence, which has conflicts with traditional Chinese culture, it is supposed to confront difficulties when being introduced to China.

From the perspective of theory popularization, there has been very little research in China exploring Drama in Education or Theatre in Education. As drama education theory has not been introduced to China widely and deeply, there are many misunderstanding about it. For example, drama pedagogy is seen as contradictory to the ‘serious’ teaching and teacher-centred pedagogy. Many teachers think using active and more student-centred strategies risks compromising important teaching tasks (Zhang, 2012). Therefore, drama pedagogy is now mainly used in kindergartens or primary schools in China as students in such stages have more “free” time and could accept some “unserious” learning. Even in the early stage of education, this method is only used on a small-scale.

Compared to the West, drama pedagogy is less developed in China, no matter in theory or practice. However, within the education reform being taken in China, drama pedagogy will be paid more and more attention as one of the most effective learning
strategies.

2.5.3 Traditional Teaching and Learning Model in China

As many researchers point out, teaching and learning in China has long been dominated by a teacher-centred, examination-oriented and text-based mode of education (Tse et al. 1995; Leung, 2003). Hu (2002) sums up these characteristics as ‘Four R’s and Four M’s’, namely ‘reception, repetition, review, reproduction’ and ‘meticulousness, memorisation, mental activeness and mastery’. For that reason, Chinese classrooms are usually serious, structured and studious spaces dominated by teacher monologue, individual work and a behavioural and reproduction-based approach to teaching and learning (Tam, 2010). For example, in a traditional writing class, the teacher not only points out the words and sentences that should be used, but also makes an outline on the blackboard to show the “right” order of these sentences. By only recording observable but uninteresting facts, such writing classes, in which students compose sentences about the selected topic, have very little use to students’ capability development.

The traditional teaching and learning model in China could be seen as follows (Figure 2.4):

![Figure 2.4 Traditional teaching and learning model in China](image)

This model is a unidirectional one, in which teachers “own” learning contents then pass this learning on to their students. Students do not have a voice, or the freedom to influence the learning content or learning plans. The teacher-student relationship in this model is vertical and unequal. The essence of this model is autocratic teaching and learning. Students in this model are often the passive receivers.
In fact, this traditional teaching and learning model in China is generated from many reasons.

Firstly, in Confucian tradition, teachers were regarded as transmitters of knowledge and students as receivers of knowledge. Zou (2001) writes that, according to the Confucian master Han Yu in his article entitled *On Teachers*, the responsibilities of teachers consisted of three tasks:

> Being a teacher, one should propagate doctrines of the ancient sage, transmit knowledge and remove doubts.

This article *On Teachers* has been one of the essential readings for teacher education and training in China, although the task of propagating doctrines of the ancient sage has been replaced by more modern meanings, such as moral education and civic studies.

Teaching is a respected job in the whole of Chinese society. Teachers are regarded as an authority of knowledge and skills by teachers, by students, by parents and by the public generally. ‘Once a teacher, forever a father’ is a popular Chinese saying (Zhang, 2008). Therefore, the relationship between the teacher and students is a vertical division, rather than a horizontal one, which supports teacher-centred methods in the Chinese education tradition.

Secondly, Confucian societies tend to accept large differences in power, status, and rank as normal, a cultural characteristic referred to by Hofstede (2001) as ‘power-distance’. Thus, it is characteristic of Asian cultures to show respect for authority, age, rank and status. This applies not only in relationships between teachers and students, but also throughout the system hierarchies. Shaw noted:

> Blaming Asian schools for focusing on memorization, as opposed to ‘thinking’, is too pat an excuse, as schools reflect the basic values of a society. It is ingrained in the Asian psyche that ‘correct’ answers always exist and are to be found in books or from authorities. Teachers dispense truth, parents are always right and political leaders know better. (Shaw 1999, p. 23)

Finally, the assessment itself has been designed to adapt the whole curriculum and teaching model. In China, almost every student will attend the College Entrance Examination and this is the only way to enter universities. However, in this exam, tests are not concerned about students’ capabilities but focus on memorisation of “right”
answers. Besides, as the population is huge, there are often too many students in one class and not enough educational resource, which also influences adopting less active learning methods.

Therefore, based on this kind of education, the Chinese learners are suggested as reluctant to participate in classroom discourse, unwilling to give response, do not ask questions, and remain passive and over-dependent on the teacher (Braddock et al. 1995; Jones et al. 1993; Cheng 2000; Zhang, 2008).

2.5.4 Paradox of the Chinese Learner

The previous part shows a part of the picture of the Chinese Learner. The Chinese Learner (CL) is a student from the People's Republic of China, Hong Kong, Taiwan, Singapore (Watkins, 1996). The literature includes Korea and Japan as countries with a Confucian heritage culture, which also contributes to the attributes of the CL (Watkins, 1996). Studies on Chinese students have not reached a general agreement on what the notion of the “Chinese learner” really entails. The category has been applied loosely as an umbrella term to refer to all students from Chinese-speaking backgrounds or even all those who share Confucian heritage. As a result, students from East Asia in general have been broadly defined as coming under the umbrella of “the Chinese learner” (Watkins and Biggs, 1996).

As mentioned in the previous part, some researchers have constructed ‘Chinese learners’ as being obedient to authority, passive in class, lacking in critical thinking and adopting inadequate learning strategies (Atkinson, 1997; Fox, 1994; Liu, 1998; Shi, 2004), and others have characterised them as being determined by their Confucian heritage (Hu, 2002; Oxford, 1995).

In the Confucian tradition, the teacher’s words were always truths and truths were to be parroted and memorised and not to be questioned. Docility, passivity and conformity were what such education demanded of its pupils (McGuire, 1997, p.11)
CLs want to adapt their teacher-centred learning but are unprepared and afraid to embrace student-centred strategies (Wang & Byram, 2011). Unable to cope, CLs revert to their lived experiences of the Chinese education system that reinforce the role of educators as the source of all knowledge and means of passing examinations (Yan & Yang, 2006). From an essentialist point of view, students from Confucian heritage cultures may typically display a reluctance to speak up or give their opinion; rely heavily on memorization; lack critical thinking; respect the authority of the teacher; and expect to be spoon-fed (Durkin 2011; Turner 2013).

However, Watkins and Biggs (1996) and Cheng (2000) while still drawing on Confucian heritage discourse, argue that the West may not have fully grasped the significance of Confucianism. In a more positive spirit Cheng (2002) and Watkins and Biggs (2001) construct Chinese learners as valuing active and reflective thinking, open mindedness and a spirit of inquiry.

Initially researchers had been classified the CL approach as being little more than rote or memorising content: that is, the surface learning classification which implies that academic performance should be poor. However, international comparisons of educational performance reveals that CLs from Hong Kong, Singapore, Taiwan, and some parts of Mainland China, tend to outperform Western students. Studies of learning processes reveal that Chinese students are diligent, achievement oriented and have a high regard for education (Watkins and Biggs, 1996). Further analyses of this questionnaire data do not provide evidence to support popular perceptions of CLs as rote-learners (Stevenson and Lee, 1996). Furthermore, it has been noted that “teachers in Chinese classrooms produce positive learning outcome under conditions that Western researchers would regard as most unpromising” (Watkins and Biggs, 2001, p. 277).

Biggs and Watkins (2001) have already acknowledged some of these contradictions through the “paradox of the CL”. The positivists have categorised their observations of CL study behaviour as rote learning, which implies that CLs should have a superficial understanding of the subject content and perform poorly in examinations and assessments. However, this prediction has not been borne out by empirical evidence: it shows that CLs perform well academically.
Students from Confucian-heritage cultures (CHC) such as China, Hong Kong, Taiwan, Singapore, Korea and Japan, are taught in classroom conditions that in terms of Western standards cannot be conducive to good learning: large classes, expository methods, relentless norm-referenced assessment, and harsh classroom climate. Yet CHC students, at least in science and mathematics, have deeper, meaning-oriented, approaches to learning. (Watkins and Biggs, 2001, p. 3)

Saravanamuthu (2008) further explains the CL Paradox breaks down into four continuums of mutually exclusive dichotomies of learning attributes: Instrumental versus intrinsic drive to learn; Anxiety over, versus stimulated by, new knowledge; Memorising/rote versus deeper learning; Dependent versus independent learning. It is claimed that CLs often have such paradox of learning habits but researchers often choose to see one side of the picture.

According to Chinese tradition the relationship between a teacher and his students is similar to that of a parent to his sons. This is another area where Western observers often only see part of the picture. In fact, the typical method of teaching is not a simple transmission of superior knowledge but utilises considerable interaction in a mutually accepting social context (Watkins, 2000, p.167). Biggs (1994) suggests that while Chinese classrooms may appear to be authoritarian, they are in fact uniformly student-centred, frequently engaging all students collectively in problem-solving and pushing for high-cognitive-level thought processes. The relationship between student and teacher is characterised as supported by considerable warmth and “a high degree of mutual respect and responsibility” (Chan, 1999, p. 300).

Recent research by Chinese scholars is also attempting to correct negative stereotypes about Chinese learners. It is argued that CLs are active adaptive rather than passive learners (Jin & Cortazzi, 2006; Turner, 2006). Shi’s (2006) study of 400 middle school ESL students in Shanghai, for example, found that “they show little difference from their Western counterparts by being active learners and preferring a more interactive relationship with their teachers” (p.122).
2.5.5 Hofstede’s Cultural Theory

To understand teaching and learning model in China, there is an important theory called “Hofstede’s cultural dimensions theory”, which is an important framework for cross-cultural communication, developed by Geert Hofstede (1986). It describes the effects of a society's culture on the values of its members, and how these values relate to behaviour, using a structure derived from factor analysis (Adeoye & Tomei, 2014). Undertaking a factor analysis of 116,000 International Business Machines (IBM) corporate employees’ values of workplace from more than 70 national subsidiaries from 1967 to 1973, Hofstede (1986) identified four cultural dimensions: power distance (PDI), individualism (IDV), masculinity (MAS) and uncertainty avoidance (UAI). The four dimensions accounted for 49% of the country differences in the sample. Hofstede used ‘constructed scaled indices’ to rank each nation within the dimension thereby achieving a ‘typology’ of national cultural differences. This led him to argue that each dimension shaped behaviours in different social settings including education. Later, Hofstede added a fifth dimension - the short-term orientation (STO) and long-term orientation (LTO) towards time - in an attempt to ‘avoid cultural bias’ (Hofstede, 2005).

In his theory, power distance concerns the extent to which people accept being led. It is reflected in the ways that societies encourage obedience or initiative. Individualism reflects the extent to which people are programmed to look out for particular small groups. In contrast, collectivist cultures programme people to function as part of a large group. Uncertainty avoidance concerns the extent to which cultures programme their members to feel either uncomfortable or comfortable in unstructured situations. Masculine as opposed to feminine cultures “strive for maximal distinction between what men are expected to do and what women are expected to do” (Hofstede, 1986). The Figure 2.5 and Figure 2.6 show the characteristics of different cultural dimensions.
<table>
<thead>
<tr>
<th>Small Power Distance</th>
<th>Large Power Distance</th>
</tr>
</thead>
<tbody>
<tr>
<td>All people should be interdependent.</td>
<td>A few people should be independent; most should be dependent.</td>
</tr>
<tr>
<td>Superiors consider subordinates to be &quot;people like me.&quot;</td>
<td>Superiors consider subordinates to be a different kind of people.</td>
</tr>
<tr>
<td>Subordinates consider superiors to be &quot;people like me.&quot;</td>
<td>Subordinates consider superiors as a different kind of people.</td>
</tr>
<tr>
<td>Superiors are accessible.</td>
<td>Superiors are inaccessible.</td>
</tr>
<tr>
<td>All should have equal rights.</td>
<td>Power-holders are entitled to privileges.</td>
</tr>
<tr>
<td>The way to change a social system is to redistribute power.</td>
<td>The way to change a social system is to dethrone those in power.</td>
</tr>
<tr>
<td>People at various power levels feel less threatened and more prepared to trust people.</td>
<td>Other people are a potential threat to one's power and can rarely be trusted.</td>
</tr>
<tr>
<td>Latent harmony exists between the powerful and the powerless.</td>
<td>Latent conflict exists between the powerful and the powerless.</td>
</tr>
<tr>
<td>Cooperation among the powerless can be based on solidarity.</td>
<td>Cooperation among the powerless is difficult to attain because of their low-faith-in-people norm.</td>
</tr>
</tbody>
</table>

Figure 2.5 Characteristics of Different Cultural Dimensions-1 (Hofstede, 1986, p.314)

<table>
<thead>
<tr>
<th>Collectivist</th>
<th>Individualist</th>
</tr>
</thead>
<tbody>
<tr>
<td>In society, people are born into extended families or clans who protect them in exchange for loyalty.</td>
<td>In society, everybody is supposed to take care of himself/herself and his/her immediate family.</td>
</tr>
<tr>
<td>&quot;We&quot; consciousness holds sway.</td>
<td>&quot;I&quot; consciousness holds sway.</td>
</tr>
<tr>
<td>Identity is based in the social system.</td>
<td>Identity is based in the individual.</td>
</tr>
<tr>
<td>There is emotional dependence of individual on organizations and institutions.</td>
<td>There is emotional independence of individual from organizations or institutions.</td>
</tr>
<tr>
<td>The involvement with organizations is moral.</td>
<td>The involvement with organizations is calculative.</td>
</tr>
<tr>
<td>The emphasis is on belonging to organizations; membership is the ideal.</td>
<td>The emphasis is on individual initiative and achievement; leadership is the ideal.</td>
</tr>
<tr>
<td>Private life is invaded by organizations and clans to which one belongs; opinions are predetermined.</td>
<td>Everybody has a right to a private life and opinion.</td>
</tr>
<tr>
<td>Expertise, order, duty, and security are provided by organization or clan.</td>
<td>Autonomy, variety, pleasure, and individual financial security are sought in the system.</td>
</tr>
<tr>
<td>Belief is placed in group decisions.</td>
<td>Belief is placed in individual decisions.</td>
</tr>
</tbody>
</table>

Figure 2.6 Characteristics of Different Cultural Dimensions-2 (Hofstede, 1986, p.315)
Education is founded on a system’s conception of an ideal person (Cummings, 1999). They represent a form of social regulation (Popkewitz, 1997) and are substantially more than the documentary presentation of the knowledge and skills students are expected to learn. Therefore, in different cultural societies, education works differently for generating their own cultural ideal person. The following Figure 2.7 and Figure 2.8 illustrate the relationship between education characteristics and Hofstede’s dimensions.

<table>
<thead>
<tr>
<th>WEAK UNCERTAINTY AVOIDANCE SOCIETIES</th>
<th>STRONG UNCERTAINTY AVOIDANCE SOCIETIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>- teachers are allowed to say “I don’t know”</td>
<td>- teachers are expected to have all the answers</td>
</tr>
<tr>
<td>- a good teacher uses plain language</td>
<td>- a good teacher uses academic language</td>
</tr>
<tr>
<td>- students are rewarded for innovative approaches to problem solving</td>
<td>- students are rewarded for accuracy in problem solving</td>
</tr>
<tr>
<td>- teachers are expected to suppress emotions (and so are students)</td>
<td>- teachers are allowed to behave emotionally (and so are students)</td>
</tr>
<tr>
<td>- teachers interpret intellectual disagreement as a stimulating exercise</td>
<td>- teachers interpret intellectual disagreement as personal disloyalty</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SMALL POWER DISTANCE SOCIETIES</th>
<th>LARGE POWER DISTANCE SOCIETIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>- a teacher should respect the independence of his/her students</td>
<td>- a teacher merits the respect of his/her students</td>
</tr>
<tr>
<td>- student-centered education</td>
<td>- teacher-centered education</td>
</tr>
<tr>
<td>- teacher expects students to initiate communication</td>
<td>- students expect teacher to initiate communication</td>
</tr>
<tr>
<td>- students may speak up spontaneously in class</td>
<td>- students speak up in class only when invited by the teacher</td>
</tr>
<tr>
<td>- students allowed to contradict or criticize teacher</td>
<td>- teacher is never contradicted nor publicly criticized</td>
</tr>
<tr>
<td>- younger teachers are more liked than older teachers</td>
<td>- older teachers are more respected than younger teachers</td>
</tr>
</tbody>
</table>

Figure 2.7 Education and Hofstede’s dimensions-1 (Hofstede, 1986, p.316)
Figure 2.8 Education and Hofstede’s dimensions-2 (Hofstede, 1986, p.317)

On the website of Hofstede’s cultural dimensions theory, there is country comparison search and I have checked differences between UK and China (Figure 2.9).
Some researchers use this model to explain the Chinese Learner. For example, because of power distance difference, Education in China is more teacher-centred and students expect teacher to initiate communication (Figure 2.7). Indeed, based on the Confucian Heritage Culture, there are Confucian-heritage learners. The Confucian Heritage Culture (CHC) is dominant in China and other countries strongly influenced by China in the region’s long history (Vietnam, Japan, Korea, Singapore, Taiwan, Hong Kong and Malaysia) (Phuong-Mai et al., 2006). Much research has demonstrated that CHC learners have their learning traditions from Confucian culture (Park, 2002; Hofstede & Hofstede, 2005; Phuong-Mai et al., 2006). For example, cooperative learning strategies have been strongly recommended for collectivist learners as it is assumed to be culturally appropriate in CHC and many Asian collectivist nations (Salili, 1996).

However, there are several critics through Hofstede’s theory. Firstly, Hofstede appears to overlook the innate ‘fuzziness’ and complexity of culture (Signorini, Wiesemes, & Murphy, 2009). This is particularly evident in his notion of ‘cultural layers’, which assumes that an individual has clear and independent cultures or value sets, for each group he/she belongs to. Instead, Spencer-Oatey (2000) evokes the complexity of one’s multicultural being by defining culture as a fuzzy set of attitudes, beliefs, behavioural conventions and basic assumptions and values that are shared by a group of people and that influence each member’s behaviour and their interpretation of the meaning of other people’s behaviour. Similarly, Cambridge (2006) found in his study into teachers’ cultural values in international schools, a high degree of similarity among the respondents’ answers to Hofstede’s questionnaire and therefore a strong correlation between the dimensions. Therefore, it may be that these cultural dimensions may not be separable and as a result independent causal relationship between specific dimensions and behaviour are not as simple as Hofstede portrays.

Secondly, another critical assumption in Hofstede’s definition of culture is its depiction as a relatively static concept. Hofstede describes culture with an onion metaphor and state ‘culture change is slow for the onion’s core, labelled values’ (2005, p.13). Spencer-Oatey (2000) in contrast argues for a systemic notion of culture, which stresses

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4 [https://www.hofstede-insights.com/country-comparison/china-the-uk/](https://www.hofstede-insights.com/country-comparison/china-the-uk/)
the interdependent relations between all elements of culture. Therefore, for example, ‘the introduction of a single technological innovation may set off a whole series of related changes. In other words, culture changes beget other cultural changes’ (Spencer-Oatey, 2000, p.13). Similarly, Neo-Vygotskian theorists stress the interrelationship between tools, the individual’s activity and other elements of culture emphasising the two-way process between individual/group activities and possible cultural changes ((Signorini, Wiesemes, & Murphy, 2009). This bi-directional relationship between values and other components of culture challenges the capacity of Hofstede’s model to reflect contemporary values; particularly in those countries where radical political, social and educational structural reforms occurred after he collected the data ((Signorini, Wiesemes, & Murphy, 2009). In other words, this model ignores the constantly changing, dynamic nature of cultures. As Gu (2001) argues that this dynamism is an essential element in the formation of new cultural ways of being and knowing: “cultural traditions are dynamic and ever developing. Only after a period of conflict, clashes and confrontation between cultural traditions and modernisation can culture be transformed” (p.105).

Lastly, Hofstede’s theory is seen as homogenisation of students and educational systems through nationality. This results in producing constructs of national students, for example, ‘the Chinese learner’. However, Gu and Maley (2008) argue against using categories such as ‘the Chinese learner’, as it implies that this group of learners are a homogeneous group, whilst gender, age and location differences are ignored. The same argument holds for other types of national learners. Researchers, such as Cambridge (2006) in the field of education and Baskerville (2003) in the field of management have been critical of Hofstede’s tendency to equate culture to nationality.

The broader such cultural boundaries are drawn, the larger the geographical area becomes, and the less useful and more stereotyping these categories can become. Research by Shi (2006) has shown that there are significant differences in the learning behaviours and beliefs between students from the more developed, coastal regions of China and those in inland, less developed regions. Shi (2006) argues that when we consider “Chinese students,” we need to be mindful of “their national, regional, economic, class and cultural backgrounds, as well as age, religion and gender” (p.139). As Louie (2005) points out, a student whose parents are professors from Shanghai will have very different “cultural baggage” from one whose parents are peasants from a
village in Hunan. According to Louie (2005), the notion of the “Chinese context” ignores the diverse learning contexts to be found within China. Different schools regularly exhibit different student behaviours and it is accepted that understanding the school culture is important in understanding such differences (Cambridge, 2006). Gu and Maley (2008) have also shown that the nature of students’ previous educational experiences, rather than the geographical origin of those experiences, can have greater influence on students’ teaching and learning behaviours.

Considering the flaws in Hofstede’s model, Ryan and Slethaug (2010) argue that blanket reference to the Chinese culture should be avoided, as there is no monolithic entity that fits the “Chinese” stereotype. Instead it should be used in the context of identifying economic, social, cultural and religious influences that are specific to each “Confucian heritage” community: this mode of engagement is an inherent part of social analysis because it embraces societal contradictions.

**2.5.6 Large Culture Assumption**

What all the above discourses share is the assumption of a single, more or less homogeneous national culture as a taken-for-granted conceptual framework. In this they are following what Holliday (1999) has termed a ‘large culture’ approach, which adopts a notion of culture(s) that sees them in their most typical form as geographically (and often nationally) distinct entities, relatively unchanging and homogeneous, and as all-encompassing systems of rules or norms that substantially determine personal behaviour (Atkinson, 1999). ‘A culture’ thus becomes the ‘tagged and tied luggage of isolated groups’ (Clark and Gieve, 2006, p.59).

Spack (1997) points out the danger of labelling in a large culture approach. She draws our attention to the fact that by the act of researching and writing the community that we are part of has contributed to the production and circulation of discourses (such as that of ‘the Chinese learner’) that offer individual learners a restrictive social identity as a homogenised representative of a national culture: “Students are remarkably diverse, and thus no one label can accurately capture their heterogeneity. Yet that does not stop teachers and researchers from labelling” (Spack, 1997, p.765).

Clark and Gieve (2006) also believe that these “large culture explanations” make it easier for teachers to “explain away” their difficulties, but they do not help teachers and students to establish a two-way flow of knowledge and understanding. Stereotyped
descriptions of teaching and learning practices by Chinese students and teachers are becoming even more irrelevant due to rapid and profound shifts in cultural, social and economic conditions in China (Jin and Cortazzi 2006; Shi 2006; Watkins and Biggs, 2001).

Then, rather than attributing a particular identity to ‘Chinese learners’ and ascribe cultural characteristics to them as a fixed, reified, homogeneous and homogenised group, Clark and Gieve (2006) suggest to look instead at the identity positions which are available to individual learners who happen to be from China, from which they can construct a way of being and behaving in the classroom as well as outside it. Post-structuralist, critical pedagogy, anthropological and cultural studies discourses, which are now beginning to be recognised in our community, are well suited to small culture ways of thinking (Clark and Gieve, 2006).

We suggest that large culture discourse needs to be interrogated by an alternative approach, which tries to understand, interpret and represent the actual learners with whom we come into contact, learners who are contextualised by, and who create context in, classrooms in contact situations. (Clark and Gieve, 2006, p.60)

Holliday (1999) proposes small culture concept as the sum total of all the processes, happenings, or activities in which a given set of several, sets of people habitually engage. The classroom is one of the small cultures, which we as teachers are co-constructing with our learners. There are also other overlapping small cultures in which learners are participants. Within these small cultures, identity positions, which were not available or less possible in China, become available. In confronting a new set of realities, the learner is required to respond in some way to the availability of new cultural identities. As McKay and Wong (1996) demonstrate, a student’s previous history and socio-economic background can contribute to the development of very different agencies and learning paths, even though they seem to be in superficially similar circumstances.

Saravanamuthu and Yap (2014) also advocate the similar concept called “micro-cultures”. For example, one particular learning setting should be explored in combination with an individual’s relevant experiences. This would allow us to develop ‘small’ models, which can gradually be expanded into larger models of ‘culture’ and intercultural learning. It is suggested that culture is to be considered as fundamentally flexible and dynamic.
To conclude, this is not to say that well-founded and informed contemporary knowledge about learners from different types of educational backgrounds (both geographic and demographic) is not helpful in understanding possible differences in students’ experiences and expectations; it is, and students’ (and teachers’) difficulties are very real. However, it is not useful to attribute the source of these difficulties to “large culture” explanations; rather, what is needed are broader and more holistic attempts to understand the possible multiple sources of these difficulties or misconceptions, as arising from small cultures.

2.6 Localisation

Localisation, firstly used as the opposite of economic globalization, meaning the adaptation of international products around the particularities of a local culture (Held, 2004). Then localisation is used in many areas, as maths, physics, biology and language. As the essence of localisation is to adapt international resource into local context (Sharma, 2009), I use this word to explain how local educators adapt global educational materials and methods into local context.

2.6.1 Culture in Education

To explore localisation in education area, we should first understand Culture in Education. Culture contains a lot of concepts from different points of view. For Hofstede, culture is a social, historical and behavioural construction that reflects the “collective mental programming” of its people (Hofstede, 1980, p. 43). For Schwartz, culture embodies the shared ideas about what is good, right, and desirable in a society (Schwartz, 1999). Besides, culture includes those beliefs, artefacts and practices that history has shown to be effective for the maintenance of a society and its future generations (Hofstede, 1980; Triandis & Suh, 2002).

In education, the classroom manifests culture behind the actions. There is growing evidence that teachers in one country behave in ways that identify them more closely with compatriots than teachers elsewhere (Schmidt et al., 1996). This is because “teaching and learning are cultural activities (which)... often have a routineness about

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5 https://en.wikipedia.org/wiki/Localisation
them that ensures a degree of consistency and predictability. Lessons are the daily routine of teaching and learning and are often organized in a certain way that is commonly accepted in each culture” (Kawanaka 1999, p.91). Teaching plans are like scripts. Such scripts embody the pedagogical strategies which, through repeated enactment, are typical of a country’s lessons and which appear routine and beneath the consciousness of most teachers (Cogan and Schmidt, 1999).

For localisation of an educational method, we should pay attention to its cultural background. Owing to globalization pressures, various educators have become concerned about making education more sensitive to global developments. Thomas (1997) identified two key challenges for educators: (1) to decide what the key elements are in the process of globalization that are likely to affect education and schooling, and to assess which of these elements can be used as part of the core strategy for curriculum planning in schools and teacher training; (2) to decide and deal with the social mores—the fabric of a cultural niche, with teaching and learning that should be more culturally sensitive. The second challenge relates to the issue of culturally appropriate pedagogy, a pedagogy that focuses on educational competence in a global context, and which addresses the cultural context of learners and teachers (Phuong-Mai et al., 2006). Other terms used to address this type of pedagogy include: culturally responsive, culturally respective, culture-sensitive, culturally-rooted and culturally relevant. Though the terms may differ, the common spirit is the same: respect for cultural differences (Phuong-Mai et al., 2006).

2.6.2 Culturally Appropriate Pedagogy

The call for culturally appropriate pedagogies began in the 1990s, and found supportive echoes in all educational research fields. This is an important development relates to the importation of Western educational theories and practices in other parts of the world. This is a critical issue for non-Western and, especially, developing countries (Phuong-Mai et al., 2006). With modern technological advances, less-developed nations have been able to apply the newest approaches quickly and catch up with the most recent innovations that were initiated thousands of kilometres away, thereby taking a huge developmental leap without implementing a research or testing phase. The issue is to what extent culture can render Western approaches ineffective and perhaps even
counterproductive.

Many researchers see globalization as a transcendental process which disregards national boundaries and regional variations. It has been perceived as the ‘death knell’ of the nation-state and, therefore, a major factor in the erosion of national and cultural identities (Water, 1995). In many non-Western (developing) nations, together with the wave of importing modern technologies, the current trend of importing educational policies, theories and practices from the West has resulted in the neglect of one’s cultural heritage. This has been the consequence of a drive to modernize educational systems. By doing this, governments hope that more up to date teaching and learning methods will give them a competitive edge and eventually lead to greater economic success and more political control (Thomas, 1997). The enthusiastic application of ‘constructivism’, ‘student-centred learning’, ‘active learning’ and ‘autonomous learning’, to name a few, in Africa and Asia illustrates this trend. In China, more and more schools are being established with innovative modern teaching and learning methodologies imported from the other side of the world.

However, initial research shows that such programmes produce mixed results. Young-Ihm’s study (2002) points to a large discrepancy between what teachers believe (US/Western models of child-centred approaches) and what they actually practice (remaining traditional). Walker & Dimmock (2000) have claimed that this ‘cross-cultural cloning’ should be questioned and that a search for more culturally relevant methods needs to take place. Similarly, in China, The Economist (‘Roll over Confucius’, 25 January 2003) reported that innovative schools with modern US- and Western-based learning are being shunned by parents in favour of schools that retain traditional educational methods (Munro-Smith, 2003).

Nguyen et al. (2006) point out that adopting policies, theories and practices across cultures without recognizing their distinctive historical and cultural dimensions risks ‘false universalism’. One size cannot fit all. Each culture has the right and each should fight to express this, and develop what is best for its own particular situation. That is the importance of developing culturally appropriate pedagogy, such as drama pedagogy in this research.
2.6.3 Education as a Whole System

Based on the analysis before, we should pay attention on the culturally appropriate approach when we localise a pedagogy from the West to the Chinese context. However, the culture itself we should look at is not only the Large Culture but also the specific small cultural context in this particular research. Furthermore, when we talk about localisation in education, it is more than cultural factors. Both qualitative and quantitative evidence suggests that besides cultural factors, personal, psychological, and pedagogical factors are equally important in influencing students’ learning (Wu, 2015).

For example, to explain the Chinese Learner paradox mentioned before, Saravanamuthu (2008) gives several reasons. Firstly, the Cultural Revolution had attempted to purge Mainland Chinese society of traditional cultural values. Secondly, Watkins and Biggs (2001) explain that class sizes are large (up to 60 students) and they are not adequately financed by Western standards. Thirdly, the educational system is oriented towards examinations as there are relatively limited tertiary opportunities. Fourthly, unlike Western teaching norms that encourage student effort through praise and encouragement, Chinese teachers seldom praise except for outstanding performance. From all these reasons, we could see it is more than cultural factors.

In fact, Education is a contested ‘value-laden’ concept as learning is shaped by personal, cultural, social, psychological and contextual influences (Saravanamuthu and Yap, 2014). Any theorisation of teaching and learning should account for the societal contradictions that underpin the education sector because the sector is a microcosm of this wider social movement (Saravanamuthu and Yap, 2014). These socio-economic forces shape, and are in turn shaped by, the consequences of learning approaches and educational outcomes (Saravanamuthu, 2008).

A classroom is an ecosystem, in which all the components have a mutual effect on the other. If any one component is changed, the system changes. But the class is also a component of a larger system, the school, which itself is a component...
in a wider system still, the community, which with other communities comprises the system of the culture itself (Biggs and Watkins, 2001, p. 278).

For instance, the post-Cultural Revolution environment ensured greater access to educational opportunities, but this reform appears to have also placed a strain on physical and economic resources in the educational sector (Biggs, 1994). It is reasonable to conclude that the construction of Chinese classroom may reflect how the burden of education has been shifted from the inadequate educational infrastructure to the players, namely the teachers, students, administrators and parents (Saravanamuthu and Yap, 2014). In recent years, globalisation and technological revolutions such as the Internet and mobile communication are also having great effects on nations, work forces and educational systems (Saravanamuthu and Yap, 2014). Consequently, Education is always influenced and constructed by many factors.

To summarise, based on the Chinese Learner theory, Hofstede’s theory, Large Culture Assumption and Localisation, we should pay attention to the cultural context when we localise a new pedagogy into the Chinese context. However, culture is not static but a changing and dynamic system which influenced by many factors. It suggests us to look at the small culture context rather than the large culture only. It is also sensitive to attribute everything to culture itself in localisation as education could be seen as a component and reflection of the wider social and historical system.
Chapter 3. Methodology

The aim of this chapter is to discuss the methodological issues related to the study. It starts with a brief introduction to the research purpose and research questions. Next, the research methodology and methods are explained. After that, research context, pilot study and research design are all stated in detail. Issues concerning the validity and reliability of the case study will also be discussed. Finally, I will clarify the thesis structure by means of vignettes.

3.1 Research Purpose and Research Questions

Before choosing the research methodology and related research methods, it is necessary to start with the research purpose and research questions, which are generated from the literature review informing the study and impact the choice of research methodology and methods (Maxwell, 1996).

As revealed in the literature, drama pedagogy not only benefits lifelong learning directly, but also helps develop several capabilities related to lifelong learning. Further research is needed to gain a deeper understanding of what and how the use of drama pedagogy may influence lifelong learning, especially in a Chinese context. The three main research purposes can be seen in Figure 3.1 below:
The purpose of this research is to explore the relationship between: 1) drama pedagogy and lifelong learning, 2) the localisation of drama pedagogy in a Chinese context and 3) the implication of this research for China’s Education Reform in the future.

After stating the research purpose, the research question is then raised (Schram, 2006). Robson (1993) suggests making drafts, writing a set of six or seven general research questions and cutting these down to a smaller number of main questions, each with specific sub-questions.

Based on the framework of the lifelong learning tree (Figure 2.2), the key research questions and sub-questions are:

1. Is there a relationship between drama pedagogy and lifelong learning?
1.1 How might interactive activities developed through the use of drama pedagogy influence the development of lifelong learning capabilities?
1.2 How might drama pedagogy support the development of the characteristics needed for lifelong learning?
2. What are the challenges and positive possibilities of using Drama in the College Chinese context?

2.1 What are the main positive effects of using this pedagogy in College Chinese?

2.2 What are the main challenges of using drama pedagogy in College Chinese?

3. What are the implications of using drama pedagogy in the Chinese Context and localisation in the educational area?

3.2 Research Paradigm and Methodology

The paradigmatic choice is a key issue that needs to be addressed while conducting research. According to Thomas, paradigms are “shared ideas in a particular community of inquiry and ‘thinking habits’ of the research and ‘rules’ of procedure” (Thomas, 2003, p. 72). A paradigm constrains the research design, channelling the selection of research strategy (methodology), and choice of specific tactics (methods) (Thomas, 2009; Mertens, 2003).

In educational research, there are generally two categories of paradigm, based on two types of understanding of the conceptions of social reality: the positivist paradigm and the interpretivist or constructivist paradigm. The positivist paradigm adopts an objective, scientific and nomothetic approach, which implies chiefly quantitative research methods (Thomas, 2003, p.111). The interpretivist or constructivist paradigm is characterised, on the other hand, by a naturalistic, ideographic and subjective approach, and thus is associated with qualitative research methods (Thomas, 2003, p.111).

Given the research purpose and research questions, the proposed research will be informed by a constructivist paradigm, which does not aim to control social variables (Holliday, 2004) but to seek contextualized, naturalistic, holistic understandings and interpretations of phenomena that occur in particular types of contexts (Duff, 2007). Constructivists contend that knowledge is constructed, emergent, and grounded in action or experience. It is based on the assumption that learning is viewed as a social process and it does not only take place within an individual (Sarantakos, 1994). In terms of ontology, which deals with the nature of being, constructivists contend that there
exist multiple socially constructed realities. Truth is thus defined as consensus construction of the combined quantity and quality of information that provides the most powerful understanding that leads to action. With explorative and descriptive aims, the study aims to investigate the practice and perceptions of drama pedagogy during a College Chinese course. Concerning studies on drama pedagogy’s influences, the content of which are local and specific co-constructed realities, constructivism is the research paradigm employed in the present study. Social constructivism extends constructivism into social settings. It emphasises the importance of culture and context in understanding what occurs in society and constructs knowledge based on this understanding (McMahon, 1997). As this research aims to explore drama pedagogy in the context of “College Chinese”, I will fundamentally refer to the subjective perceptions constructed by the participants – namely, opinions held by the teacher and the students on their teaching and learning interactions.

Inspired by the research paradigm, this research will be a qualitative-oriented study. One of the definitions of “Qualitative Study” is written by Denzin and Lincoln (2005, p.26) in the following extract:

> Qualitative research is intended to penetrate to the deeper significance that the subject of the research ascribes to the topic being researched. It involves an interpretive, naturalistic approach to its subject matter and gives priority to what the data contribute to important research questions or existing information.

There are two main reasons why I chose to conduct this research as a qualitative study. Firstly, the methodology is highly related to the purpose of the research. Based on Robson (1993), flexible (qualitative) designs are appropriate for exploratory work. Therefore, a qualitative research approach is appropriate for this study since it has an exploratory purpose. Secondly, rather than explain or measure drama pedagogy, my aim is to explore and describe the teacher and students’ perceptions of such a pedagogy. The nature of this inquiry makes me a co-constructor of the study (Golsworthy & Coyle, 2001) in an attempt to interpret and make sense of the participants’ own understanding. Therefore, it would be appropriate to take a generic qualitative research approach, inspired by grounded theory.

Considering the exploratory nature of the proposed study, I will, specifically, adopt a single case study as the major research strategy. According to Yin (2003, p.13), “A case
study is an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, where the boundaries between phenomenon and context are not clearly evident.” The features of a case study are the exploration of complex real-life interactions and sufficient data collected for researchers to interpret the complexity. In the present study, a case study is perceived as the most desirable research strategy to this research project for the following three reasons:

Firstly, the case study method is selected since the contextual conditions are highly relevant to the phenomenon under study. Since this study is conducted mainly in its natural context, it focuses on discovering participants’ perceptions about drama pedagogy and learning experience through this strategy. To understand the individual behaviour in the class environment and further explore the possible causes and outcomes, a case study would be a suitable empirical inquiry since it deals with the complex links between the phenomenon studied and the context (Yin, 2003). Through participants’ experiences and reflections on the use of drama pedagogy, I can thus gain insights into, and an in-depth understanding of, capabilities development in the environment.

Secondly, considering the constraint on research time, a case study allows me to collect sufficient information by using various data collection methods to maximise the reliability of the research.

Case studies recognise and accept that there are many variables operating in a single case, and therefore capturing the implications of these variables usually requires more than one tool for the data collection and many sources of evidence (Cohen et al., 2013, p.289). It has been argued that case studies can blend numerical and qualitative data, and are a prototypical instance of mixed methods research that, moreover, can explain, describe, illustrate and enlighten (Yin, 2003, p.19-20). In this study, observation, surveys, interviews and relevant documents are selected as the data collection instruments. Applying mixed methods brings many benefits, the most important of which is providing “a more complete picture of the phenomenon under study than would be yielded by a single approach, thereby overcoming the weaknesses and biases of single approaches” (Denscombe, 2007, p.272). This approach additionally provides an opportunity to perform methodological triangulation and therefore strengthen the validity of the data.
In addition, case study methods, such as interviews, allow the researcher the flexibility to probe initial participant responses (Miles & Huberman, 1994; Flinders & Mills, 1993). Open-ended questions will give them the opportunity to respond in their own words, rather than influence them in choosing from fixed responses. In this program, it is important to further ask participants’ perceptions on drama pedagogy and how this influences them in learning.

Then, there are two aspects that need to be clarified in the chosen methodology. Firstly, in this research the methods are mainly qualitative, but quantitative analysis will also be used to analyse survey results. Although I adopt a quantitative analysis method, the research itself is qualitative-oriented. As analysed before, this research has a qualitative enquiry which aims to explore and understand the reality under investigation; it can hence be seen as a qualitative case study with mixed methods.

Secondly, after choosing a case study as a research methodology, it is necessary to justify the generalisation issue. First, I choose an exploratory case study for this research because the nature of the inquiry, which is an exploration of a particular context, suggests the use of an approach that would offer a vivid description and analysis of the case (Hitchcock & Hughes, 1995), rather than a statistical generalisation (Golsworthy & Coyle, 2001). In other words, the aim of this study is to explore the research questions in this particular and unique case, not in order to make generalisations. Although it might represent a particular common situation, the purpose is not to make comparisons with other cases (Stake, 2008). Moreover, as a coherent theory of drama pedagogy has not yet been formulated, this research aims to undertake more theoretical exploration about it in teaching and learning, “to provide insight into an issue or refinement of theory” (Stake, 2008, p.88). This can be seen as analytic or theoretical generalisation: “Here the data gained from a particular study provide theoretical insights which possess a sufficient degree of generality or universality to allow their projection to other contexts or situations” (Robson, 1993, p. 350). Finally, a study in a natural setting has a ‘natural generalisation’ (Given, 2008), in which I do not expect to generalise beyond the case under exploration; however, other researchers may use such findings if they identify them as suitable for their own cases.

To summarize, this section explores the methodology used to conduct this study. Based on the constructivist view, the justification for employing a qualitative study is addressed: the purpose of the study is to explore rather than explain. Finally, the
rationale for adopting case study is explained. Consequently, in order to explore participants’ understanding of drama pedagogy in this context, an exploratory single case study with mixed methods provides an appropriate methodology for the study.

3.3 Research Context

In order to explore the use of drama pedagogy and lifelong learning, I have chosen “College Chinese” as a research context.

In China, after National College Chinese Education Research Association was founded in the 1980s, “College Chinese” became a required course for all college students in the national curriculum (Chen, 2013). College Chinese courses include the Ancient Literature, Modern and Contemporary Literature, Foreign Literature and Writing (Huang, 2010). It has characteristics of aesthetic nature, humanism and instrumental aim, which covers the language application and expression, practical writing and appreciation of literary works.

College Chinese is a suitable context to explore the relationship between drama pedagogy and lifelong learning. The aim of College Chinese is to help the national cultural inheritance, cultivate aesthetic sentiment and improve students’ comprehensive abilities to prepare for fierce competition in society. Just as claimed in College Chinese Syllabus (Ministry of Education, 2010), College Chinese should cultivate well-qualified citizens for our country’s modernization construction. From the aim of College Chinese, we could find that it has linked to the nature and goals of lifelong learning. Therefore, to do this research through College Chinese is not only suitable for explore the research questions but also help complete the course target of College Chinese itself. Then, I will further clarify why I chose College Chinese as the research context in details.

Firstly, my first research question aims to explore the relationship between drama pedagogy and lifelong learning, including language capability, which means taking this research via a language context is better. “College Chinese” is the extension of Chinese learning after “Nine-year Compulsory Education” in China in which college students learn Chinese. Secondly, as stated before, my research questions coincidentally match parts of this course’s aims. In the College Chinese Syllabus (Ministry of Education, 2010), College Chinese should help promote national cultural inheritance, cultivate
aesthetic sentiment and improve students’ comprehensive abilities to prepare for fierce competition in society and cultivate well-qualified citizens for our country’s modernization construction. As the aim of this course is beyond language learning and refers more to lifelong learning capabilities, it is suitable for my particular research goals. Thirdly, adult students may have a better understanding of drama pedagogy and be able to communicate better with the researcher. Lastly, high school students are often subject to increased pressure from the “College Entrance Examination” and so schools would not risk using a new pedagogy to change normal teaching methods or expect students to participate in non-test-oriented programs. In contrast, in universities, such a program is easier to conduct as teachers would more willing to help and students are under less pressure.

As introduced in the literature section, traditional Chinese teaching strategies are test-oriented and pay less attention to students’ lifelong learning. For example, a traditional Chinese class will be divided into several fixed parts: firstly, students read a text, which the teacher then analyses to help students learn the words, sentences, structure and meaning of the text. After that, students solve after-text questions before finally seeing the correct answers. At college level, although teachers have more freedom to choose teaching methods, they mainly extend the traditional Chinese teaching strategies, such as lectures, questions and answers, discussions and presentations, which hence provides scope for this research to use drama pedagogy to make changes. In the Communication University of China (CUC), College Chinese is taken for two years comprising four semesters for first year and second year undergrads. In each semester, there are two continuous lessons (45min each) per week in which the teacher chooses the learning contexts and teaching methods. In this research, I chose “College Chinese” (Xu & Qi, 2013) as the textbook. To further illustrate the traditional teaching of this course, I select one text from this book, which I also used in a pilot study, and give a sample teaching plan provided by College Chinese teacher Lei Xu in CUC. The text and teaching plan can be seen in Appendix 1 and 2.

3.4 Pilot Study

Before designing the final drama program, I conducted a pilot study. I did this for three reasons. Firstly, for the drama program design, a pilot study is necessary and important to test the time, context, teaching plan, and instruments for the real field work. Secondly,
it facilitates the testing of the research methods and may stimulate some new ideas about innovative methods. Finally, it is also a good way for myself to become more familiar with the drama pedagogy, the field work environment and be more confident during the real field work.

Therefore, the pilot study questions are:

(1). Are the drama lessons designed properly for participants to take part in? Test the time, context, teaching plan and instruments.

(2). Are the research methods appropriate? What should be changed?

(3). What could I learn from this pilot study?

3.4.1 Pilot Study Preparation

Based on the literature review, I chose to base my program on process drama.

The key characteristics of process drama are as follows:

- Its purpose is to generate a dramatic “elsewhere”, a fictional world, which will be inhabited for the insights, interpretations, and understanding it may yield.
- It does not proceed from a prewritten script, but is likely to be based on a powerful pre-text. (Pre-text refers to the source or impulse for the drama process).
- It is built up from a series of episodes, both improvised and composed or rehearsed.
- It takes place, therefore, over a time span that allows this kind of elaboration.
- It involves the whole group in the same enterprise.
- There is no external audience to the event, but participants are audience to their own acts. (University of Cambridge, 2015b; Bowell and Heap 2001)

There are three reasons for employing process drama as the main pedagogy. Firstly, it involves a series of drama strategies which means other drama pedagogies could be used within process drama (University of Cambridge, 2015b).

Secondly, it is a theme-based method, which well matches College Chinese teaching and learning. The aims of College Chinese include not only helping students to improve their language competence, but also develop their diverse capabilities. To serve these aims, College Chinese (Xu & Qi, 2013) is divided into several themes, such as
“righteousness”, “harmony in diversity”, “nostalgia”, “love” and so on. Under each theme, there are four to five articles, including ancient, modern and foreign literature contexts. It is expected that these themes are explored through the literature work. As process drama creates an imaginary dramatic world within which issues and themes are explored by the whole class, this kind of method is suitable for College Chinese teaching and learning. Playing a range of positions encourages students to be able to recast themselves as someone else and to consider life from different viewpoints, thereby creating complexity and enabling them to explore multiple dimensions of the topic.6

Lastly, compared with other dramatic approaches in the language classroom, which often employ brief role-plays, reciting prepared scripts or enactment of short scenes - approaches that are often restricted to prescribed, scripted texts with some students performing to others as an external audience - Process Drama involves ‘all the students all the time . . . [with] collaboratively co-created texts, which draw on the lived experiences of the participants to add veracity to the dramatic text’ (Stinson and Freebody, 2006, p. 29). Therefore, process drama is a unique and powerful pedagogy among all drama pedagogies. As it is rarely understood and used in the Chinese classes, I expect to introduce it as the main pedagogy in this particular research.

After choosing process drama as the main pedagogy, I had to find an appropriate context to teach. As it is easier for students to generate imagination and discussion, I chose the theme “Love” from among the several themes of the “College Chinese” textbook. In the “Love” unit, there are 6 articles. I chose a long narrative poem THE EVERLASTING REGRET (Appendix 1) based on a famous historical love story in the Tang Dynasty. Because plot twists and the multiplicity of the subject are one of the main features of this work, it is appropriate to use drama pedagogy to study it. Then, based on reading several books about how to structure drama lessons, I made a teaching plan for this pilot study, which will be illustrated later in the study process.

3.4.2 Pilot Study Process

Time: 2pm-5pm, 2014.12.15

6 http://en.wikipedia.org/wiki/Process_drama
Place: Communication University of China, Beijing, China

Methods: Observation, a semi-structured focus group interview after the drama lesson

Participants: 10 voluntary second-year students from the TV and Journalism Department of the CUC; 5 are boys and 5 are girls. I was the researcher and also the teacher.

Context: THE EVERLASTING REGRET

Teaching Methods: Lecture, process drama, discussion

Teaching Process:

I designed the drama session to take place in three stages:

Stage I. Warm up - basic context reading and language learning

In the warm up stage, I used part of a TV series adapted from this poem as a starting point. I then introduced the background to this poem and the poet. After that, I helped students learn the ancient Chinese words and expressions. At the end of the warm up stage, I asked them to read the comprehension questions and try to think about them when doing the process drama.

Stage II. Process Drama - divide this context into 4 parts and use process drama to experience the dramatic world generated by the context

In this stage, I designed different process drama activities for each part based on the content. For example, I used Conscience Alley to help students feel a character’s dilemma.

Stage III. Discussion and reflection – to discuss the context, roles and theme after the process drama

After the process drama I allowed students to discuss the comprehension questions in the textbook and raise their own questions about this poem and the theme itself. At the end of the class, I asked them to write Yang or the emperor’s feeling map during the whole story as a class assignment.

For the detailed teaching process, please see Appendix 3.

3.4.3 Findings of Pilot Study
Firstly, based on my observation and the group interview, there are some important considerations concerning drama program design:

(1). Time control

The first time I did process drama, I prepared so much that the pilot study lasted around 2.5 hours. Students reflected this was too long for them to focus. In fact it also tired me out and I found it difficult to concentrate in the last 30 minutes. As a normal session for College Chinese is 2 lessons (45mins) one week, I found I needed to cut down some parts and make a more streamlined teaching plan. Based on students’ suggestions and my own thinking, I decided the warm up stage could be done quicker and the discussion stage could be combined with the process drama stage using writing-in-role or other useful strategies for reflection.

(2). Participants

Before the pilot study, I could not decide whether to include this program in a normal College Chinese course or else make a separate one. In this study, all the participants came from the Faculty of Journalism and Television, and hence had strong communicative and self-expression capabilities, which I thought was inappropriate for the sample diversity of the research. In the Communication University of China, all College Chinese classes are taken by majors, which means each major will take this course taught by one teacher. If I use one class to conduct this program, all the students will come from one major and have some personal similarities. Besides, there will be at least 20 students in one class, which I thought is more than what I need in this program. Therefore, I decided to make a separate drama program. Regarding the number of participants, I felt I would be able to handle conducting this pilot study with 10 students. In the real field work, there will be another co-teacher, so 14 students are appropriate.

(3). Process Drama Design

When designing the process drama, I initially didn’t have a very clear structure or workflow in mind. Instead, I learnt from books and attempted to incorporate the principles into the design. Nevertheless, during pilot study students often asked “why did you do this?” and “what is this activity for?”, so I found I needed a clearer understanding of the drama strategies that I chose and how to use them. Based on this
pilot study, I read more deeply and talked with my supervisor, ultimately generating an infrastructure for designing process drama:

- **The 5 Ws**: What, Who, When, Where and What is at stake
- **Focusing**: Within, on the edge or outside the central or initial event
- **Three stages**: Engagement, Experience, Reflection
- **Questions of Narrative**: Cause and effect
- **Questions of Character**: motivation, status, interests
- **Questions of Tension**: urgency, dilemma, secrecy or mystery, ceremony or ritual
- **Managing the conditions**: organising space, time. Considering group dynamics, pace and energy
- **Questions of reflection**: what will be learnt about through drama (University of Cambridge, 2015b)

Based on this infrastructure, the sequence of designing a process drama became clearer:

- Select an effective pretext
- Decide on roles for the leader and participants
- Sequence the scenic units or episodes
- Determine their temporal dimension and their place in the process
- Choose the mode of activity for each episode

From all these, the most important thing I learnt was to use three stages in structuring process drama. In the pilot study, I was not sure why one drama pedagogy should be used at a time which also influenced students’ understanding and my teaching validity. After the pilot study, I reflected on what I experienced and found that the hidden cognitive processes in learning through drama were engagement, experience and reflection. Some students did not experience the dramatic world deeply enough because I did not do enough in the engagement stage to let students gradually adapt to process drama. All three stages will be described in more detail in the “Drama Program Design” part.

Secondly, there are also some useful findings concerning the teaching process:

(1). More instructions
Students thought it would be better if there were more instructions. Because students had never experienced drama pedagogy before, they expected more instructions about drama pedagogy and the program itself. This would help them become immersed in the class more quickly. I think I will give them an instruction brochure to introduce drama pedagogies in detail and will give more instructions during the teaching process.

(2). Clear communication of requirements

As with any activity proposed to students, the purposes and methods of the teaching task need to be communicated clearly to students. Any failure to do this undermines student confidence and agency, and further destabilises an already fragile dynamic.

(3). More effective teaching of collaborative and group skills

I should not assume that learners are already experienced in collaborative dynamics, or skilled in conflict resolution, no matter how extensive or diverse the students’ backgrounds. I will introduce students to Kochan and Trimble's (2000, p. 26) phases of co-mentoring in future field work.

(4). More encouragement

Students need more encouragement to take the first step. When doing the first process drama activity, some students were nervous and reluctant to participate. I should give them more confidence to make a try. Another significant suggestion is that when they make mistakes, tolerance and encouragement are very important to make them try again and do better.

(6). Process Control

The process should be planned gradually for study and group division should be considered more considerate. As some students may initially be very nervous or not good at expressing themselves, division with different levels would be better for students helping each other to learn and eliminate social panic.

Thirdly, for the research methods, some ideas generated from the pilot study are as follows:

(1). Observation

In the pilot study, I was the researcher and also the teacher. This did not allow me to observe every student’s performance in the class. During the real experiment, I will
sometimes be an observer outside the teaching process as a co-teacher will help me. In any case, a video recording is necessary.

(2). Innovative research methods

After I conducted this pilot study, I found it was not appropriate to just do interviews and observation. When students experience drama pedagogy, they sometimes have a deeper understanding or ideas that are not revealed in the interviews. To solve this, student diaries will be useful for students to write whatever they thought was important in this process. For the group interview, it will be better if I could use stimulated recall to help students to generate more ideas.

Finally, for myself, it was also an important experience to get familiar with the drama pedagogy, teaching planning and the context. As I had no drama teaching experience before, such a pilot study let me understand process drama more deeply and also gave me more confidence. It also helped me to learn how to adjust the drama program and avoid possible problems in advance before taking the field work. From this pilot study, I generated some good ideas such as peer teaching as a student suggested in the interview. Last but not the least, it made me more interested in and passionate about my research as I felt the power and significance of drama pedagogy.

3.5 Drama Program Design

After the pilot study, I gradually designed the final drama program for field work. It can be summarised in two phases:

3.5.1 Phase 1: Pre-program Work and Participants

The final program was conducted with 14 undergraduate students in the Communication University of China from December 2015 to March 2016. I chose first and second year students because they had already experienced the traditional ways of College Chinese teaching and learning, and so it was easier for them to compare the pedagogies and answer research questions. Based on time restrictions and the scale of the research, 14 students were enough to conduct this qualitative-oriented case study.

Participants were selected on the grounds of two sampling strategies: convenience sampling and purposive sampling.
Firstly, the sampling technique used to choose the targeted school was ‘convenience sampling’ (Johnson & Christensen, 2004, p.214). I received my undergraduate degree from the Communication University of China and still have acquaintances there. This allowed me to contact the university more easily. Moreover, I conducted my MPhil thesis research in this university, so was familiar with the potential target students and environment. Additionally, a teacher from this university with a background in drama, Hui Wu, was willing to help me to do this research.

Secondly, in purposive sampling, students were chosen based on their diverse backgrounds. Before the program, an email invitation was sent to students through the College Chinese roster. In the email, the program was introduced in general and students were invited to complete a background survey (Appendix 4) if they wanted to participate. This foundation survey contained three parts: personal information, “College Chinese” course experience and drama pedagogy perception. Based on the principle of free will and to maximise the diversity of the backgrounds, I chose 14 students out of 31 to do this drama program. I selected students based on their different genders, majors, academic results, attitudes towards College Chinese, understanding of Drama pedagogy and other categories (Figure 3.1, Figure 3.2, Figure 3.3).

![Participants by Genders](image)

Figure 3.2 Participants by Genders
The full list of students and their identity markers from the survey could be seen below.
<table>
<thead>
<tr>
<th>Student number</th>
<th>Gender</th>
<th>Major</th>
<th>Score of last term CC</th>
<th>Overall views of CC</th>
<th>Drama experience before</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>F</td>
<td>Economics</td>
<td>81</td>
<td>good</td>
<td>No</td>
</tr>
<tr>
<td>S2</td>
<td>F</td>
<td>Media Studies</td>
<td>84</td>
<td>good</td>
<td>Not sure</td>
</tr>
<tr>
<td>S3</td>
<td>M</td>
<td>Journalism</td>
<td>78</td>
<td>average</td>
<td>No</td>
</tr>
<tr>
<td>S4</td>
<td>M</td>
<td>Media Technology</td>
<td>76</td>
<td>average</td>
<td>Not sure</td>
</tr>
<tr>
<td>S5</td>
<td>M</td>
<td>Media Studies</td>
<td>79</td>
<td>average</td>
<td>No</td>
</tr>
<tr>
<td>S6</td>
<td>M</td>
<td>Business Management</td>
<td>68</td>
<td>average</td>
<td>No</td>
</tr>
<tr>
<td>S7</td>
<td>F</td>
<td>TV directing</td>
<td>78</td>
<td>terrible</td>
<td>No</td>
</tr>
<tr>
<td>S8</td>
<td>M</td>
<td>Engineering</td>
<td>72</td>
<td>average</td>
<td>Not sure</td>
</tr>
<tr>
<td>S9</td>
<td>F</td>
<td>Fashion Design</td>
<td>75</td>
<td>average</td>
<td>No</td>
</tr>
<tr>
<td>S10</td>
<td>M</td>
<td>History</td>
<td>65</td>
<td>average</td>
<td>No</td>
</tr>
<tr>
<td>S11</td>
<td>F</td>
<td>Electronic Engineering</td>
<td>92</td>
<td>average</td>
<td>Not sure</td>
</tr>
<tr>
<td>S12</td>
<td>M</td>
<td>Engineering</td>
<td>73</td>
<td>terrible</td>
<td>No</td>
</tr>
<tr>
<td>S13</td>
<td>F</td>
<td>Philosophy</td>
<td>75</td>
<td>terrible</td>
<td>No</td>
</tr>
<tr>
<td>S14</td>
<td>F</td>
<td>Maths</td>
<td>58</td>
<td>terrible</td>
<td>No</td>
</tr>
</tbody>
</table>

Table 3.1 The Participants List
Making different markers originally is for choosing students from more diverse backgrounds. Therefore, it is not a comparative study to explore the differences between male students’ perceptions with female students’ perceptions towards drama pedagogy. It is also too brave to conclude any findings based on one marker/factor as there are too many variable factors. However, I will also make critical reflections on these markers in the analysis chapter.

After choosing 14 students, I conducted a group interview in a roundtable format. In the interview, I asked for more details regarding the survey questions, such as their previous learning experience in “College Chinese”, their perception of traditional Chinese teaching methods, previous understanding of drama pedagogy and any other points they mentioned in the survey. The informed consent forms were also provided for the participants to sign (Appendix 5). At the same time, I also collected some previous “College Chinese” teaching plans and other relevant documents, which helped me modify the drama project.

In terms of participants, I also made the decision to invite four teachers, one each from kindergarten, primary, secondary and high school, to observe the class. They were also invited to participate in the research, especially in relation as to how to use drama pedagogy in the Chinese context. To sum up, 14 undergraduate students and 5 teachers participated in this program, including the teacher of the class Hui Wu.

Before introducing the drama program design, it is important to introduce the researcher and the teacher. I, as the researcher, am a Ph.D. student studying drama education at the University of Cambridge, who played diverse roles in this research, both inside and outside. On one hand, I designed the drama program with the teacher and worked as a teacher assistant during the class. On the other hand, I was also a researcher observing the class, taking notes and conducting interviews after the class. As a teaching assistant in this program, I also experienced the research from a second perspective which enriched the data. However, it was also a challenge for me to be in two positions in relation to possible bias, which I would explain in details in reflexivity.

My collaborative teacher of this program was Hui Wu, who received her Ph.D. degree from the Communication University of China in 2003. Her main research area is Shakespeare, Literature and Film. She has tried to use innovative pedagogies to teach College Chinese since 2013. As a teacher with interests in drama pedagogy and a rich
experience in teaching, she was an appropriate teacher to help this program. With her help, I could observe the class more and focus on the research itself rather than think about teaching. In this research, learners were given plenty of opportunities to negotiate meaning in different forms of activities. Instead of being the source of knowledge and power, the teacher in this context is an ‘advisor, manager, resource person, facilitator, and co-communicator’ (Oxford et al., 1989, p. 35).

3.5.2 Phase 2: Drama Program Design

Drama pedagogy encompasses a cluster of strategies, such as Alter-ego, Circular Drama, Conscience Alley, Storytelling, Gossip Circle, Process Drama, Writing-in-role and so on. (Liu, 2005; Piazzoli, 2010). In this particular research, based on my discussion with my supervisor and pilot study, I chose several frequently used strategies which were appropriate for the program. All the strategies used in this program are more precisely defined in Appendix 6 based on a “Drama Glossary” (University of Cambridge, 2015a).

As College Chinese is usually taken in each semester for 10 to 12 weeks in CUC, I designed this drama program to last 10 weeks from December 2015 to March 2016. In each week, there were 2 lessons (45mins each) in which to learn one theme through process drama. According to the infrastructure and design sequence stated in the pilot study, each session (90 mins) from 1-7 weeks was divided into two stages:

Stage I. Context Learning Stage (20min)

At first, as in normal Chinese class, the teacher helped students to complete basic context learning such as understanding the ancient Chinese words and expressions and introduce the background to the text. In this part, students could also discuss or make simple presentations about the context from their pre-work preparation.

Stage II (1st -7th week). Process Drama Stage (70 mins)

After the basic content teaching, a process drama based on the context was used to inspire students to understand the article and discuss the underlying theme. This stage is divided into three sub-stages based on the cognitive learning process:

Stage 2.1 Engagement (15-20mins)

In this stage, the whole class makes the drama contract and gradually become involved in the dramatic world. An effective pretext will launch dramatic worlds with economy
and clarity. It will suggest roles, relationships and a context, provide a focus for exploration and might be injected with questions. A pretext could be a photograph, an object, a picture, a story, a primary source material, a song or a piece of poetry. Some drama strategies may be chosen to help students enrol the process drama based on the context itself.

Stage 2.2 Experience (20-25mins)

After creating the dramatic world, a deeper experience will be generated by working within the drama, dramatically and/or theatrically. Strategies such as forum theatre and conscience alley will be used in this stage.

Stage 2.3 Reflection (20-25mins)

Based on engagement and experience, the whole class will move in/out of the roles to make the dramatic understanding implicit or explicit by thinking about the themes, characters and meanings. In this stage, hot-seating, alter-ego, writing-in-role and others are useful strategies for reflection. This stage is very important for students to rethink the whole process drama and express their understanding about the theme.

A final sample teaching plan is provided in Appendix 7 after learning from the pilot study, discussion with my supervisor and related readings.

Stage II (8th -10th week). Student-conducted Process Drama

After 7-weeks of process drama guided by teachers, students were allowed to lead the drama between weeks 8-10. In these three weeks, students were divided into three groups (4 to 5 students each). Every group chose a theme and a context from the College Chinese textbook and designed a process drama lesson for other students and teachers for one session. In this stage, students used what they had learnt before and tried to use drama pedagogy based on their own understanding. In these classes, teachers also experienced the process drama like students.

I designed this stage for three significant reasons.

Firstly, it was a combination of drama pedagogy with peer teaching, which significantly influenced the learning experience and created a democratic environment for students.

Peer teaching is when students learn from and with each other, whereby it is intended that students learn from the process of preparing for and teaching their peers. This learning involves peer teachers and their peers sharing and constructing knowledge,
ideas and experiences together (Parr et al., 2007). Peer teaching (a form of learner-centred teaching) is enacted in a wide range of teaching and learning contexts, from primary to secondary to tertiary classrooms and with collaborative professional learning teams. All these age levels and learning contexts report benefits. Positive outcomes that are claimed in tertiary education contexts include enhanced motivation (Biggs, 1999; Dobos et al., 1999), improved cognitive and social outcomes in students’ learning (Bennett et al., 1996), and a more highly developed ability for students to work autonomously or to take more responsibility for their learning (Dart, 1994; Bruffee, 1999). Some researchers and practitioners using peer teaching in their courses have commented on the significance of students' improved metacognitive skills - that is, their enhanced knowledge about the process of learning (Sampson et al., 1999; Boud et al., 2001).

Instead of teaching by teachers, process drama designed and conducted by students will be a total learner-centred way for them to make their own choices regarding learning contexts, process and strategies. This method deeply matches the democratic essence of drama pedagogy, which may help express students’ voices, engagement and study motivation. Besides, it also matches the “Capability Approach”. In the capability approach the key concept is freedom. It is understood as the autonomy to be and to do things someone has reason to value (Sen, 1993). In the educational context, the capability approach does not only focus on the individual’s internal characteristics (competences, skills, abilities), but is concerned with the entire process that leads the individual to acquire the set of capabilities. In this research, such design provided freedom for students’ choices and created a democratic environment for students’ learning and capabilities’ development.

Secondly, from the perspective of the research, after 7 weeks’ process drama conducted by the teacher, 3-week drama lessons designed by students clearly showed their learning outcomes in the previous seven weeks and provided different perspectives following the exchange of roles between teachers and students. This created a new triangle view for the research. As students designed and taught lessons by themselves, they would more deeply understand drama pedagogy. After using drama pedagogy by themselves, they might have different views towards it and answer the research questions from more diverse perspectives.
Finally, it was also a fairly new trial in the Chinese context. As I have mentioned about the traditional Chinese teaching and learning model in the literature review, in this research, student-conducted process drama could be seen as an innovative attempt to establish a new relationship between students and teachers. Although there might be some conflicts, and even failure, it nevertheless provided precious data for analysing students’ perceptions of this new learning experience as learning from their peers.

Table 3.1 is made to clarify the whole drama program as follows:

<table>
<thead>
<tr>
<th>Period</th>
<th>Stage I</th>
<th>Stage II</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st to 7th Week</td>
<td>Context Learning (Background, words and expressions, text structure, etc.)</td>
<td>Process Drama conducted by the teacher: Engagement- Experience- Reflection</td>
</tr>
<tr>
<td>(one session one week: 2 lessons/45mins each)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 8th to 10th Week| Context Learning | Process Drama conducted by students Group A-C: 4-5 students each  
(8th week: group A; 9th week: group B; 10th week: group C) |

Table 3.2 The drama program design

The more detailed scheme could be seen in Appendix 8.

3.6 Data Collection

Qualitative-oriented research is generated by the idea that theories and methods should be appropriate to what is being studied:

Based on the constructivism research tradition, constructivist researchers consider that the task of the researcher is to understand the multiple social constructions of meaning and knowledge. Hence, they tend to use research methods such as interviews and observation which allow them to acquire multiple perspectives. (Robson, 1993, p. 27)
In this particular study, which was carried out under a constructivist research tradition, data was collected from semi-structured interviews, observations and supplementary documents. The collection of data took place over 10 weeks at the Communication University of China in Beijing from December 2015 to March 2016. The data collection methods are clarified as follows:

3.6.1 Observation and Reflective Interviews

Observation is one of the oldest methods of social research, which entails gathering data through vision as its main source (Sarantakos, 1994). It takes several forms which, although fundamentally similar, differ in a number of ways; for instance, in the degree of the observer’s participation in the field of observation, and in the extent to which it is structured and standardised (Benini, 2000).

In this research, I made semi-structured observations. As I was not purely an observer in the classroom but also assisting the teacher sometimes, some observation was made after the class by watching the video-recording. Taking an exploratory case study in a natural setting, I prepared some key observation categories (Appendix 9), although did not always strictly follow them, which maximised the richness and flexibility of data (VanderStoep & Johnston, 2009). The observation focused on the research problems. For example, how students developed their lifelong learning capabilities, such as language capability, social capability, creative capability and other capabilities. Moreover, observation also aimed to determine students’ reactions to drama pedagogy, such as their attitudes, involvement and contribution to the class.

During the class observation, the methods of recording involved writing down information verbatim, in summary or in key words. Indeed, note-taking was the most common method, but was not always possible. For instance the information to be recorded may be too dense and taking notes may divert the attention of the observers from the scene to the paper, causing them to miss parts of what is happening in the group (Sarantakos, 1994). To solve these possible problems, video recording was an effective complementary method of data collection.

In this research, reflective interviews were conducted immediately after the class observations every week. I chose one or several participants to do separate individual interviews or one group interview to understand their performances in class based on observation. Each interview lasted about 10-15 minutes in Chinese allowing a thorough
understanding of the interviewees’ meaning. At the end of the program, after the last lesson, I conducted individual interviews with every participant. During the interview, I used observation notes as a stimulus for students’ retrospective reflection on the process of class. All the interviews were recorded and later transcribed and analysed. Importantly, all records were stored for this research only and will be kept confidential to protect participants’ privacy. At this stage, observation and reflective interviews helped me understand the changing process of their perceptions towards drama pedagogy. Besides, it also avoided insufficient information caused by participants’ incomplete memory if I only conduct interviews after the whole program.

3.6.2 Reflective Diaries

In this research, I requested all the participants, including students and teachers, to write reflective diaries each week for 10 weeks. In general, the diaries recorded their personal perceptions of the learning experience during the whole program and how it affected them. There was no word limit. This method helped the research in two ways. In one way, as I could not interview everyone during the program and observe every detail in the class, the students’ and teachers’ diaries would complement the missing information and reflect their authentic feelings towards this program. In another way, this method also reflected how drama pedagogy influenced their learning experience and motivation after the class, which was another important dimension when considering drama pedagogy and lifelong learning. At the end of the program, I provided them a Reflective Diary Guideline (Appendix 10) to write a final diary addressing several research questions about their experience and feelings towards the whole program.

3.6.3 Stimulated Recall Interview and Discussion Forum

“Stimulated recall”, according to Mackey and Gass (2005), is a type of introspective research method, which accesses the participants’ reflections on their mental processes during the course of study. “The theoretical foundation for stimulated recall relies on an information-processing approach, whereby the use of and access to memory structures is enhanced, if not guaranteed, by a prompt that aids in the recall of information” (Gass & Mackey, 2000, p.17). The stimulated recall interview is appropriate for studying the psychological processes of the participants during class interaction in many ways. The most important potential benefit of applying stimulated recall is triangulation of performance in the spontaneous reflection during class with
retrospective explanations by the participants in interviews (Hyland, 2003). Moreover, stimulated recall interviews will be applied due to the inherent flaws of questionnaires. I admit that “questionnaires only provide reports of what people say they think or do […] and they may need to be validated with other methods, typically by following up in depth interviews with a sample of respondents” (Hyland, 2003, p.166). Conducting such interviews in the end will also give students the opportunity to explain their responses and provide more detailed information, which may have been missed previously (Hyland, 2003).

At the end of the program, a group interview of all participants was conducted using Video-Stimulated Recall as a supplemental method for conclusive discussion of research questions. In order to stimulate participants’ recall, I created a video based on some extracts from the classes. I chose some key moments from each process drama and edited them together to make a video. Participants watched it and then engaged in a discussion, trigged by the video and my opening questions (Appendix 11). The group interview brought all participants together to discuss the research questions at the end of the program. Listening to others could also help them to further reconsider their experience. From another perspective, this group interview could also be seen as a discussion forum (Piazzoli, 2010). Using this method, I asked some opening questions raised from all the previous data collection and initiated discussion directly concerning the research questions.

To sum up, Table 3.2 shows all the data I collected from this research and how it will be cited in the Findings.

<table>
<thead>
<tr>
<th>Data</th>
<th>Quantity</th>
<th>Reference Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-program Survey</td>
<td>14</td>
<td>Students: S1-S14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>S1, Survey; S2, Survey</td>
</tr>
<tr>
<td>Pre-program Group Interview</td>
<td>2</td>
<td>S1, Pre-GrInt; S2, Pre-GrInt</td>
</tr>
<tr>
<td>(Students/teachers)</td>
<td></td>
<td>T, Pre-GrInt</td>
</tr>
<tr>
<td>Interviews (Students)</td>
<td>34</td>
<td>S1, Inter8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Individual Interview after 8th lesson)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>S1, GrInt1…</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Group Interview after 1st lesson)</td>
</tr>
<tr>
<td>Interviews (Teachers)</td>
<td>14</td>
<td>T: Hui Wu (interview after each lesson) T, Inter1…Inter10 T1-T4: Teachers participants (interview each one only after the final lesson) T1, Inter; T2, Inter</td>
</tr>
<tr>
<td>----------------------</td>
<td>----</td>
<td>----------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Discussion Forum</td>
<td>1</td>
<td>S1, Forum T1, Forum</td>
</tr>
<tr>
<td>Diaries (Students)</td>
<td>140(14*10)</td>
<td>S1, Diary1 S2, Diary1</td>
</tr>
<tr>
<td>Diaries (Teachers)</td>
<td>50 (5*10)</td>
<td>T1, Diary1 T2, Diary1</td>
</tr>
<tr>
<td>Observation</td>
<td></td>
<td>Obs</td>
</tr>
</tbody>
</table>

Table 3.3 Data and reference code

All the interviews and the discussion forum were audio recorded for the purpose of producing a permanent record of what was said (Morrow & Richards, 1996). The participants were assured that the recordings would be used for no other purposes except for this research.

### 3.7 Data Analysis

As this was qualitative-oriented research, most of the research data was qualitative, based on text and writing – from field notes and transcripts to descriptions and interpretations and finally to the presentation of the findings and of the research as a whole (Robson, 1993). Therefore, the issue of transforming complex social contexts and other materials into text – issues of transcription and writing in general – were a major part of this research.

In this research, the first analysis started during the data collection process which was the part of the fieldwork with class observation, interviews and other documents’ transcriptions (Tesch, 1990; Patton, 2002). The transcription and rereading of the collected data enabled the emergence of new themes which could be comprehensively addressed during the next round of data collection.
After the whole project, all data was read through carefully. This process was followed by a detailed coding process. As defined by Rossman and Rallis (1998), coding is the process of organizing the information into chunks prior to analysing its meaning.

For the data coding approach, I chose the *template approach*, in which the data is decoded for a variety of meanings according to the theoretical themes from which they are approached (Sapsford et al., 1996; Crabtree & Miller, 1992; Drisko, 2000). The transcripts of interviews, observation notes and other documents were firstly read a number of times to gain a greater understanding and then clustered into different themes. During the decoding process, I was immersed in the data to write notes and comments, and mark the transcript margins, referring to the most important contents and preliminary interpretation. I also prepared the other margins for the emerging themes to be transformed and put them into concise phrases and categories. After the initial themes had been transformed into concise categories, they led to a final narrative account (Tashakkori & Teddlie, 1998, 2009).

A large amount of data was created during this process. Apart from the videos, all data ended up in written form. Interviews were transcribed and a sample could be seen in Appendix 12. Then different data was read carefully to put into related themes. Data was created through a number of methods and thus it was hoped that this process of “triangulation” would offer opportunities to find patterns and corroborating ‘evidence’ across different sources. Throughout the process of data analysis, I looked for “converging lines of enquiry” (Yin, 2003, p.98); that is, trends that could be identified across data that had been generated by different methods.

The raw data was read many times and each time considered with a more focussed lens. The pattern of analysis is described simply below. This somewhat crude description of the process belies what was in fact a lengthy and complex task. Steps overlapped and information identified later often meant returning to earlier questions with fresh understanding.

1. Identify and highlight broad categories related to the central research questions – e.g. Students’ perception of Drama Pedagogy and Lifelong Learning Capabilities, positive changes and challenges of using drama in the classroom.
2. Refine categories — through adding further focus to sub questions. Sub questions arose such as: What is the relationship between drama pedagogy and creative capability? How does drama pedagogy change the teacher-student relationship? What strategies seemed the most challenging for students to engage at class?

3. Identify any emergent issues, themes, challenges and potential avenues for further investigation. These included: Experiential learning; Active learning; Collaborative Learning; Learning motivation; Teacher-student relationship.

4. Identify representative vignettes and quotes, which illustrate key issues or themes.

5. Consider wider theory and return to step 3 and 4.

During this process, step 3 and step 4 were interrelated and interactive. The interesting incidents and quotes generated and refreshed new themes and the potential themes led me to pay attention to the related vignettes and quotes. From the data, I found some incidents and quotes were the most impressive and representative ones to answer the research questions and then from there, three key themes were emergent: Experiential Learning, Collaborative Learning and Democratic Learning. Experiential learning were generated from the original theme of the relationship between drama pedagogy and language capability/aesthetic capability, in which the data showed students improved their motivation for College Chinese learning as they felt “Chinese is beautiful” through the way of drama. A lot of data supported their experience of drama changed their way of understanding College Chinese context. Collaborative Learning came up with similar process as the data showed drama worked in a way which shared similar principles with active learning, collaborative learning and problem-based learning. I chose Collaborative Learning because there was a very strong supportive ‘story’ or ‘incident’
that students achieved the learning goal through cooperation and teamwork. That story also showed how learning capability and social capability were improved by learning together. For the Democratic Learning, it started with the theme of teacher-student relationship. From the data, I found the learning environment has been changed through drama pedagogy with more students’ voices and self-expressions. The teacher encouraged the student with saying “there is no right or wrong” which reinforced my opinion to choose this theme as it represented the underpinning power that drama entails. All those three themes are also corresponding to related lifelong learning capabilities (Table 7.2), which provides another view for understanding lifelong learning.

3.8 Validity and Reliability

3.8.1 Validity

Validity refers to the extent to which a study measures what it intends to measure (Evans, 2009, p.116). There are two types of validity: external validity and internal validity. External validity refers to ‘generalizability’. For a qualitative case study which relies on ‘analytical generalization’ (expand or generalize a theory) instead of ‘statistical generalization’ (Yin, 2003), this is not a major concern. However, internal validity, which refers to the ‘authenticity’ or ‘credibility’ of the study, is highly applicable to the qualitative context (Johnson and Christensen, 2004). Onwuegbuzie and Leech (2006) defined internal validity as the “truth value, applicability, consistency, neutrality, dependability and/or credibility of interpretations and conclusions within the underlying setting or group” (p. 234). In order to determine that the findings are ‘accurate’ (Creswell, 2003, p.195) and a persuasive connection can be made between the conclusions and the procedure and methodology used, ‘it is important to identify the potential areas under threat in the study and to implement appropriate strategies to counter them’ (Evans, 2009, p.118). To maximize the validity of my research approaches in this project, a list of strategies was incorporated as follows.

Firstly, the core theory underpinning qualitative research is based on the relationship between the researcher and the researched (Bresler, 1995). In order to provide a narrative setting for an interview, I spent a prolonged time with the interviewees (Seliger & Shohamy, 1989). As I was the assistant of the teacher, the 10-week long project ensured that I attained sufficient familiarity with the students. During the
interviews, I also tried my best to provide a friendly atmosphere because trust and a positive attitude can be nurtured throughout the friendly procedure. For instance, the adoption of a less formal style of researcher-participant communication was used to redress the asymmetry of our power relations. In addition, the students’ boredom was precluded by placing questions of personal appeal at the end of the interview.

Secondly, according to Seliger and Shohamy (1989), parts of the interview data descriptions should be reviewed by the interviewees. The purpose of this practice is to ensure that the inferences of interview information are consistent with the interviewees’ intended meaning. If there is some misunderstanding, a follow-up interview or short conversation will be conducted. In addition, certain information such as the quotations of interviews, the interviewees’ individual backgrounds and the setting of interviews will be illustrated in the interpretation of qualitative data. In so doing, the inferences of interviews could be presented to the readers in a more realistic and convincing way (Creswell, 2009). In this research, I adopted this suggestion and asked all my participants to read my thesis draft to make sure I didn’t misunderstand their perceptions.

Finally, qualitative research is naturally interpretive (Rossman & Rallis, 1998). The researcher provides a description of the outer world, he or she makes the analysis and interpretation of the data and, finally, he or she draws conclusions based on the data and provides questions for further exploration. Therefore, the researcher’s personal reflections are contained within the study (Asmussen & Creswell, 1995). Although the absolute neutrality of the researcher is impossible, researcher bias still requires attention (Fontana & Frey, 2008; Mantzoukas, 2004). It was therefore important to carefully think from my own perspective when interpreting the findings. After data analysis, I asked my supervisor and a faculty colleague to help verify my data interpretations.

3.8.2 Reliability

Reliability is interpreted as “the degree to which there is consistency in results” (Mackey & Gass, 2005, p. 364), which means the approach taken by a researcher in a study is consistent with that used by other researchers in other projects (Gibbs, 2007). In order to improve the reliability of this project, the following procedures were carried out.
Firstly, the study was conceived within an existing, previously validated theoretical background and research paradigm in the field, which served to enhance its trustworthiness.

Secondly, the reliability of the findings was strengthened through the use of a variety of data collection techniques, such as interviews, documents and diaries. Moreover, the timetable for this study was reasonable, allowing enough time to collect and analyse the data, as can be illustrated by the research agenda in Appendix 13.

Finally, as suggested by Creswell (2009), we should ensure that the transcriptions of interviews are accurate. This can be achieved by taking notes during the interviews, as well as recording the conversations with an audio recorder. Furthermore, the transcriptions were checked repeatedly before and during the procedure of qualitative data analysis. According to Yin (2003), it is also essential to ensure the consistency of coding. Yin suggests that, it is necessary to make sure that the textual data obtained from the interviews are coded with proper terms in a consistent pattern, and each term should have a clear definition. In this research, I regularly compared the data and the codes to ensure that each code was associated with correct and sufficient data.

3.8.3 Triangulation

To improve the validity and reliability of this research, I also used more than one method of data collection (e.g. observation, interviews, documents) which complemented each other and became “data triangulation” (Robson, 1993, p.193). Triangulation provides a creative way of understanding the phenomenon, reveals unique findings and gives rise to a clearer perception of a situation (Thurmond, 2001). It also enables the phenomenon under exploration to be viewed from diverse perspectives, which allows researchers to gain a better understanding of the researched and to be more confident about generating more trustworthy conclusions from the gathered data. In this particular research, in order to enhance the trustworthiness of the findings and obtain more valid information, the findings from one source of data was compared with the rest and mutually lead to the whole picture. Furthermore, the triangular nature of the research also allowed participants to experience more than one role. In particular, participants experienced the position of both teacher and student through peer teaching, which enriched the data and provided diverse views from different roles.
3.8.4 Reflexivity

As it is claimed, “researchers themselves are an important part of the research process, either in terms of their own personal presence as researchers, or in terms of their experiences in the field and with the reflexivity they bring to the role – as are members of the field under study” (Flick et al., 2007, p. xi). I, as the researcher, played diverse roles in this research, both inside and outside. On one hand, I designed the drama program with the teacher and worked as a teacher assistant during the class. On the other hand, I was also a researcher observing the class, taking notes and conducting interviews after the class. My position in relation to the research shifted within and between the two roles. I have to acknowledge that this shifting role meant fluidity in my reading of events. I would argue that this was a positive opportunity as I was able to reflect both in the moment, from close by, and also at a distance from the context.

It is worth acknowledging from the outset that, as Denzin & Lincoln suggest, qualitative research is “endlessly creative and interpretive” and that by analysing my own data, my findings have been shaped by constructions of meaning (Denzin & Lincoln, 2005, p.26). The concept of ‘a truth’ or ‘the truth’ is considered problematic (Denzin & Lincoln, 2005), I endorse the notion of “increasing complexity” as a result of multiple subjectivities. My participants themselves offered truths and I offer mine in understanding this research. This notion reflects both the self-reflective nature of my study and its emancipatory goal. As a reflective researcher I hoped to discover something for myself of student/teacher relationships and about teaching and learning more generally. As Yin (2003) suggests, my study depended on the relationships I was able to build with participants and the attachment and engagement with the research process that I was able to foster.

I also need to acknowledge that there is personal subjectivity as a result of the emotional connections I developed with participants in both phases of the study. This would seem to be an unavoidable element of qualitative research (Denzin & Lincoln, 2005) but may also because of the drama we have used provided more democratic environment for students’ voices. A researcher’s prolonged engagement in a study and a close relationship with participants is a double-edged sword. On the one hand this level of involvement can risk researcher bias, but on the other hand it can also mean respondents will be more likely to offer honest opinions and perspectives (Denzin & Lincoln, 2005). I would suggest that the honesty I was able to elicit from participants, was a result of
the close relationship we were able to build over time. This enabled me to gain a more complete picture of important issues. The students themselves were able to offer some unique perspectives on the drama program and this was extremely valuable to the overall study. It became very clear, as each study progressed, that the more comfortable and open I could become with participants, the more giving they would be in return.

Any research investigation should be critical of, and concerned with, deconstructing authoritative voices, those who speak for and on behalf of others. (Yin, 2003, p.12) I have tried to tread carefully to ensure I do not become just another of those “authoritative voices”, even though interpretive subjectivity is both a natural and unavoidable component of any qualitative study. Perhaps, in consciously acknowledging my interpretive role, this study “celebrate subjectivity” (Guba, 1990, p.18) and so at this point it is worth considering how my shifting position as a researcher may have shaped subjectivity. Likewise, it would seem to be important that research participants feel as if they have a positive role to play in research if they are to feel some connection to its goal. Through reflection, participants will not only see more clearly the forces outside that shape their experience, but may discover things about themselves that will empower change.

Lastly, what was also important for me, was acknowledging both the “eyeglasses” I used when analysing data, and the creative act of interpretation (Denzin & Lincoln, 2005, p.320). There were a number of subjectivities at play in the research progress – my subjectivity and that of participants. It was important therefore that a process of triangulation be at work, to ensure clarity and accuracy in the representations to be offered in my research (Yin, 2003). In addition, as part of the process of triangulation, I needed to acknowledge when things did not fit with my evolving theories. There were instances where unexpected developments ran counter to my hopes and expectations and I have needed to devote some time to “negative case analysis” (Yin, 2003) for reasons both of honesty and validity. As Yin points out, “disconfirming evidence is important, and its analysis and explanation are indices of reliability and validity for the reader” (p.77). Again, the relationships I was able to build in session were vital in ensuring the openness necessary for participants to feel they could disagree and offer counter opinions on events.

3.9 Ethical Issues
Ethical issues start at the very beginning of a study (Robson, 1993). Ethics relates to the rules of conduct; typically, of conformity to a code or set of principles (Reynolds, 1979). Any research or professional activity requires adherence to an appropriate ethical framework. For this study, the principal framework is based on the British Educational Research Association (BERA, 2011).

BERA identifies some vital principles for all educational research on the basis of an ethical guideline with respect to: The Knowledge, Person, Democratic Values, The Quality of Educational Research and Academic Freedom. Guidelines for researchers are then set out related to the responsibilities of the participants, the sponsors of the research, the community of educational researchers, educational professionals, policy makers and the general public. Although this particular research does not face any special ethical dilemmas, the following issues will be addressed: permission, privacy, anonymity, informed consent, humanness, loyalties, client benefit and due process (Cohen et al., 2011, p.75 – 104; 442).

The first ethical consideration is that of informed consent, the focus of traditional notions of ethical conduct in research (Cohen et al., 2011). As Thomas proposed, due to the potential harm that might be caused while conducting research involving people, “an important concept when considering the ethics of research is that of consent, which refers to the agreement of people to take part in the study” (2009, p.122). In this case, before conducting the study, participants were required to grant informed consent (Appendix 5) and thus ensured that they genuinely understood what they were consenting to. Therefore, they had the right to withdraw from the research at any point and all reports of the findings should be anonymous. Also, before undertaking the research, I spoke to the teacher involved and the Head of Department, to inform them fully about my research and request permission to record.

The second concern is that of the participants’ benefit. When it came to confidentiality and anonymity, participants were guaranteed that any data obtained during the study from them would be confidential and their identities would be anonymous in the final report. Participants can also read the draft report and the final report if they wish. In particular, I ensured that information about these participants would not be available to their teachers or to the university because in a school situation, risks arise in the conducting and reporting of research information across system levels including students in relation to teachers (Robson, 1993). I quite understood that participating in
this study required a considerable amount of time and energy from the participants, especially when they were fully occupied with their work and studies. To avoid placing too great a burden on them, the duration of the interviews was not too strictly regulated, which ranged from 10 minutes to an hour.

Finally, the details regarding the research, for example, the interview schedule, time and location, were discussed in advance to help the participants. During the research, I also tried to minimize the disruption of teaching and learning to the university.

3.10 Structure of Findings

Based on the data collection and data analysis, I found it very hard to define a clear writing structure for the findings. The main reason is that all the data is interconnected and hard to be fitted into just one theme. For example, if I write how drama pedagogy changes language capability, the same data is also used to explain how drama pedagogy affects the Chinese Context, which makes it hard to avoid repetition. In light of this, my supervisor suggested me to use another way to structure my findings, specifically by using incidents or vignettes. Based on some main incidents happened during the program, I could first present the changes drama has made in a more direct and vivid way, and then analyse them following research questions.

This kind of method is also called “Vignettes”. Vignettes have been used by researchers from a wide range of disciplines to explore diverse social issues and problems. Yet very few methodological papers exist which examine the use of this technique within social research and particularly its application within qualitative research with children and young people (Barter and Renold, 2000). However, what the available literature does clearly demonstrate is the ability of this technique to capture how meanings, beliefs, judgements and actions are situationally positioned. Hazel (1995, p.2) states that vignettes are stories that provide:

Concrete examples of people and their behaviours on which participants can offer comment or opinion. The researcher can then facilitate a discussion around the opinions expressed, or particular terms used in the participants’ comments.
Within qualitative research vignettes have been increasingly employed to elicit cultural norms derived from respondents’ attitudes to and beliefs about a specific situation and to highlight ethical frameworks and moral codes. Hughes (1998, p.384) states that:

Vignettes highlight selected parts of the real world that can help unpack individuals’ perceptions, beliefs, and attitudes to a wide range of social issues. The relative distance between the vignette and the respondent can facilitate this.

Wade (1999), for example, employed vignettes to explore the ethical frameworks which inform children’s thinking about issues such as the family and Neale’s research into post-divorce family life. Astor (1994) used vignettes as a useful way of exploring the moral codes young people adhered to and contingent status of these codes within different contexts. In this particular research, vignettes are used to present different aspects of the whole picture directly and vividly, which also helped to construct a clear thesis structure for answering research questions.

Based on the vignette method, I have chosen several typical vignettes/incidents extracted from data to explain the three key themes from Findings: Experiential Learning, Collaborative Learning and Democratic Learning. The title is the highlight quote which I think could well reflect the theme. For each theme, I will follow the structure: background of the theme, description of the incidents, analysis and the summary. After these three chapters, a further chapter summarises all the previous chapters following research questions.
Chapter 4. “Chinese is Beautiful”

From this chapter, I will start to introduce three key themes through some typical incidents or vignettes to present my findings. It will start with the background of the theme and the description of the chosen incidents. Then it continues to analysis from the incidents based on the research questions. For this chapter, the core theme is how drama builds up Experiential Learning and how it improves lifelong learning capabilities, especially the language capability and cultural and aesthetic capabilities. As this is the first chapter of findings, I expect to provide a whole general picture of what we did in this program, so there will be more descriptive paragraphs than the other two chapters. For example, I will describe some activities we did in the classroom in details to illustrate what kinds of experience students have experienced and how it generally influenced them.

4.1 Background

Before the program began, I went to observe one College Chinese class in the Communication University of China. In that classroom, around 40 students were listening to 1 teacher’s lecture. The room layout was traditional “Classroom Style” as the figure below:

Figure 4.1 Classroom Style
During the whole lecture, the teacher taught about some literature theories and analysed one text. The main method of teaching was giving the lecture and using the Power Point. Only a few students sat in front of the classroom and took notes, listening carefully. Most of the students took the seats in the back and were doing something else, such as sleeping, reading other books or writing assignments for other courses. The teacher seemed not to care about it at all and kept talking according to what she had prepared before. It reminded me of my College Chinese experience and I was ashamed that I was previously also one of those “sleeping beauties” at that time. Indeed, this picture was not just College Chinese but a miniature of the typical Chinese ways of teaching and learning.

After the observation, I met students and teachers who would participate in the program. They took the foundation survey and pre-interviews with me. From the survey, most of the students thought College Chinese class was average level. However, 4 students thought it was terrible and 2 thought it was good. No one thought it was excellent. The result could be seen as below (Figure 4.2):

In the interview, the students who chose “average” told me the reason was “it was not bad or good” (S8, Pre-GrInt) or “It was like many other lessons and we don’t have a lot of expectations for it” (S9, Pre-GrInt). As 4 students chose “terrible”, they explained that “It was too boring” (S12, Pre-GrInt) and “It was like a ‘doing something else’ class” (S14, Pre-GrInt). They felt de-motivated about this class. In general, many
students “turned off” College Chinese for a variety of reasons, among which “teaching method” looms large. The main three reasons listed in Figure 4.3. After that, we also discussed the main teaching methods they experienced in College Chinese (Figure 4.4).

**Why students “turned off” College Chinese**

- Teaching method is boring
- Classroom atmosphere is “doing something else”
- College Chinese is not an important course

Figure 4.3 Why students “turned off” College Chinese (Pre-Interview)

**Main Teaching Methods in College Chinese**

- Lecture
- Questions and Answers
- Discussion
- Student Presentation
- Multi-Media

Figure 4.4 Main teaching methods used in College Chinese (Pre-interview and Observation)

However, there still two students thought it was good. They mentioned it was not that interesting but teachers prepared for it a lot and the main problem was students not focusing on the class at all.

“I could not say it was excellent but I could say it was good. Most of the students didn’t pay any attention on this class so they didn’t have any good comments on it.”  
(S1, Pre-GrInt)

At the same time, facing such situation, teachers of College Chinese all felt sad and unfulfilled.

Teacher: Teaching College Chinese could not give me any fulfilment. You know, it is not the core course for them and they don’t care about it. Most of the time, I just feel I am talking to myself at class.
Interviewer: Do you want to change?
Teacher: I want to… But how?

(T, Pre-GrInt)

Teachers wanted innovation, but students were not that active when I asked them about what they wanted in College Chinese class. Most of them didn’t know what and how it could be changed. Even one student said: “if it changed, would it mean I could not read my own books in class?” (S11, Pre-GrInt).

After that, we discussed about Drama Pedagogy. Based on their survey results, 10 students said they had never experienced drama pedagogy before and 4 mentioned they were not sure (Survey). For students who were not sure, I asked more details about their experience.

“I am not sure if I have experienced drama pedagogy. My Chinese teacher in primary school once let us perform some pieces from textbooks.” (S8, Pre-GrInt)

Similarly, others told me experience like dancing, singing and performing in different types during their school life. They were not sure whether those activities were drama pedagogies or not. When I asked them what they could imagine about drama pedagogy, most of them thought it was “acting”, “performing” or “role playing” (Pre-GrInt).

From the observation, background survey and pre-interviews, we know that College Chinese class was evaluated as boring and marginalized. The main teaching methods were traditional as mentioned in the literature review. Students were not involved and participatory as most of them did their own things at class. Teachers’ perceptions were passive as they didn’t know how to change the situation. They had no knowledge about drama pedagogy and thought it was acting. This was the whole picture before the program began.

4.2 The Incidents

4.2.1 The First Lesson

To prepare the first lesson, the teacher Wu and I redecorated the classroom to “Drama Class Style”. All the tables were moved back around and the centre was left available for activities. The new room layout was like Figure below. It left more open space to enable students to join the class.
Figure 4.5 Drama Room Style

As students gradually came in, I could see the surprise on their faces. They kept asking the teaching assistant where they should sit and what they should do. The teacher explained to them to put bags on the tables around and find anywhere they felt comfortable to sit or stay. Students seemed confused but soon found their places.

After all the 14 students entered the room, Wu started the class with warm up games. She asked all the students to get in a circle like the RED squares in the Figure above. Students were then asked to introduce themselves with gestures, such as saying “I am Lucy” with a gesture “Hug” at the same time. Students were reluctant to do it at first and no one wanted to start. Seeing this, Wu did an example and encouraged students to try one by one. The first one was done by a girl with the gesture “Fly” but she seemed nervous with low voice. However, after three or four persons, students got to be more relaxed and made some funny gestures. After introducing true names, Wu asked them to give themselves a nickname with the previous gestures. “Nicknames are used as a mask. You could think you are another person called maybe ‘Cat’ in this class” (T, Obs). This activity got a lot of attentions from students as everyone was thinking carefully and each name was interesting and fun. Then Wu introduced a name game to help them remember each other’s name. One person was chosen in the centre at first and walked fast to catch someone. If the person could call correctly the name of catcher, he could avoid being caught. Otherwise, if he forgets the name or calls the name incorrectly, he would be caught and be the next catcher. Students seemed enjoy this
game a lot. The whole classroom was full of laughs and everyone remembered each other’s names quickly.

After warm up stage, Wu started to tell the story “The Everlasting Regret” with three questions:

(1). What do you think the theme of this poem?

(2). What is Yang’s image in this poem?

(3). Can you find poet’s perspective from this poem?

Students were asked to think of these questions when explore through process drama. Then the first drama strategy was introduced:

“Close your eyes. Imagine you are one of the members of the emperor’s court, except Lady Yang or the Emperor.
Imagine who you are?
What is your role in the court?
How old are you?
How do you feel about the emperor?
Do you know Lady Yang?

After you have finished thinking, take a ‘freeze frame’ or ‘still image’, which means freeze as a statue to illustrate your role. You should not move unless I touch your shoulder. When I touch your shoulder, it is a sign for ‘unfreeze’ and you should tell me who you are and your relationship with Lady Yang or the Emperor.” (T, Obs)

After the explanation, some students started to think and made the still image but a few students looked embarrassed and didn’t quite understand the teacher. Wu explained individually to those who felt difficult and made illustrations for them. Although two students seemed nervous to show up, all others completed the picture. When the teacher touched the shoulder of each one, their different answers made the whole class active and passionate. “It was so interesting that everyone became a person in the court. I felt I was going back to that era” (S2, GrInt1).

With all the students “became” part of the court, such as imperial concubine, maid, eunuch, Emperor’s teacher and Yang’s sister. Teacher asked them to share a gossip about Yang and the Emperor.
“There is a rumour in the court: Emperor Tang has taken a very young and beautiful lady Yang into the court and put all of his heart into her. What do you think about this? Is it true? Do you know Lady Yang? If no, please tell others what you have heard about her? How do you feel about it? Ask each to offer one piece of information to bring into the circle and exchange freely in the circle.” (T, Obs)

Then the teacher in the centre was like a newspaper reporter and students stood around. Each student told at least one rumour he/she had heard in the gossip circle. In this part, everyone seemed enjoyable and active to share their rumours. Some answers were very impressive.

Teacher: “What is your rumour?”
Student: “I saw Yang was sick and the Emperor took care of her by feeding medicine by himself. It was unbelievable!”
Teacher: “Why it was unbelievable?”
Student: “Because I have never seen him doing such things for other ladies for 20 years.”

We could see most of the students were involved in the story deeply although sometimes they laughed about interesting answers or actions. After that part, the teacher did Teacher-in-role based on the story and then Conscience Alley to the important point of the story.

“Now, soldiers forced the Emperor to kill Yang. They only gave one day for him to think. Now imagine you are the best friend of the Emperor and he came to you for help. What would you say to him? You could suggest to kill her or not. Think about your attitude and choose one side to stand on. Left side is ‘to kill’. Right side is ‘not to kill’. When you stand in two lines, I will be the emperor and walk across this alley asking each of you this question. You should tell me your answer and the reason. After that, I will make my decision, so your suggestions are very important to me.” (T, Obs)

Different from other parts, coming to this part students looked more serious and went to deep thinking. When the teacher walked across the alley, they gave diverse reasons for “kill or not kill”. To this stage, I could feel students were engaged into the story deeply and participated it with no embarrassment. This kind of involvement continued to the next several activities such as role-playing, hot seating and forum theatre. In the
role-playing part, students were encouraged to try ancient Chinese in the text to express their roles. To my surprise, they remembered the lines quickly and performed it with full passion. “I could remember the part I did in Yang’s Death. I felt so depressed as taking Yang’s role and expressed my feeling with the sad but beautiful language. I could see others were moved by me” (S6, GrInt1).

After experiencing the whole story, the teacher and students went back to reality and sat in a circle to discuss and reflect what they had learnt. They discussed the first three questions raised in the beginning of the class and went to the end of the lesson.

“After this lesson, each one has their own understanding of this story. Now, we have the last activity as the homework. Imagining you are the emperor and write a letter to Yang after her death. I will choose some letters to read in the next class.” (T, Obs)

From observation of the first class, I could see students were gradually engaged into the class from warm up games to process drama activities. They were having fun being characters and appeared to be enjoying the language.

After this class I soon took an interview with several students and collected their diaries before the next session. What they mentioned most was “interesting”, “engagement” and “interactive” (GrInt1).

“I feel it was not similar to any lessons I have taken before. It was so interesting that I could emerge into the role and interact with other roles. I could express myself in that role’s identity. For example, when the teacher came to touch my shoulder, I should express her inner words. It made me think what she would think in that situation and it was so interesting.” (S7, Diary1)

“The warming-up exercises helped us get over our embarrassment. I had not used these techniques of language exploration before. It was very innovative and I want to try again.” (S9, GrInt1)

However, it was also obvious that some students were less participatory than others. They were sometimes out of the story and needed more instructions to come back. In the diary and interview, two students showed their questioning attitudes towards this lesson.
“I doubted the meaning of this. I felt no reason to participate in the story except the teacher ‘ordered’ us to do. I need more explanations for what is happening and why it happened.” (S13, GrInt1)

“For me, I just don’t want to be in front of others. It made me stressed and I wanted to escape from the class.” (S13, Diary1)

The teacher also reflected her feeling about the first class. She was very worried before the session, but she said although it was not a perfect lesson, in fact it encouraged her a lot. “Most of the students responded actively and the story went on well to the end. I was satisfied as it was the first one!” (T, Inter1)

4.2.2 “It woke me up”

After the first lesson, students participated more and more in the drama process. I could see in the second lesson, when the teacher asked who would be the role, a boy raised his hands up with a little shyness. It was the first time someone actively showed interest to join the activity without teachers’ encouragement. As that role was a girl, other students started laughing but when the teacher said: “It is a process that we create the story together”, the class changed to more serious attitude. Still within that lesson, the teacher described a scene that “You could imagine here is the door for Hui’s Room”, and then let one student enter the room to draw pictures decorated for the room. After finishing the picture, the boy soon went back out of the scene, but at that time one student said aloud: “There is a door. You should use that door to walk out of the room!”.

Including me, all the participants were alerted by this action as he deeply engaged into the scene. “I hadn’t even noticed that - he was more focused than me! I am so happy to see that” (T, Inter2).

In the next few lessons, a lot of highlight moments impressed me a lot. For example, in the “Normandy Invasion” lesson, the teacher asked a student to be the Captain and all others were passengers on board. Captain had a dialogue with passengers in the text and they performed that. However, in the performance, a lot of improvisational dialogues were created by students themselves which made roles alive out of the text. “When I asked one to leave, he suddenly said no because he had parents still in the cabin. His interaction with me really touched me and made me believe I was the Captain at that moment who expected to save as many people as possible” (S5, Inter2).
From the middle of the program, students were gradually engaged into the classroom and opened themselves up to share their thoughts with others. They looked more and more relaxed and enjoyed the process. Figure 4.6 to 4.8 showed their status in the classroom.

Figure 4.6 Students were making a Still Image with a lot of passion
In one lesson, students were asked to choose a precious object and share a story about it. The boy in the picture chose a book and shared his story about how his teacher encouraged him by giving a book as a gift.

In a writing-in-role activity, the teacher said everyone could find a comfortable place to write...
Certainly, the great majority gave every appearance of continued enjoyment and interest. Although they had some difficulties, I could see even the shy ones participated and had been less aware of their inhibitions since everybody was involved.

“I gradually engaged with the process drama lessons. It made me feel motivated for College Chinese. I feel I like this class more and more!” (S2, Diary3)

The students who felt less interested in the first lesson also changed some perceptions after a period.

“I could not understand why we should do these activities at first. But now I could see some reasons. I felt I understood the text deeper as I was in the story and such activities trained my public speaking skills for sure. It is meaningful in these ways.” (S13, Inter1)

“My personality didn’t fit in such activities but I became better as I was getting familiar with everyone here. I was not nervous to participate as before.” (S13, GrInt2)

The most impressive answer during the interview was the student who worried about the lesson could not be used for anything else as before found the NEW class was interesting. “Yes, it woke me up” (S11, GrInt2).

4.2.3 The last lesson

“As we started the program with an ancient Chinese poem ‘The Everlasting Regret’, we also used a poem as the ending for the last lesson. The theme of this lesson was ‘Culture’ as we wanted students to appreciate Chinese culture and history through all these days.” Teacher Wu expressed her reason for designing the last session.

In the last session, I could see students looked very serious and focused. “I know it is the last lesson and I really want to do my best” (S3, Diary9).

In the warm up stage, Wu used “sounds practice” to imagine and imitate different sounds in the forest. Everyone provided one sound and became a “symphony of forest”. “I got excited from the first minute of the session. I guess we would use sounds again later” (S2, Inter1). Then the teacher gave them the text to read and explained every difficult word to help students understand it. The Figure 4.9 is the poem.
Figure 4.9 Poem “Bidding Deputy Magistrate Du Farewell” (Bo Wang)

The capital and palace are guarded by the land of three Qin kingdoms,
In the distance the Five Ferries are screened by wind and mist.
Now comes the time for us to bid farewell to each other,
And we will both be officials away from home on duty.

The teacher divided students into three groups and each group picked up two lines for “Still Image”. After doing this, each group upgraded this image by adding sounds, words, music or monologue to make it alive.

The first group started with a narrator’s voice: “Great walls stand quietly on the vast land, the wind and mist extends the distance between us.” Then the man standing spoke the monologue with full emotion: “Du, I don’t know when we could see each other after today’s departure.” (Figure 4.10)

Figure 4.10 Group A’s presentation of a poem.⁹

⁹ The narrator (Left-1). The man speaking monologue (Standing between the girls). “The Great Wall” (Left- 2,3,5). (video)
The second group chose flute as “it represents traditional Chinese culture” (S5, Inter2) and used a Chinese classical song with sentimental emotion for farewell (Figure 4.11).

1. Narrator: “Distant mountains rolling, looking for my home, I only could see sky and earth."
2. Song with flute:
   “Beyond the distant pavilion
   Beside the ancient road
   Jade green and fragrant, high grass joins the sky
   Evening breeze sways dripping willows dying flute notes linger still…”

![Figure 4.11 Group B’s presentation of a poem. 10](image)

For the last group, they added music and a piece of traditional dancing to express the theme based on their understanding. “I could feel the similarity of the image, music, poem and the dancing piece. They are different types but share the same feeling of farewell in common.” (S7, GrInt7). Then, students and the teacher discussed together to make the poem like a complete performance. Except for the pieces they had done, they creatively divided groups into 4 to make 4 kinds of sounds in the beginning, which

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10 The girl on left holds the flute. Two students behind were the background for sky and earth. The girl looking far away was in the role of seeking her home and friends. (video)
were “Wind Group”, “Bird Group”, “Horn Group” and “Horse Group”. The sounds and the whole performance was very impressive as everyone in the class was moved by it.

“I was moved by this kind of transformation of the poem. I found the Chinese poem Is so beautiful. I hadn’t realised how beautiful it is.” (S4, Diary7)

Students who had the same feeling also expressed it in the diaries.

“At first, I thought it was like games and just had fun. But in the later lessons, I found drama strategy gave us a lot of possibilities and explorations more than fun. It helped me to realise Chinese poetry could be such beautiful pictures and I really wanted to be one in that picture.” (S6, Diary7)

In the end of that lesson, students tried to write their own poems using modern or ancient Chinese. To everyone’s surprise, some poems were impressive in rhyme or emotion delivered (Figure 4.12).

“Swan is like love. Beautiful and Sacred.
Water is like love. Pure and Mild.
Swan lives on water.
Love lives on love.”

Figure 4.12 A poem by one student

“I cannot imagine how they could write such great poems. You know, they usually slept in the classroom before” (T, Inter7). Similarly, students also found this “talent” surprising. “I never thought I could write a poem. Today’s session opened a door for me.” (S1, Diary7).

Later in the diaries and interviews, some students also mentioned their feelings towards Chinese culture was also changed by the lesson.

“Today when I was standing there to speak in ancient Chinese to express my role’s feeling, I suddenly realised Chinese culture has such a long history and still alive in the world. It is not an easy thing. I should be proud of this.” (S2, Diary7)

“Chinese language is beautiful and vivid from past to today. I learnt how to use creative ways to express my own culture.” (S9, GrInt7)
To sum up, from the first lesson to the last lesson, students gradually participated in the class and used different drama strategies to read, write, speak and create. They experienced and explored Chinese language and culture in diverse ways.

4.3 Analysis from the Incidents

4.3.1 Positive Changes

Firstly, we could tell the basic differences with previous College Chinese class by observation of the whole program (Table 4.1).

<table>
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<tr>
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<th>Traditional College Chinese</th>
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<tr>
<td>Teaching Methods</td>
<td>• Lecture</td>
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<td>• Still Image</td>
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<tr>
<td></td>
<td></td>
<td>• Hot seating</td>
</tr>
<tr>
<td>Numbers of students</td>
<td>Around 40 students in each</td>
<td>14 students and 5 teachers</td>
</tr>
<tr>
<td>class</td>
<td></td>
<td></td>
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<tr>
<td>Students’ Status on class</td>
<td>Sleeping, doing something else</td>
<td>Engaged, Enthusiastic, Passionate, Enjoyable, Focused</td>
</tr>
<tr>
<td>Classroom Atmosphere</td>
<td>Boring</td>
<td>Full of fun, full of energy</td>
</tr>
</tbody>
</table>

Table 4.1 Changes of College Chinese Classroom

Secondly, from the interview and diaries, two main characteristics were generated of how drama pedagogy changed College Chinese class.
4.3.1.1 Participation, Engagement and Experience

From the incidents, the whole program could be seen as a process which was engaged with gradually by all the participants. Students and teachers expressed this perception in different words.

- Break up the tradition

“In the past, College Chinese was very boring with fewer interactive activities. For example, if a role needs to make a decision, teacher would ask ‘what should she choose?’ and that is all. In this program, we used conscience alley and hot seating to discuss different aspects of this situation. Sometimes we performed different choices. This helped us really experience the dilemma.” (S7, Inter2)

- Be part of the story

“I like the activity ‘writing-in-role’ as I could be the character to write letters to other characters. Different letters may cause different results and you have to think about it carefully. The result you expect to see would decide what you write. It is like you are involved in the creation of this story and can be part of it.” (S10, Diary8)

“Much of the time, students got into a heated discussion with each other about the best way to deliver just one line in a scene.” (T, Diary4)

- Immersive Experience

“One lesson we used music and light. It was so immersive that I thought I was just standing in the text.” (S11, Diary9)

“In this program, I pay attention to whether students participate in the class and enjoy it much more than the knowledge they get or the test result. I don’t want to reach a point or a result. I want them to experience.” (T, Inter8)

4.3.1.2 Fun, Impressive and Straightforward

From the observation, the New College Chinese class was full of joy and happy laughter.

“I was happy to join this program as it was fun and the process was enjoyable” (S3,
Diary10). Besides, students mentioned about how drama pedagogy had directly shocked them, which had never happened before in the previous College Chinese class.

“You don’t get the same emotional feeling if you just read it unless you’ve performed it. When you perform it, it comes straight to you. It just has a different effect on you, a different emotional effect.” (S8, Diary6)

To sum up, we found students’ attitude towards College Chinese had changed, such that the curriculum experience of College Chinese became enjoyable- and imaginatively and intellectually enriching and productive.

4.3.2 Drama Pedagogy and Language Capability

4.3.2.1 Motivation for language learning

As College Chinese became enjoyable as claimed previously, most of the students expressed their motivation for College Chinese learning was then changed in two ways. In one way, it has been changed from external motivation to more internal motivation. In another way, students’ attitude towards language learning became more active than passive.

- **External to Internal**

  “In the past, I thought College Chinese was boring and could not get any interest on it. At that time, I was learning it because I had to. I had to pass the exams and get high mark if possible. However, through this class, I found College Chinese could be different. For example, you know, ancient Chinese is difficult to understand. Unless you could understand it, you can hardly like it. Therefore, the way you learn it is quite important. But if you just read through, then ‘goodbye’, it’s finished, it’s dull and monotonous. If you use it through the drama activities, discuss it with your classmates, transform it to a scene, it’s much more experiential and enjoyable.” (S7, Inter2)

- **Passive to Active**

  “As I found Chinese is beautiful, I would now like to learn it actively. For example, when I see a text now, I would naturally think about what the personality of the character is, what kind of actions he would make, what kind of the words he would
say. It is a lot of fun.” (S9, Inter1)

“I tried to recite a long ancient poem with my classmate. We did it as a competition as each one recited one sentence and saw who could be faster with no mistakes. We found it was a good way to learn and we liked it.” (S10, Inter3)

From these comments and previous discovery, we could conclude the main reasons for the changes in Figure 4.13

College Chinese Learning Motivation was Changed by participative and experience Learning

- Experiential learning helps students understand the text easier
- Students start to have interests to know the characters
- Learning process became enjoyable

Figure 4.13 How drama pedagogy changed language learning motivation

4.3.2.2 Language Acquisition

Language capability contains language acquisition, communication skills and language appreciation based on literature review. It is the language ability to express and interpret thoughts, feelings and facts in both oral and written form (listening, speaking, reading and writing) (CEC, 2005). Language Acquisition is the basic level we should discuss in Language Capability. Although College Chinese is not mainly aimed for language acquisition, the exploration for deeper meaning and appreciation is based on the understanding of language. In this program, the improvement of language acquisition was reflected in three aspects.

Firstly, Vocabulary was enriched.

For the ancient Chinese text, the teacher prepared a vocabulary list for each class and the process drama helped students understand the words better. “The printed word was more acceptable to them AFTER they had tried some form of dramatic involvement” (T, Inter10). From students’ view, the class gave them a greater potential to use the word and remember it easier.
“Previously grasping a new word may rely on rote, but in this class was not. It is totally different to learn a word by purely reciting from by using it in the scene. For example, if you are learning a verb, it becomes very boring to read and remember it. But in this class, the teacher would tell you what kind of verb it is and that you need to use it, which definitely makes you remember and understand it deeply.” (S11, Inter2)

It also verified what Gibson claimed “The more the children use the text itself in active form the more the language becomes theirs” (Gibson, 1991, p. 69).

Secondly, Speaking and Writing was improved.

Firstly, during the whole program, students had a lot of chances to speak and write in role, which helped them practice language output skills.

“In this program, drama pedagogy brought a lot of improvisational performance. The achievement there was in articulating an appropriate and structural response. It was challenging but really enhanced my language skills. I was not confident to do impromptu speech before, but I am much better now.” (S1, Diary5)

From the story before, we could see students made very beautiful poems. Indeed, during the class, there was a lot of writing practice to be designed into the process.

“I really like story writing practice during process drama. Each student picked up one card from three different themes, which were ‘person’, ‘venue’ and ‘sound’, and then wrote a story. It was so creative.” (S8, GrInt4)

Secondly, Speaking-in-role and writing-in-role made students feel they could really ‘use’ the language. Drama pedagogy created them a real situation to help them use it ‘in reality’.

“When I became a person in the court and changed rumours with others, the language I spoke was ‘alive’ and ‘functional’. I didn’t speak it to the air, I spoke it to others.” (S2, Diary8)

“I didn’t know how exactly drama pedagogy improved speaking and writing, but I could feel the difference between writing-in-role in this class and reciting the text at home. You use it and get feedback, it is the best way for learning a language. Although it is your mother tongue, using it in different situations also helps a lot.”
From Vocabulary to Speaking and Writing skills, just as one student concluded in her diary: “The use of Drama Pedagogy to study College Chinese led to an enrichment of my ideas and vocabulary and therefore to better, more imaginative speaking and writing for the Language Paper” (S12, Diary9).

Thirdly, Reading led to **Deep** Comprehension of the text.

During the first lesson, I observed the girl who played Yang in the scene Yang’s Death was very engaged into that role and had impressive dialogue with the Emperor. I asked her about her feeling after the class.

“When I performed Yang, I tried to speak in Yang, act in Yang…to be her. After this role-play activity, I think I understand the story deeper as I was Yang for a moment.”

(S7, Inter1)

In this program, “Reading is not just Reading” (T, Inter4). Drama pedagogy made the text alive and imaginative which induced students to explore more meaning behind the words.

“Instead of just reading the text, we actually live in it and we try to feel how the characters must feel. I think that is a good way of learning.” (S5, Inter6)

“I think working like this helps you interpret the lines better and understand them because you have to read it through to see what your character should be and how the words should be spoken.” (S7, Inter2)

From the observation, I found one girl often took notes on the text with different colours. When I asked for this, she said she was analysing the text. “I really enjoy the process of analysing the text in this class. Because we have chances to perform and be the character. I usually think about the situation at that time, then the society, and the personality of the character. From this analysis, you could guess what the character would think in that scene and I use different colours to mark the different emotions” (S9, Inter9).

Student: I had read the text before, but in this class, drama pedagogy made me read it in “another point of view”.

Interviewer: What is “another point of view”?
Student: The previous reading was from “Audience’s Perspective” but now I read it from the view of the character. It is “Role’s Perspective”. From this point of view, I could understand the text deeper than before.

Interviewer: Why drama pedagogy changed this?

Student: Because it provided us chances to speak, read and write in role. It helped us practice the new thinking and analysing mode, which gradually became a habit.

(S10, Inter5)

From the diary and interview, another highlight moment was mentioned several times as the representative of “deep understanding of the text”, which was in the “Normandy Invasion” lesson. When the teacher asked a student to be the Captain and all others were passengers on board, they naturally created a very impressive dialogue with full passion.

“As from the beginning of that class, the teacher made the class just like the scene in the text. She gradually put us into that situation, so I felt very immersed when I was reading the text. That was why I could be like the real Captain when I played the role. After playing the role, it in turn helped me read and understand in more depth.” (S5, GrInt3)

“Opening the work by exploring the theme of responsibility invested the text with a reality which a cold reading could not have done. This active participation was continued in the succeeding lessons by dramatic strategies which seemed to help them to understand why the people in the text behaved as they did.” (T, Inter8)

What this student and teacher said could be seen as a circulation in which drama pedagogy and reading capability could improve each other. (Figure 4.14)
The teacher highly praised the reading comprehension capability of students: “Some students were really...how to say...in roles. When he performed the Captain, he was the Captain. You didn’t need to teach him how to read the lines. You could tell he really understand the content.” (T, Inter4). The active drama approaches had allowed them to speculate about, as one student put it, “what was going on in the heads” (S1, Inter5) of characters. Reading the texts was no longer a passive activity, and, as one girl explained: “It is easier to understand when you use drama as you can see it and you can remember it better” (S7, Inter10).

In the interview, it was also interesting to find that some students felt drama pedagogy changed their way of reciting the text.

“In the past, the most hated thing for me was reciting the text. You know, in the test of Chinese, dictation questions are quite normal. However, during this program, I find reciting a text is not that boring. I could do it naturally as I want to use it in drama strategies. Indeed, I didn’t realise I was reciting. I felt I was making preparation for deep learning”. (S10, Inter10)
From this part, we could conclude some key characteristics of how drama pedagogy changes reading (Figure 4.15).

**How Drama Pedagogy Influences Reading**

- Making reading imaginative and alive
- Reading from “Role’s Perspective” rather than “Audience’s Perspective”
- Drama pedagogy and Reading in depth make a positive circulation
- The way to recite a text becomes enjoyable

Figure 4.15 How drama pedagogy influences reading

Just as the teacher wrote in the diary: “Students were encouraged to discuss and make a guess at the meaning of the lines they were working from. The fact that they were able to do so successfully helped them to gain confidence in understanding a text which they had initially found inaccessible” (T, Diary7).

**4.3.2.3 Communication Skills**

Despite of language acquisition, language capability requires individuals have the skills to communicate in a variety of communicative situations and to monitor and adapt their own communication to the requirements of the situation. It also includes the abilities to formulate and express one’s own arguments in a convincing way appropriate to the context (CEC, 2005).

“Drama Pedagogy has its obvious benefits for students to experience different contexts and practice communication skills in diverse situations.” (T, Inter7)

Just as the teacher said, drama pedagogy provides scenes for students to learn how to communicate and express their arguments. From the interviews and diaries, talking about drama pedagogy and communication capability, many students mentioned the class “Death of a Beggar” for which the researcher was also left with a profound impression on how drama pedagogy contributed to Communication.

“Death of a Beggar” tells a story about a secondary school student Ru. Ru confronted some adolescent troubles in schools and with her family. One day she met a beggar in the underground, she didn’t help her but then heard the beggar’s death from the news. This accident caused her deeper conflicts within herself and with her parents.
The class started with making Ru’s room together. Students imagined how Ru’s room would be like and made it with props and drawings. Then the teacher asked them to make a Still Image to show her situation at home and school. In the “Home Picture”, the image showed Ru was in the room with tears but parents were in the living room with laughs to watch TV. That picture had deep impression for all participants.

“In that image, the inner distance between Ru and her parents was so obvious. Her parents didn’t find her changes and she didn’t know how to communicate with her parents either. Such generation gap problems are very common for us. It reminds me of my story.” (S8, Inter6)

“Everyone could see, between Ru and her parents, there seems a wall in the middle. It is not a real wall but a wall in the heart”. Then the teacher asked for a role-play activity for students to show how the mum would do and how Ru reflects. “As we all know ‘walls’ are there, how should we solve this problem? How should we communicate with the people we love? We could divide into several groups to perform Mum and Ru, to give your answers”.

In the showing up stage, there are two kinds of typical ways for “How Mum and Ru Communicates”.

Team A:

Mum: Ru, how are you? (knock the door)

Ru: (Take out a tissue quickly and wipe away her tears) I am coming. (stand up and open the door)

Mum: How are you? Why you locked the door?

Ru: Nothing. I was just reading books and didn’t want to be disturbed.

Mum: …OK. (doubtfully) Don’t lock the door again.

Ru: Fine. (close the door)

Team B:

Mum: (loudly) Ru! Come out! Your classmate is waiting for you in the living room. What are you doing? Hurry up! (come outside the room door and try to open) What? Why you locked the door?

Ru: (jump up and open the door) What? You are so annoying!
Mum: Do you have something to hide these days? *(pinch waist with both hands)*

Ru: Nothing!

Mum: Nothing? What is it? *(point at the dresser and take one powder foundation)* What are these? *(take out the diary under the pillow)*

Ru Stands in Amazement.

“From the role play activity, we could find two behaviour patterns. Team A tried to avoid the conflict, while Team B somehow upgraded the conflict. You could see. They both didn’t work as they didn’t enable effective communication. Then could we have a better way in this situation?” The teacher then started a discussion with students and one suggestion was proposed by a student “Could we try to write a letter?” As other students also agreed with the idea, every student wrote a letter as Ru to her mom. All the letters were put down a line between Ru’s room and the living room as “it would help erase the inner line”. The teacher picked up one letter randomly to read (Figure 4.16):

Dear Mom:
Actually a lot of things happened recently. I met a beggar in the underground and she has died since then. I heard about it from the news online and felt very guilty as I didn’t help her that day. However, I heard other students laughing at her behind me, which made me uncomfortable. Then the teacher criticized me about my inactive performance at class but that was because I haven’t slept well for a while. I also know some classmates don’t like me. I heard them talking about my dress and shoes. I really don’t know what to do. I am embarrassed at school. Why do they treat me like this? I am so sad.

From Ru

Figure 4.16 The letter written by one student

In the reflection part, students shared stories of their own beyond the text. They had a very heated discussion and someone even cried in the end.

“Experiencing this story really touched me and reminded me of my adolescent period and my family problems. I think the most important thing is to learn how to communicate in such situation. We cannot avoid, cannot fight, but we can try different ways to connect with each other.” (S7, Diary6)
That lesson ended up with the homework to write a letter to mom. “*It is a class about communication, isn’t it?*” The teacher in the interview explained her understanding of drama pedagogy and communication skills.

“You should know how to deal with different contexts and people. Communication is the skill to express yourself and listen to others in diverse complicated situations. Drama pedagogy not only provides such situations and roles, it also leads to deeper interactions with others.” (T, Inter6)

Beyond this, some students also mentioned another way they have learnt to help communicate from drama pedagogy, which is the communication without speech, so called body language.

“In the program, we did a lot of body awareness games. For example, we did ‘mirror games’, ‘puppet games’ and ‘cliff practice’. From these, I could feel and use my body better and know how to ‘speak by body’.” (S13, GrInt9)

“Usually a little bit body change could express different meanings. For example, if I bow a bit, I could express respect or fear or sadness. Drama pedagogy brought body language to us as a very powerful communication technique.” (S2, GrInt7)

Besides, the non-verbal communication is also one of the activities that allow them to participate in group activities. Body language offers everyone a chance of expression and also of communication. Through body language, they can establish the first actual and important relationships with others. Just as one teacher said: “There is not the embarrassment of verbal communication and everybody can have the chance to live situations in which feeling integrated and participant” (T4, Inter7).

**4.3.2.4 Language Appreciation**

Beyond language acquisition and communication skills, language contains beauty. College Chinese as a course in the university level, it has characteristics of aesthetic nature, humanism and instrumental aim, which covers the language application and expression, practical writing and appreciation of literary works (Ministry of Education, 2010).

From the vignette before, students were engaged deeply into the program and expressed their changes from “*College Chinese was boring*” to “*Chinese is beautiful*”. In the last
poem lesson, some students even could write very impressive poems as “never thought they could do this” (T, Diary7). In the diaries and post-interviews, students also emphasized how drama constructed their appreciation of Chinese during this program.

Student 13: Now I think Chinese is a kind of art.
Interviewer: Why?
Student 7: You could see, in the poem class, we made such beautiful scenes which were like art works!
Student 11: Yea, we also combined different art forms like music, dance and drawing in different lessons. We transformed language into something we could see. Such process showed the beauty of Chinese.
Interviewer: Could someone give me an example?
Student 2: In the last poem lesson, I assumed myself as the poet who would say farewell to his friend. When the narrator ended, the music came, I put all my feeling into the lines. We have a lot of such moments in the whole program which made me appreciate Chinese, our language.

(GrInt7)

I also perceived this as the point at which they were beginning to put feeling into their lines. One comment I found particularly valuable in the later conversation was from the student who made a clear distinction between this kind of work and reading aloud in class.

“It is different. When you read aloud in class, it doesn’t mean you put feeling into it. When you learn it through process drama, you could naturally put your heart into it. It has a process for you to immerse yourself into the text. More understanding, more appreciation.” (S2, Inter10)

In addition to this, some students also claimed drama pedagogy visualized language.

“In the past, language learning was ‘dead’. You didn’t have enough imagination for it. But in this program, drama pedagogy changes it into vivid images, roles and scenes. You could have imagination and visions about the lines and dialogue. Then it is easy to explore its beauty and appreciate it.” (S3, GrInt9)
To sum up, from the observation and interviews, we could find three points mentioned for how drama pedagogy improved language appreciation (Figure 4.17).

**How Drama Pedagogy Improved Language Appreciation**

- It combines different types of art forms
- The process leads students gradually put feeling into lines
- Drama Pedagogy makes language imaginative and visualized

Figure 4.17 How drama pedagogy improved language appreciation

### 4.3.3 Drama Pedagogy and Aesthetic and Cultural Expression Capabilities

Aesthetic and cultural expression capabilities include aesthetic experience and cultural awareness with expression. It refers to appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts (CEC, 2005).

#### 4.3.3.1 Aesthetic Capability

Linked to the previous chapter about drama pedagogy and language capability, aesthetic experience could be seen as the extended effect of language appreciation.

Drama itself is an art form. Drama pedagogy uses drama as a teaching method in classroom, so it naturally creates an aesthetic experience for students. From the previous invidents, we can see how drama pedagogy brought a diverse creative expression of contexts, such as still images, visual arts and performances.

“I had enjoyable aesthetic experience during the whole program. I learnt how to use different art forms to express the similar feeling. I learnt how to appreciate the beauty of Chinese and how to express it in creative ways.” (S4, GrInt6)

Just as the teacher said: “this program itself was aesthetic experience” (T, Diary10).

As in China, students have a lot of stress from tests, they usually don’t have chances to access to arts in classroom. Drama pedagogy gives back students’ entitlement to access the art form and in depth cultivates their aesthetic capability.

“In this context, drama pedagogy becomes a sort of exercise of beauty, that allows us consider reality in a different and unusual way helping us to find something
beautiful everywhere.” (S9, Inter10)

“Interpret reality using the idea of beauty as a key, allow us to abandon the repetitiveness of experience that inhibits every change and helps to understand the complexity of reality which is made of beautiful and ugly things… Drama pedagogy helps students discover the importance of aesthetic factors in daily life.” (T, Inter10)

Drama pedagogy can therefore be considered as education in beauty, as the acquisition of a new instrument of judgment, as an important chance for socialization, as an instrument of change, as a cathartic representation that allows students to think that there is beauty in every human encounter, in every interaction, in any environment.

4.3.3.2 Cultural Awareness with Expression Capability

“Culture is not an optional extra. It is just as much a part of life and education as maths, English, the sciences, history and a language.” (Somers, 2015, p3)

- Cultural Awareness

To develop cultural awareness with expression capability, individuals should have a basic knowledge of major cultural works, including popular contemporary culture as an important part of human history in the contexts of national cultural heritage. It is essential to understand the cultural and linguistic diversity of their own countries, the need to preserve it and to understand the evolution of popular taste (CEC, 2005).

In this program, we chose different representative texts from ancient Chinese literature, contemporary Chinese work and western literature. Such diverse contexts could help students experience different cultural works and build up basic knowledge of their own culture. Some students mentioned how drama pedagogy helped their understanding of cultural changes.

“I remember in the first class, we were asked to draw a picture about Yang, a beauty in Tang Dynasty. The thing interesting was we all drew a very slim girl. Then we read the text again and found in that era, ‘the fatter the prettier’. Then we realised the taste of beauty had changed so much from past to the present.” (S7, Diary10)

With basic knowledge of own culture, building up a strong sense of cultural identity and belonging is the basis for respect and open attitude to aesthetic and cultural expression (CEC, 2005).
From the incidents before, we could find students express their culture awareness in different ways.

“Today when I was standing there speaking in ancient Chinese to express my role’s feeling, I suddenly realised Chinese culture has such a long history and is still alive in the world. It is not an easy thing. I should be proud of this.” (S2, Diary7)

“Chinese language is beautiful and vivid from past to today. I learnt how to use creative ways to express my own culture.” (S9, Inter7)

Drama pedagogy visualized Chinese language and culture for the students and then students found its inner beauty gradually during the whole process. Further to this, students mentioned drama pedagogy brought straightforward images for them to realise their own culture identity.

- **Cultural Expression**

Contributing to aesthetic experience and culture awareness, drama pedagogy then provides the best ways for students to express their own culture. In the last lesson, we could see students express their understanding of Chinese poems in diverse ways and enjoyed that process. Even some students wrote very impressive poems by themselves.

“When I was making the still image to say farewell to my friend, I could feel I was using a ‘Chinese’ way to express my feeling. We said the sky was empty, the mountain was high, the destination was far away and our tears came out of eyes, but we never say ‘I am so sad to say goodbye’. Such expression is based on traditional Chinese culture like a painting with half blank. It is beautiful.” (S2, GrInt7)

“I never thought I could write poems. Now, I not only can read and understand more ancient Chinese but also try to write in ancient Chinese. I know my poem is not a perfect one, but it contains my love for my culture.” (S1, Diary7)

After all the lessons done by the teacher, students had to lead three sessions by themselves. All the texts were chosen by them and all the procedure was designed based on their learning and perceptions.

One student from Xinjiang Province suggested the team to choose a Xinjiang folk song as a text for teaching. “*At that time, I really wanted others to know more about Xinjiang*
culture and felt it would be interesting to combine a folk song with process drama” (S9, Inter7). During that class, the team used music, dance, story-telling and other drama strategies to help students learn what this song means for Xinjiang residents and how important to get ready for environment protection. That class was very impressive for many students and be seen as the representative piece for cultural expression.

“The song is called ‘Karamay River’. When we were using process drama to discover the history and people behind the song, we felt it touched our heart so much. We could feel the historical culture in that land and deepest love from people.” (S10, GrInt7)

“When you make the beautiful images of a river, a mountain, even animals around, you could feel this land is full of energy and beauty. You will like to express your love for your country.” (S11, Inter10)

During the discussion forum, students also mentioned aesthetic experience, cultural awareness and expression were not separated to consider. They were all enriched by drama pedagogy.

“Drama pedagogy changed texts alive to create aesthetic experience for students. It helped students find their own culture identity and actively express it in different forms.” (S5, Forum)

4.3.4 Drama Pedagogy and Empathy

From the observation and interviews, I also found students improved their empathy capability through drama pedagogy.

Being able to constructively deal with differences and cope with other people, contradictions and ambivalences requires role-distance, empathy and tolerance of ambiguity (Otten & Ohana, 2009). Empathy is, thus, an important condition for developing the ability to interact with others. Interpersonal discourse is aimed at establishing extensive agreement between the content and relationship aspect of communication and agreement between the interacting partners at the relationship level. Without empathy, without putting oneself in someone else’s place and situation, this cannot succeed (Otten & Ohana, 2009).

“If you put yourself in the same position, well, you think I wouldn’t do that, but if you were really in that position you probably would.” (S4, Inter2)
Drama pedagogy provided chances for students to experience the situations others confront and then rethink from the other person’s side. Based on observation, at one class, the teacher described a situation that you met a beggar in the public and she asked you for money. Then the teacher invited several students to perform the beggar and others were seating in a circle watching at him or her. “To think if you see one beggar like this in public, what kind of words do you not want to say but say? What kind of words do you want to say but not say? Write them in a red paper and a blue paper” (T, Obs).

Then the teacher collected them and randomly read some. On the read paper, words showed their hate, fear, ignorance and anger, even some dirty words. However, on the blue paper, students showed the opposite words, such as help, advice and empathy. For example, one wrote: “I know your life is uneasy, but you don’t need to be frustrated. I have experienced bad time too. Life is always like this”. After the activity, students talked about their feelings through this.

“We could see beggars every day. However, when you are in the situation, you start to think from the opposite side. When I performed the beggar, I was very sensitive about how people treated me. I need their help not ignorance.” (S1, Obs)

“Such activity taught me how to think from a different side. Don’t wear ‘glasses’ to see others. When you think from the other side, you could understand others better. In future, if I see a beggar, even if I could not help, I will not look down him.” (S10, Obs)

Therefore, through drama pedagogy, students experienced different roles and situations, which helped them to generate empathy on others by thinking from another person’s side.

4.4 Challenges and Suggestions

From the incidents, the main obstacle discussed here is about engaging into the class. Initially, from the observation, we could always see some students were less engaged than others. No matter in the teamwork or activity participation, it was obvious that some were more active and became leaders, while others were not that engaged. To
explore the reason of that, the researcher interviewed several students and found the main reason behind was the personality.

“I was very shy and introverted. At the beginning, I didn’t know how to interact with students and the teacher. I didn’t know how to give feedback and how to position myself in the class. I felt very entangled” (S13, Inter5).

Based on different personalities and experience, students showed different participation levels and activeness. Students with high engagement often has more open attitude and similar experience.

“I participated in a drama club when I was a child. This program reminds me of that. I was able to engage with it very quickly.” (S2, Diary3)

However, the good news is that most of the students could engage with the class gradually after several lessons. From the observation, I saw their improvement as shown in the first story.

“I could say I was very nervous at first. I felt a lot of eyes looking at me and I didn’t have such an experience before. But then the teacher encouraged me a lot and the atmosphere of the class helped me get relaxed gradually.” (S13, Diary10)

“Within the process, I became more and more familiar with students and the teacher. Although I was not the most active one, but in the end, I contributed more than before.” (S14, Diary9)

The thing interesting was that a student mentioned even if he didn’t feel “that engaged”, he could get inspiration from others.

“I am not the person who are keen to participate. However, I could stand back to see. When I watch others doing or performing, I could also get a lot of inspiration, not less than involved into it by myself.” (S12, Inter4)

Secondly, if compared within the program, we could find some activities are more successful with high involvement and better effects. “If I could not get the meaning of the next action, I would not participate it actively.” One student mentioned her reluctance to try an activity because she could not know the meaning.

“During the warm up stage, the teacher asked us to do a game. I didn’t understand the reason we do it and it was not fun.” (S1, Inter3)
“From their eyes, I could tell if they wanted to do it or not. Usually if they don’t want, their eyes are full of confusion. Then I know I hadn’t explained exactly what the activity means.” (T, Inter3)

Therefore, to help students more engaged into the process drama, several suggestions were given for the teacher.

- Clear instructions

   “For each drama activity, if the teacher could give us more clear instructions, we would know how to do it more easily. The clear instructions not just mean what to do next, it means why and how to do next.” (S3, GrInt4)

- Systematic structure of the whole lesson

   “If the lesson could have more systematic structure, especially for connecting the inner meaning of each part, it could bring more fluent thinking process and participative activeness.” (S5, GrInt1)

   “I think between the part to part, teacher could give more explanation in the view of the whole lesson plan. It could make us understand deeper about the process drama.” (S7, Inter2)

- Encourage but not push

   “It is necessary and important for the teacher to encourage us to participate the activity. I could gradually immerse into the class because our teacher always encouraged us in different ways. However, I should say, it is not good to push. I want the teacher to encourage us more like inviting not forcing.” (S13, GrInt6)

   “If I don’t want to participate, I have my reasons. I hope the teacher could understand and not push me to do. When I am ready, I could actively participate.” (S9, GrInt2)

- Make protections for students
“I feel it is important to have a ‘mask’ to enter the story. ‘Mask’ is like a kind of protection which makes distance from the reality to the text. For example, when we were doing the first lesson, each student gave a nickname for himself which made protection for us as we could pretend to be another one in the class and be more relaxed to open up ourselves.” (S11, GrInt4)

“Reality often drags you out of the drama process, however, if you have more protections like the rules the teacher made before the first lesson, it would be easier for you to engage into the storyline.” (S1, GrInt9)

4.5 Summary

From this chapter, it showed how drama pedagogy changed the College Chinese class into a more enjoyable, engaging and participatory experience. Such changes helped students improve their language capability, aesthetic and cultural awareness and empathy.
Chapter 5. “We are learning together”

In the previous chapter, it is shown that drama pedagogy changed the learning into an enjoyable process with experiencing the text, which improves language capability and cultural and aesthetic capabilities. In this chapter, we will discover how drama constructs learning process into collaborative learning/cooperative learning. Such learning ways also contribute to lifelong learning capabilities, such as learning capability and social and civic capabilities. Some issues like problem-based learning and formative assessment are also discussed when they came out from drama process.

5.1 Background

I described the traditional College Chinese classroom in the previous chapter. However, this picture is not only for College Chinese, but also represents the typical teaching and learning process in China more generally. Usually, the learning process mainly involves an individual by student learning by himself/herself and they do not interact with others. Students go to lectures, take notes, write essays or take exams, then “forget everything” (S2, Pre-GrInt). In the classroom, there is no dialogue. Discussion is rare. The most important motivation for learning is “to pass the exam” (S5, Pre-GrInt). Some students want to get high marks “to apply for postgraduate studies” (S11, Pre-GrInt).

“The teaching and learning style of College Chinese is quite familiar to us. It is not different from other classes we have taken from primary schools to universities. The teacher keeps talking and students listen during the class. After the class, we do a lot of homework to prepare for the exams. For social science, this involves a lot of memorization, because you have to write down the answers from memory in the test papers.” (S3, Pre-GrInt)

“For College Chinese, it is not our core course and the assessment is usually an essay or an exam. Truth is, it was always being the routine that we can pass the exam even without any study in the class, only with some efforts to review the course in one or two weeks.” (S4, Pre-GrInt)
From the pre-interviews of teachers and students, we can summarize several characteristics of College Chinese learning (Figure 5.1).

**College Chinese Learning Characteristics**

- Individual learning
- Teacher-led
- Paper-based
- Rote memorization

Figure 5.1 College Chinese Learning Characteristics

This kind of learning with paper-based, rote memorization, or teacher-led instruction that presents established facts or portrays a smooth path to knowledge can be seen as “passive learning”. By the definition of Michel and his colleagues, passive learning is a method of learning or instruction where students receive information from the instructor and internalize it, and where the learner receives no feedback from the instructor. The term is often used together with direct instruction and lecturing, with passive learning being the result or intended outcome of the instruction (Hayes, 2006). Passive learning is not simply the outcome of an educational model. Passive learners may quietly absorb information and knowledge without typically engaging with the information received or the learning experience. They may not interact with others, share insights, or contribute to a dialogue (Hayes, 2006).

We found that College Chinese learning has several characteristics similar to passive learning, which is the main learning style in China. Under this kind of learning, students generally lack learning interests and motivation.

### 5.2 The Incidents

#### 5.2.1 “I am too shy” with “I am too excited”

In the previous chapter, we saw students gradually engage with the process of drama class. However, this process was not always successful without any trouble. No matter whether you look at the beginning or the end, different students always had different
levels of engagement in the same drama activity. The reasons were varied but most students mentioned “shyness” and “low confidence”.

For example, in the first lesson, when students were asked to do the name game, many were reluctant to do the gestures and looked ashamed. Among them, Student A (S14) seemed very nervous and didn’t repeat others’ gestures. In the following activities, I noticed she was not that active in the group discussion and always tried to avoid being called for questions. After the class, I interviewed her about her behaviour during the class.

Interviewer: Why didn’t you join the discussion in the group?
Student A: …I am not sure. I just preferred to listen.
Interviewer: Do you think it is interesting?
Student A: I think it is interesting but I don’t feel confident enough to participate in it. (Pause) …I think I am too shy.

(Student A, Inter1)

Student A characterises a lot of students who were initially not confident enough to participate in the process drama. However, she was also one who felt this learning process was quite “different and novel”.

“I am not familiar with this kind of learning. We had to discuss a lot, move a lot, act a lot. I felt excited but was also afraid of what would happen next” (S14, Inter1)

However, in contrast with Student A, some students participated in the class very early. Student B (S2) was one of these students who could grasp the teacher’s instruction quickly and actively complete the task. It was not hard to guess that Student B was always the group leader in collaborative work. For example, in the first lesson, when the teacher asked students to do the still image with 5 minutes to discuss, Student B was the first one to ask questions.

Student B: Should we as a group make one image or make different ones?
Teacher: Only one. One group, one image.
Student B: If we are in the same image, could we be similar characters?
Teacher: It doesn’t matter. The main purpose of this is to highlight the moment of the storyline. If the whole picture makes sense, it doesn’t matter whether you take similar characters with others.

(Lesson 1, Observation)
In the following group discussion, Student B was also the one to organise the group. She talked about her ideas first to start the discussion. “I know this kind of learning was new for us, so I tried to provide my ideas first to generate others’ thinking” (S2, Inter1). Then I saw others joining the discussion, who had tried different images several times, before they made the final one. During this process, Student B was very active and naturally became a leader who asked for more ideas, kept track of the time limits and encouraged others. She often used the phrase “Can we try...” to trigger new ideas and promote the process. After the first lesson, I asked her reflections about the class.

Interviewer: I saw you were very active in the class. Do you like it?
Student B: I like this class so much! I learnt drama for a period when I was a child but I never imagined drama could be used in this way to learn Chinese.
Interviewer: Is it because you have learnt drama before which makes you more relaxed and able to more easily engage with the activity?
Student B: I think it is one reason. The other reason is… maybe my personality. I like to discuss and share ideas with others. I don’t mind being the one who speaks for the group!
Interviewer: I can tell you are excited now.
Student B: No, I am not excited. I am TOO excited! (laugh)

(S2, Inter2)

Student A and Student B represented two kinds of students in this program. Because process drama is a process that involves different students and the teacher to build up a story together, different kinds of students have to cooperate with each other. From the observation of the first two lessons, I found usually there were one or two students who naturally became ‘leaders’ in one group and organised others to complete the task.

5.2.2 “We are learning together”

Student A and Student B were allocated into one group in the third lesson. The task was to make a performance to express students’ understanding of the roles in the story. In the beginning of the discussion, I found Student B was still the person who tried to organise and help promote the process. Everyone else listened carefully and gradually gave ideas to Student B, including A. However, when they allocated the roles, Student A suggested they did not to take an important speaking role but in fact a non-speaking role. Then another two members made the same suggestions to Student B. “I am not
confident enough to take the important roles as I think others could do it better” (S2, Inter3). Student A at that time made a very impressive decision. She clapped Student B’s shoulder and encouraged her with warm words.

Student B: Don’t be nervous. It is just an activity. I believe you should be the important role because you have a good understanding of the character.

Student A: But I am not sure if I can speak in front of many people.

Student B: No worries. I will be nervous too. But we are a team. We are doing this task together. We can help each other. I tried the main role last time and hope other team members can also try later. As you see, WE ARE LEARNING TOGETHER.

(Third Lesson, Observation)

After this conversation, Student A accepted one of the main speaking roles. All other team members also tried to communicate with each other to complete the task properly. In the performance stage, Student A still looked nervous, but much better than before, as she spoke the words in role in front of her classmates. After that activity, I could see a more relaxed attitude from her smiling face and greater interaction with her group. In her diary and interview, she also showed her awareness of this change.

“Today Student B said we were learning together which made me relax a lot. You know, if you are doing something on your own, you are completely independent without any help. However, in this learning method, you usually work in a group where others can support you. When I see my group members all standing beside me and we complete the activity together, I feel less nervous and become more confident.” (S14, Inter3)

In the next a few lessons, I found Student A was more involved with the group discussions and provided more ideas. As students were more and more familiar with each other as well as this learning process, they soon built up the group and found a way to promote the group work. They usually had a very heated discussion and inspired each other to make the best plan (Figure 5.2).
“I feel I could learn a lot from my classmates. When we do the process drama, you know, it is creating together. You are inspired by different ideas and become aware of your own learning in a better way.” (S3, Inter4)

During this process, the teacher also sometimes joined the group to talk with them and give them some suggestions. Students said they also received more feedback from the teacher than ever before.

“For example, the teacher visited each group after giving the task. When we didn’t know how to start, or we couldn’t agree on one idea, the teacher always supported us to help clarify the problem and give suggestions to make progress.” (S4, GrInt4)

With the teacher’s help, students became more and more involved in this kind of learning and enjoyed sharing ideas with others. In one of the classes, students made a still image of how a father sent his son to the army in the train station. After each group’s presentation, they made a circle to discuss the meaning of the story and their personal understanding of parental love. That discussion went to such a deep level that many students shared their family stories and some students were moved to tears. Just as one student wrote in her diary:

“I became very emotional when another student told his story about his father. It
reminded me of my father and his deep love for me. I never imagined I would cry in a College Chinese class. This learning experience gave me an unforgettable memory.” (S5, Diary5)

5.2.3 “We are the best”

After 7 teacher-led lessons, students were divided into 3 groups to prepare their own process drama lessons and teach other students in the last three weeks. Each group had at least one week to prepare and the lesson presentation was assessed by their classmates as 30 percent of the whole score. During the preparation, the teacher made two formative assessments of each group to help them with the teaching plan and give feedback.

By coincidence, Student A and Student B were allocated to the same group, Group 1. As each group had 5 students, I observed how they discussed and allocated work in the task. At first, everyone recommended Student B be the leader, however, Student B herself wanted Student A to try. She talked to Student A: “I know you have a good understanding of Chinese literature and usually write very impressive articles. You could lead us to make a great presentation” (S2, observation). Although Student A looked hesitant, everyone agreed Student A should try. “As it was a big challenge for me, I was hesitant to be responsible for this. However, when I saw everyone looking at me with expectation and trust, I decided to try” (S14, Inter8). Then after the class, they still continued to discuss the lesson plan and allocated tasks to each member. “I could feel everyone was excited to prepare the lesson. This experience is quite new for us” (S2, Inter8).

Similar to Group 1, the other two groups were also very active in preparing the lessons. They spent a lot of time during the week studying together and even used weekend time to prepare. The teacher and I were both surprised by their passion and diligence.

“I am very passionate about this presentation, or so-called student-led lesson. One reason is that I really enjoyed the previous process drama lessons and another is that it is my first time to be the teacher.” (S5, Inter7)

“I never imagined they could have such passion for the class. You know, College Chinese was the least important for them. Some of them didn’t even attend class until the test day.” (T, Inter7)
With such passion, students were all very motivated to learn. For example, in Group 1, two students were responsible for basic words and expression explanation as well as context structure analysis. Another two students made the draft process drama plan, while the last person worked on material and props preparation. Each day, they would discuss progress and make a next day plan. The whole team worked very hard and was well organised. During this process, students also mentioned their learning mode was changed to be more active.

“Previously, the learning process was led by teachers and we were just listeners. However, in this process, I tried to learn the context by myself and this made me more impressed by the words I read, the expressions I used and the content I analysed.” (S12, Inter8)

During the whole process, they also encountered a lot of difficulties, especially when they had different ideas. Most of the time, I could see students choose to speak out about their ideas and try to understand others. However, in some cases, some students insisted on their ideas which made the situation difficult. Student B was one of them. When they were discussing which drama strategy to used, Student B had a different idea to everyone else and tried to persuade the others.

“I am quite an independent and strong-minded person. When I think one way is the right way, I insist on it. I know it may be hard for others to agree with me, but it doesn’t mean I rather than they should change.” (S2, GrInt9)

At that time, Student A proposed two options for all group members. One was to try each idea and vote for one. Another was waiting for the teacher’s suggestions. Although Student B was not that willing to accept the different idea, she agreed with these two options. Then they tested two ideas and the result was obvious.

“I found I was wrong. By really doing it, I suddenly found my problem and knew we had to use another idea.” (S2, Diary9)

From that point, Group 1 made a rule to test ideas by application when they thought differently. After that, the whole atmosphere of the group was better in terms of listening and respect and all group members felt they were “in a great group” (S14, Inter7). Student B also told me her changes in this program.

“I feel I am changed a lot by the teaching and learning in this program. After I was
familiar with the group work, I found it was very important to listen to others. You can learn from their opinions and open your mind to a broader vision.” (S2, Inter10)

On the presentation day, Group 1 used a fairy tale “Cinderella” as their story and changed it into a process drama lesson. They used diverse methods such as songs and dances as well as drama activities so “the atmosphere of the whole class was very enjoyable” (T, Inter8). In the end, they achieved “the Best Lesson” based on students’ evaluation. The whole group celebrated with claps and cheers. “We are the best”. Student A said with tears.

“It was my first time to be a leader and I never thought I could be. You see, our group was fantastic as we cooperated very well. I not only learnt a lot from others and from this process, but also became more confident.” (S2, Inter8)

In this story, Student A was a very shy person at first but gradually changed herself to participate in the class with others’ help. She also tried to challenge herself to be the group leader and led the team to win “the Best Lesson”. Student B, in contrast, was very eager to take part in this kind of learning process from the very beginning and encouraged others to open themselves up for better collaborative learning. She learnt how to understand others and solve problems the right way. Both of them mentioned they enjoyed learning with others and became more aware of themselves through learning.

5.3 Analysis from the Incidents

5.3.1 Positive Changes

From the previous incidents, we could see drama pedagogy reconstructed the learning process with the following characteristics.

Firstly, drama pedagogy was usually completed in groups, which made the whole learning process cooperative.

“Usually, the learning process is independent. We come to class and then learn by ourselves. However, in this program, we spent a lot of time learning together. We discussed the context and roles and then experienced it together.” (S1, Inter10)

“In this learning process, I learnt a lot from others. Through discussions with other students and the teacher, I could deepen my understanding of the story. By creating
different scenes and roles, I was inspired by a lot of amazing creative ideas. I was looking forward to being allocated to different groups so I could learn from different people.” (S8, Inter10)

Secondly, process drama was not learning by rote memorization but learning by active experience and doing. Students made diverse drama activities to show their understanding of the story and reflected on their own learning.

“You know, in this process, we really ‘DID’ something. It was not just listening and receiving but exploring.” (S9, Inter9)

“Learning by doing let you become aware of what you have learnt, what you are learning and what you need to learn more. Drama pedagogy makes learning alive.” (S10, Inter8)

Thirdly, drama pedagogy instilled the learning process with more formative assessment and reflections. Not only in the final presentation work, but also during the whole process, the teacher usually went to different groups to see how the work was going and give suggestions. For each drama activity, students could get immediate feedback from both peers and the teacher. At the end of each lesson, the final reflection part was also an important way for students to reflect on their own learning.

“Every day I could learn a lot from the reflections and feedback from my classmates. Their words made me rethink my learning and find a better way to improve myself.” (S13, Diary9)

“Formative assessment is very different from the assessment we usually have in China. You could get feedback early in the process rather than just a single judgement in the final test.” (S11, Inter7)

Finally, the program combined drama pedagogy with peer teaching as an innovative attempt. For the last three weeks, students became teachers to design their own process drama, which totally changed their position from knowledge receivers to givers.

“Teaching process drama was a very exciting experience. When I thought from the teacher’s perspective, I started to try my best to analyse the text and find the best way to transfer what I know to others. In that way, drama pedagogy is a useful method to invite all students discover the context together.” (S2, Diary10)
Ultimately, we can summarise the changes of College Chinese learning characteristics in the following Table 5.1.

<table>
<thead>
<tr>
<th>Traditional College Chinese</th>
<th>New College Chinese Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Individual Learning</td>
<td>• Group Study, Collaborative Learning</td>
</tr>
<tr>
<td>• Paper-based, rote memorization</td>
<td>• Learning by doing, Experiential learning</td>
</tr>
<tr>
<td>• Summative Assessment</td>
<td>• Formative Assessment</td>
</tr>
<tr>
<td>• Teacher-led</td>
<td>• Student-led, learning by teaching</td>
</tr>
<tr>
<td>• Listen and receive process</td>
<td>• Exploratory process</td>
</tr>
</tbody>
</table>

Table 5.1 Changes of Characteristics of College Chinese Learning Process

5.3.2 Drama Pedagogy and Learning Capability

Learning Capability has a complex and varied relationship with lifelong learning. From one perspective, learning capability is one of the lifelong learning capabilities. From another perspective, lifelong learning is also a kind of learning, which relates to learning capability. From the European lifelong learning report, learning capability is also called “learning to learn” which emphasises the learning process and self-learning ability.

The fifth key competence – learning to learn – is central, as it supports the acquisition of all key competencies through various learning activities. Trainers and youth workers are themselves in a lifelong learning process and, thus, this competence is a prerequisite for the maintenance and improvement of their level of qualification. Further, one of their key functions is to be able to motivate others to engage in new learning processes and to support others in developing a fundamentally positive attitude towards learning throughout the life-course (Otten & Ohana, 2009b).

What then is the relationship between drama pedagogy and learning capability? How does it influence learning? During this research, I found drama pedagogy had various relationships with different aspects of learning, such as collaborative learning, peer learning and learning by doing. Such concepts and theories are all linked to each other
and contributed to learning as a whole. Drama Pedagogy, as a string, strung together all the beads.

5.3.2.1 Drama Pedagogy and Collaborative Learning

From the incidents, drama pedagogy brought collaborative learning in this class, which changed the classroom to an active learning process.

Collaborative learning is a situation in which two or more people learn or attempt to learn something together. Unlike individual learning, people engaged in collaborative learning capitalize on one another's resources and skills (asking one another for information, evaluating one another's ideas, monitoring one another's work, etc.) (Chiu, 2008). Collaborative learning activities can include collaborative writing, group projects, joint problem solving, debates, study teams, and other activities (Chiu, 2008).

Collaborative learning is rooted in two theories. One is Lev Vygotsky's concept of learning or so-called zone of proximal development. Typically, there are tasks that learners can and cannot accomplish. Between these two areas is the zone of proximal development, which is a category of things that a learner can learn but with the help of guidance (Chiu, 2008). In Vygotsky's definition of zone of proximal development, he highlighted the importance of learning through communication and interactions with others rather than just through independent work. This made way for the ideas of group learning, one of which is collaborative learning (Vygotsky, 1977).

Another theory supporting collaborative learning is Deutsch's positive social interdependence (1949). Social interdependence exists when the outcomes of individuals are affected by their own and others' actions. There are two types of social interdependence: positive (when the actions of individuals promote the achievement of joint goals) and negative (when the actions of individuals obstruct the achievement of each other's goals) (Deutsch, 1949). This theory generates the idea that the student is responsible for contributing to group knowledge.

From the definition and theoretical foundations of collaborative learning, we can say drama pedagogy has similar characteristics to collaborative learning and can be seen as a form of collaborative learning. As drama pedagogy is generated from the ‘drama’ art form, which usually cannot be completed by one person, students work in groups most of the time in class. In this program, students gave their reflections on how drama pedagogy built up collaborative learning and how it influenced learning.
Firstly, drama pedagogy made collaborative learning more effective, efficient, productive and students retained more information.

“For process drama class, we usually learn together. I feel I learn more material by engaging with others and our group always makes sure everyone understands. I know I am not alone in learning. I can ask for help at any time.” (S5, Inter10)

When compared to more traditional methods where students non-interactively receive information from a teacher, learning based on drama pedagogy demonstrated an improvement in student engagement and retention of classroom material.

“In one of the last three lessons, one group taught other students a beautiful song using drama pedagogy. Everyone engaged with the class to sing without embarrassment. I really like that class and that song was so impressive that I would never forget it.” (S10, Inter10)

Secondly, drama pedagogy made diverse learning resource available for students. They can learn from peers, teachers and even technology in some cases.

Peer learning, or peer instruction, is a type of collaborative learning that involves students working in pairs or small groups to discuss concepts, or find solutions to problems (Parr et al., 2007). Similar to the idea that two or three heads are better than one, drama pedagogy provides a learning environment where students can think collaboratively and solve the problem together.

“When we are doing forum theatre or other drama activities, other students first watch us then give us immediate feedback and suggestions. In this way, I could see my mistakes very clearly and suggestions from others are always very useful.” (S9, Inter10)

Besides that, I found that through peer instruction, students teach each other by addressing misunderstandings and clarifying misconceptions.

“When we are working in groups, if someone misunderstands some concepts or doesn’t catch the requirements from the teacher, we would help to explain it quickly. It is much easier to find the right way than in individual learning as you have a lot of learning helpers.” (S7, Diary7)

With the learning model changed, drama pedagogy also redefined the traditional student-teacher relationship in the classroom which resulted in controversy over
whether this paradigm is more beneficial than harmful. The teacher also learnt a lot from her students.

“I felt the teacher was very open to share her ideas. Her attitude towards us was not like a teacher but like a friend. She also shared her stories and thoughts in process drama. I still remember when we talked about ‘growing up’ in one lesson, she shared her confusions at each life stage with us. It really touched me.” (S6, Inter9)

“Instead of just delivering knowledge, I’ve learnt alongside my students, and learnt from them. They saw things in the text I’d never noticed, and came up with interpretations I never would have considered. The essence of this is what makes TEXT come alive.” (T, Inter10)

Thirdly, drama pedagogy brought active classroom dialogue to more sharing and deep thinking.

Dialogue is central to the meaning making process and thus central to learning (Mortimer and Scott, 2003). With a focus on the sharing and evaluation of ideas, building ideas collectively, reasoning, providing justifications and elaborations, and employing evidence to support arguments, dialogue is intended to enable an understanding of one another’s knowledge and perspectives, with the promise of their reconciliation (Mortimer and Scott, 2003). In the drama pedagogy-based classroom, discussion was always heated and students benefited a lot from it.

“The group discussions are better and valuable because I can take in more and understand it better than just listening before.” (S11, Diary10)

“By sharing with others, we found our thinking becomes deeper and more diverse. We saw things from different perspectives as everyone is different. We also inspired each other to generate more innovative ideas.” (S2, Inter10)

To sum up, individuals are able to achieve higher levels of learning and retain more information when they work in collaborative drama activities rather than individually, this applies to both the facilitators of knowledge, the instructors, and the receivers of knowledge, the students.
5.3.2.2 Drama Pedagogy and Learning by Doing

Drama pedagogy was also seen as a way of “learning by doing”. Learning by doing refers to a theory of education expounded by American philosopher John Dewey. He theorized that learning should be relevant and practical, not just passive and theoretical. As he said in his book Democracy and Education, “… The teachers were to present real life problems to the children and then guide the students to solve the problem by providing them with a hands-on activity to learn the solution” (Dewey, 1910, p. 231). From the incidents, we could see, just like Dewey’s theory, drama pedagogy was the best way to present reality, especially for College Chinese, a kind of moral education course. Using drama pedagogy to teach College Chinese enabled students to discuss and experience the nature of real life problems while generating solutions to them. Drama pedagogy facilitated students’ learning in two ways.

One of these ways was, it helping students become active learners. Students became makers of art, not just receivers. This change also contributed to students’ deep learning.

“I feel I am an active recipient of knowledge by discussing information and answers in groups, engaging in the learning process together with others rather than being a passive receiver of information as before.” (S3, Diary4)

“In the class ‘Death of a Beggar’, we acted out different communication problems which happened in real life and explored how to solve them. We explored issues private and public, seen and unseen, exposed and hidden. We also discussed communication gaps between generations and how to cross them.” (S4, Inter6)

Based on the findings, drama pedagogy becomes a vehicle through which students could learn contents by really experiencing it. Through “doing”, students express what words cannot pronounce and learn from experiencing it. Just as in an ancient Chinese book we can read: “A man pronounced words in joy. Those words are not sufficient, so he prolongs them. The prolonged words are not enough, so he modules them. The modulated words are not sufficient, yet; without realizing it, his hands make gestures and his feet shake...” (Testa, 2005, p. 9). Learning by doing not only helps student to memorise knowledge and learning contents, but also for the improvement of the capacity of relationship with the Ego and with the others.
In another way, process drama also can be seen as project-based learning, which practices the problem-solving skills of students.

Project-based learning (PBL) is a student-centred approach that involves a dynamic classroom approach in which it is believed that students acquire a deeper knowledge through active exploration of real-world challenges and problems (Markham, 2011). In the process drama lessons, around a chosen theme, the teacher gave one to three key questions at the beginning. Then students would experience the story and find the answers on their own. Students expressed how they were able to learn to solve the problems in this manner.

“It is quite interesting that, through this kind of learning, I could see different endings with different solutions. For example, when a character faces a problem in the story, we could all propose different actions. Then the actions would be enacted by the character. In this way, you are able to see more possibilities.” (S14, Inter7)

5.3.2.3 Drama Pedagogy and Formative Assessment

Furthermore, Drama pedagogy also changed assessment from pure summative assessment to formative assessment. In the classroom, when students were discussing and doing group work, the teacher usually monitored each group’s progress checking if students were on the right track providing suggestions where needed. For the last three lesson presentations by students, the teacher gave formative tutorials to each group before the final presentation. Students discussed questions and problems they had and tried to solve them together with the teacher. Learning in this way helped students in three aspects.

Firstly, it facilitated learning and supported students to develop their own understanding of the context on a deeper level. As found in previous research, students’ perceptions of assessment requirements are closely related to their approaches to learning (Ramsden, 2003). According to Mortimore (1999), in a social context, learning can refer to “getting more knowledge, memorizing and reproducing it; acquiring and applying procedures; making sense of meaning; personal change” (p. 10). Learning has different aims. Assessments which focus on recall of factual knowledge tended to motivate students towards surface level approaches to learning, whereas assessments which emphasise application as well as comprehension tended to encourage deep approaches to learning.
(Weurlander et al., 2012). Just as in previous studies, students showed greater interest to discover the “how” rather than the “what” in this program.

“Every time the teacher came to us, she would focus on what we were learning now and encouraged us to try by ourselves first. Even if we had really difficult questions, the teacher preferred to make us think first. It doesn’t mean she didn’t give us any help. Her encouragement and trust are the best help.” (S1, Inter9)

“Unlike taking a test and getting a ‘cold’ score, formative assessment during process drama made learning alive. You could feel learning is not just for the final score but for the whole process.” (S7, GrInt6)

Secondly, focusing on the process of using drama pedagogy, feedback is an important component that influences students’ learning. It is generally accepted that learners should have feedback, as Cross states:

One of the basic principles of learning is that learners need feedback. They need to know what they are trying to accomplish, and then they need to know how close they are coming to the goal. (Cross, 1996, p.4)

The significant implication of this definition is that feedback is not a one-way system of information. In contrast to traditional College Chinese teaching with summative assessment, which usually provides judgments on students’ work as a one-way system, feedback in the formative assessment for drama pedagogy is an active and two-way process that could help students alter the “gap” in learning.

“I really like the feedback part of process drama. From the feedback, you can tell where you are. You are aware of your own learning and know how to improve it.” (S7, Inter4)

“No matter it was in the classroom tasks, or preparing for the final presentation work, our teacher helped us a lot. She could always inspire us to have new ideas and answer our questions. When we had different ideas and could not decide, she would help us make suggestions for each idea.” (S9, Inter10)

Therefore, feedback is a key component in formative assessment for process drama, which could help students not only understand what they have learnt, but also react to
the feedback they receive in order to improve their future learning. Just as Sadler (1989) said:

Formative assessment is concerned with how judgments about the quality of student responses (performance, pieces, or works) can be used to shape and improve the students’ competence by short-circuiting the randomness and inefficiency of trial-and-error learning. (Sadler, 1989, p.120)

Lastly, in process drama, formative assessment is also related to peer assessment and self-assessment in group work, which has an important influence on learning.

The possible formats of formative assessments are correspondingly broad. Formative assessment information can be collected from information-gathering activities such as performance assessments, group work with peer feedback, student self-assessment, and other sources (Andrade & Cizek, 2010). In drama pedagogy, students completed each activity by discussion and reflection on others’ work, which contained peer assessment and self-assessment. Diverse ways of formative assessment afforded deeper understanding and critical thinking for students’ learning.

“When you get different feedback from different perspectives, you can find your knowledge blind spots. It inspires you for future learning.” (S7, Inter7)

“In the final stage of lesson presentations, for each lesson, we had at least half an hour for reflection. We gave each group feedback with a score. We assessed each other and this process helped us get a lot of useful feedback.” (S3, Inter10)

5.3.2.4 Drama Pedagogy and Management of Learning

Apart from generating collaborative learning, learning by doing and formative assessment, drama pedagogy also influenced management of learning and learning habits in several ways.

Firstly, drama pedagogy changed students’ learning habits, to be more focused, ask questions more effortlessly, help each other for learning and to be more persistent in finding solutions rather than give up when confronted with learning difficulties.

• To focus

“I could be more focused on the learning content. Drama pedagogy is a very
attractive method which could easily get students’ attention. In contrast, it was really hard to concentrate in traditional College Chinese class.” (S12, Inter 8)

- To ask questions

“When you are more engaged with the class, you are happier to ask questions. This is because you are thinking more. You enjoy the learning process, ask questions and rethink again.” (S1, Inter 10)

- To facilitate each other’s learning

“Process drama is a collaborative learning process in which everyone is important. I enjoyed this process as I could help others and others could also help me in return. Learning is never an individual process but a diverse, two-way process.” (S12, Inter 9)

- To solve the problem

“As we would be showing our learning results in front of others and the whole atmosphere of the classroom was heated for learning and discussion, we wanted to solve every problem we met. Besides, when you were working with others, the team could encourage each other to overcome difficulties.” (S7, GrInt 6)

Secondly, drama pedagogy made learning more manageable and disciplined. From the observation and interviews, I determined the procedure for learning in the process drama class (Figure 5.3).

How Learning happened in Drama Pedagogy based Classroom

1. After discussion, a group leader emerged and allocated tasks to other members.
2. Each member completed his/her task and worked together on the group task.
   * They usually encouraged each other during the group work.
3. When they encountered difficulties or had different ideas, they tended to discuss these first and then ask the teacher for help if needed.
4. For each process drama activity, they got feedback from both teachers and peers. Sometimes, they worked again based on the feedback.
5. Assessment happened throughout the whole process, in terms of teacher assessment, peer assessment and self-assessment.

Figure 5.3 How Learning happened in a drama pedagogy-based classroom
Throughout the learning process, students claimed that learning was never uncontrolled with procrastination, but was more naturally manageable.

“Learning became a natural thing through process drama. You rarely procrastinate because it was instant learning in class and all the students contributed to a very efficient and effective learning process.” (S8, Inter7)

Lastly, we introduced learning by peer teaching into this class. Peer teaching is a familiar way to reclaim the confidence and commitment of young people whose difficulties with learning in schools are expressed through disruption, disengagement or withdrawal (Finney, Hickman, Morrison, Nicholl, & Rudduck, 2005). In this program, as showed in the observation of previous College Chinese classes, students were disengaged and sometimes even absent from the class. Therefore, peer teaching, combined with drama pedagogy, was tried in this study.

“Learning by teaching, especially for teaching process drama, was a very powerful method. You know, when you are a teacher and need to teach others, it could be the best motivator for your learning. You notice the details of learning context and want to understand it at a deeper level, otherwise you cannot teach others.” (S12, Inter5)

5.3.2.5 Motivation for learning

From the previous analysis, for the learning process, drama pedagogy contributed to collaborative learning, learning by doing, formative assessment and management of learning. In addition to this, it was more important that drama pedagogy also developed learning motivation to drive students to be self-motivated, intrinsically motivated and positive.

“I feel learning is not a passive receiving process but an active exploratory process. I was self-motivated to learn during the program. Even after class, I would like to think of the context and characters. This experience made me feel passionate towards learning and passion is always the best teacher.” (S1, Inter4)

“I think the biggest change for me is to develop a more positive attitude towards learning. I really enjoy discussing with my classmates to generate the best idea as well as seeing different pictures from other groups.” (S13, Inter7)
Just as Finney et al. claimed, a distinctive feature of the arts is the power to engage and sustain young people’s interest and motivation (2005). Where extrinsic motivation binds students into a task through the promise of praise or high grade or other reward, drama pedagogy is strong on intrinsic motivation – the capacity to engage students in an activity because it is interesting, involving, satisfying or personally challenging.

Csikszentmihalyi’s description (1990) of ‘flow experiences’ emphasises similar things: where interest is strong, you have a sense that you are being taken along by the ‘flow’ of a river. Feelings of total absorption and deep enjoyment come from tasks that match people’s interests and talents. These capture their curiosity and challenge them in ways they find exciting rather than daunting. This was the kind of experience we sought to offer the students who took part in our project.

In conclusion, drama pedagogy could benefit learning capability in these ways:

- Learning becomes more effective, efficient and productive
- Retention of more information
- Knowledge is obtained from diverse ways rather than solely from the teacher
- Brought active classroom dialogue
- Development of higher-level thinking, exposure to and an increase in understanding of diverse perspectives
- Get instant feedback and awareness of students’ own learning
- Practice problem solving skills
- Higher level of learning management
- The students get excited about learning. They like classmates and the learning tasks more. Learners have enhanced self-motivation.

5.3.3 Drama pedagogy and social and civic capabilities

Drama itself is a social, negotiated art form – it nurtures important social and linguistic skills (Finney et al., 2005). From the story before, as students helped each other during the drama process, they built up more trust with each other and also improved their oral communication, leadership skills, gained higher self-esteem and responsibility, had more perceived social support, as well as in their emotional involvement with other students.

Firstly, drama pedagogy supported emotional interaction with others and built up closer relationship between classmates.

- Listening to others

“From this program, I learnt how to listen to others. This class could be seen as a
process that we all involved to create one story together. Everyone influences each other. You have to listen carefully and others always inspire you.” (S6, Diary10)

“Listening to others also contributed to empathy. Sometimes you could not understand others because you never listen to them. In this class, I tried my best to listen to everyone in the class, not only for the words they are saying, but also for what they are doing and the meaning behind.” (S7, Inter6)

![Figure 5.4 Listening carefully to others at class](image)

- Build rapport

“Drama pedagogy easily broke the strangeness among people. We shared our own stories and feelings in the classroom, which made us closer.” (S10, Diary10)
“I really like the ‘Gathering Ritual’ before each performance. We put our hands together and said loudly ‘Come On! Cheers!’ to encourage each member of the group and feel we are together as a whole.” (S8, Inter7)

Figure 5.5 Students build rapport through drama pedagogy

- Trust building

“In the drama activities, we already had some trust building games. For example, we were in pairs and one closed his eyes with another one held his/her hands to lead him/her. Then we changed the role to both feel ‘leading’ and ‘to be led’. From this game, I could feel how fragile a blind person could be and how much trust you have to give another when you could not see anything. Based on such activities, we could build up trust in the classroom gradually.” (S4, Inter6)

“In this program, we worked together for most of the time. In the final presentation, one person did the story-telling and others performed based on the story. That part
was very impressive for me. I knew everyone was necessary for the group and we trusted each other to make the lesson better.” (S14, Inter9)

Secondly, drama pedagogy benefited teamwork skills and cooperative capabilities in several aspects.

- **Leadership, Decision-making and Responsibility**
  During the program, I observed how students started group work. Basically, each group would have one ‘leader’ or one person organising more than others. As group changed for each activity, every student tried to be leader at least once. Students expressed being leaders improved their sense of responsibility for others and they were able to practice their ability to make decisions in limited time frames. Notably, the students who were not leaders also claimed they paid attention to their responsibilities a group member.

  “When you are a leader, you would know you have responsibility to make the group work well. You want to compare with other groups and this competitive emotion also encourages you to do better.” (S4, Inter7)

  “I have never been a leader before as I was not a ‘good’ student. However, in this program, students and teacher all encouraged me to try the role of leader and I made it! Yes, I met difficulties, but I overcame them with a lot of help.” (S14, Inter10)

  “I don’t like to be a leader anyway, but it doesn’t mean I would not contribute to the group. I am happy to be a follower and I also feel my responsibility for the group. From my point of view, the core concept of drama pedagogy is to introduce the real life with different roles. We are just in different roles, but no one is less important.” (S10, Inter10)

- **Problem solving, Conflict management skills and Communication**
  During the whole program, students tried to solve many problems and discussed the best plan to tackle conflicts when they happened given that people had different ideas. Most of the time, they could communicate well, but for some circumstances, if communication was less efficient, they had to try new ways to achieve a mutual understanding.
“To solve a problem, you have to try. For example, when we were preparing a piece of performance, we didn’t have enough props, but after tried different ideas for several times, we finally used our scarfs to show the waver of the sea. We had a lot of such creative solutions.” (S1, Diary6)

“For any conflict, I think communication is the most important. When everyone expresses his/her thoughts sincerely, we just need to find the balance with respect for each member of the group.” (S12, Inter4)

- Emotional management and Adaptability
Involved in the collaborative work, students had to learn how to adapt to it and how to manage their emotions, especially when conflicts happened. From the observation, there were few conflicts at class but from the interviews, students mentioned unseen conflicts behind.

“Generally speaking, even if you don’t agree something, you would feel hard to say it. As you know, everyone wants to avoid conflicts. However, if you don’t speak out your thought, it would influence your emotion and actions. In this program, drama pedagogy helped me to open myself and I now prefer to speak out my ideas and discuss with others.” (S2, Inter3)

Lastly, drama pedagogy also enhanced students’ self-confidence to be more and increased their self-esteem. Student A in the story could be taken as the best illustration of this claim. Many students mentioned they felt more confident to show themselves and that in turn helped them to perform better at class.

“I feel the biggest change for me is that I am more confident. I was passive at class and always be ignored by others before. I never thought I could be the leader one day and did quite well in the end.” (S14, Inter4)

Besides, when students boost their confidence, it is not only beneficial for learning, but also contributes to their lifelong personality.

“If you ask me how drama pedagogy changed them, I could not say exactly the differences before and after but you could feel it directly. That feeling is ‘Confidence’. After students experienced drama pedagogy for weeks, you could see their changes by their spirits and manner. Even on their faces, you could find they
are more relaxed with smiles.” (T, Inter10)

In summary, Drama pedagogy empowered students. It improved their social and civic capabilities in building up trust with others, being aware of responsibilities for the group and becoming more confident for learning and for life.

5.4 Challenges and Suggestions

Drama pedagogy transformed learning into collaborative learning and learning by doing. For collaborative learning, most of the students expressed their affections but a few still had their misgivings.

“I don’t know if it will always work. I am in a good study group this time, but it doesn’t mean I will always be in a nice group. Besides, if others are less contributed than me but get the same score with me, is it unfair?” (S3, Inter2)

Although all students in this program didn’t voice feeling underestimated or held back by others, they expressed their worries about group learning in the future. Just as the teacher said: “collaborative learning may also be challenged with resistance and hostility from students who believe that they are being held back by their slower teammates or by students who are less confident and feel that they are being ignored or demeaned by their team” (T, Inter8). To further understand this observation, I turn to “group hate” and “social loafing” theory.

Group hate is defined as “a feeling of dread that arises when facing the possibility of having to work in a group” (S. A. Myers & Goodboy, 2005). When students develop group hate their individual performance in the group suffers and in turn the group as a whole suffers. There are many factors that lead students to experience these feelings of group hate.

• Social loafing

Loafing is defined as “students who don’t take responsibility for their own role, even if it is the smallest role in the group” (Isaac, 2012). Students expect that group based learning will be fair for everyone within the group. In order for collaborative learning to be fair, the work load must be shared equally within the group. Many students fear that this will not take place. Hence, students develop group hate.

“I pay attention on fairness for group work. I want to have similar workload as others
and don’t want anyone be lazy. My group did really well in this aspect and that was why I liked group work in this program.” (S6, Inter4)

In Peer Evaluation in Blended Team Project-Based Learning: What Do Students Find Important?, Hye-Jung & Cheolil (2012) describe “social loafing” as a negative aspect of collaborative learning. Social loafing may include insufficient performances by some team members. It could also lower expected standards of performance by the group as a whole to maintain congeniality amongst members. Following from this, teachers tend to grade the finished product only, and the social dynamics of the assignment may escape the teacher's notice.

Therefore, to make groups more effective, the most important thing an instructor can do to defuse student resistance to cooperative learning is to focus attention on the issue of “fairness” (Isaac, 2012).

- **The teachers' role**
  Concerns about the teachers’ role usually stem from lack of communication from the teacher concerning what exactly is expected of the group. “It is difficult for a teacher to strike the sweet spot of not being a helicopter teacher and remain involved in the project while also not being too ‘comfortable’” (T, Inter10). While a good teacher may be able to strike the balance every time this is a difficult task and most teachers tend to lean one way or the other. This can cause confusion among the students. This is only amplified when the students are put into groups and asked to complete a project with little instructions on how to do so. The way a teacher chooses to structure an activity can influence how a student perceives the activity overall. Whether or not a student likes a teaching style can influence whether they develop group hate.

- **Group fatigue**
The next concern that leads students to developing group hate is simply the fact that students get sick of working with the same group members over and over again. Collaborative learning is becoming so common that students are beginning to develop group hate because they are doing too many group projects (Isaac, 2012).

  “While the building of personal relationships can be a positive aspect of collaborative learning it can also be a negative if you are having to continually work with people who are constantly letting you down or being difficult to work with. I didn’t have this problem here but it did happen before.” (S9, GrInt7)
Luckily, in this program, students were divided into different groups for each activity. Drama pedagogy itself offered several games and activities for gathering students and dividing them into different groups. Therefore, in this program students didn’t express group fatigue.

- **Group cohesion and conflict management**
  Another aspect of collaborative learning that leads to group members developing group hate is the fact that “groups are unable to achieve sufficient cohesion because they fail to manage conflict effectively” (Slavin, 1990). The students are not usually in a group long enough to develop good group cohesion and establish effective ways to resolve conflict.

  “We usually changed groups. I preferred some groups than others. It was very common that you would experience different kinds of groups with different levels of cohesion. It depends on people and the interaction between people.” (S1, Inter10)

  “One answer to this dilemma is to demonstrate how groups trump individuals in terms of problem solving” (Slavin, 1990). If instructors are able to effectively accomplish this it is a positive step towards eliminating group hate.

Overall, group hate exists in almost all student groups. This can be related to bad past experiences, concerns about how the project will play out, worries about group members loafing, or not knowing how to effectively manage conflict that may arise within the group. However, group-based learning has also benefited learning in many ways as discussed in the previous chapters. To help students have better group experiences and learn how to work better in groups, Johnson and Johnson (1989) published the 5 elements (positive interdependence, individual accountability, face-to-face interaction, social skills, and processing) essential for effective group learning, achievement, and higher-order social, personal and cognitive skills (e.g., problem solving, reasoning, decision-making, planning, organizing, and reflecting).

Based on these five elements and perceptions from the students, several suggestions were made for future teaching and learning using drama pedagogy.

Firstly, teachers should make more communication with students and give more detailed instructions for group work. “*If the teacher could clarify how to work in groups, with clear instructions, it could help us a lot for group processing*” (S2, Inter8).
Secondly, as fairness is important to the group, each member should take some responsibilities for the group and the whole assessment could also pay attention on individual work in the group as reference too. It needs balance to assess both individual and group accountability.

Thirdly, both students and the teacher should make efforts on the group cohesion. The teacher could teach the students the required interpersonal and small group skills and when conflicts happen, try to solve it appropriately and help students learn from it.

Finally, the whole classroom atmosphere is also an important factor to influence the group work. If warm up games are successful, students are engaged into the story quickly, continued group work could be better involved and processed. Given that everyone is influenced by the whole learning environment, the ‘Big Group’- the classroom is a negligible factor for improving better collaborative learning through drama pedagogy.

5.5 Summary

Drama Pedagogy changed learning into collaborative learning, learning by doing with formative assessment, which improved students’ learning capability towards achieving deep learning and self-motivation. During this learning process, drama pedagogy also developed students’ social and civic capabilities enabling them to increase their confidence and acquire higher self-esteem.
Chapter 6. “There is No Right Answer”

In the previous chapters, we explored how drama pedagogy changed learning into more experiential and collaborative learning process. In this chapter, we try to discover how drama pedagogy influences classroom environment and reconstructs teacher-student relationship. Such classroom environment and more democratic teacher-student relationship also improves students’ creative capability, thinking capability and social capabilities.

6.1 Background

The traditional teacher-student relationship in China was both dominant and hierarchical, traced from Confucian thoughts, as introduced in the Literature Review. Before the program, students agreed that College Chinese teaching and learning inevitably followed this tradition. From their points of view, the teacher-student relationship was influenced and manifested by several factors including learning mode, learning environment and learning target.

Firstly, the traditional learning transformation mode is one-way from teachers to students. Based on the observation of previous College Chinese classes, teachers were giving lectures and students were receiving knowledge as taking notes. Such a learning mode led to a teacher-centred classroom where teachers have absolute authority in the class.

“For traditional class, teachers’ role is the knowledge giver and students’ role is the receiver. We have a clear boundary between teachers and students.” (T, Pre-GrInt)

Secondly, for learning environment, the traditional College Chinese classroom uses a lecture room style (desks with chairs in rows as showed in Figure 4.1). The learning space is closed and fixed. “Teachers are standing up the podium and we are sitting under the podium. It is obvious to show a hierarchical relationship” (S7, Pre-GrInt). Other students also mentioned “such space gave us a pressure with serious atmosphere” (S9, Pre-GrInt).

Thirdly, the learning aim or target for any subject in China is quite test-oriented. As China has a huge population, the College Entrance Examination is very competitive for
every student in China. “Learning is aimed for getting a higher score” roots deeply for students from early years.

“I have to say previous College Chinese class was very boring with very little interactive activities. The only aim to learn it was passing the exam.” (S13, Pre-GrInt)

Because tests are often based on standard answers in China, even for subjective questions, students have to recite a lot of answers as preparation for tests. As answers are standard, a teachers’ job is to guess the test questions and provide standard answers to students as much as they can and students’ voices are not important at all.

“We are very familiar with this kind of teaching and learning indeed. We don’t need to express ourselves at class and sometimes we forget what we think. What we have to do is trying to remember more answers and get higher scores” (S3, Pre-GrInt).

“College Chinese is involved in higher education. Although we don’t have such big pressure as high schools, the teaching and learning methods are still similar as previous stages. We can’t say we never want to change, but the fact is we don’t know how to change” (T, Pre-GrInt).

As the learning aim is still test-oriented and the learning process is focused on providing standard answers or knowledge, teacher-student relationships in College Chinese are quite similar to traditional dominant relationships in Chinese classes.

From the observation and pre-interviews with teachers and students, we could define the teacher-student relationship in College Chinese and its influential factors are shown in Figure 6.1
### Characteristics and Influential Factors of Teacher-Student Relationship in College Chinese

<table>
<thead>
<tr>
<th>Influential Factors</th>
<th>Characteristics</th>
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<tbody>
<tr>
<td><strong>Learning Mode</strong></td>
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<tr>
<td>* One-way: giving and receiving</td>
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<tr>
<td>* Teacher-centred</td>
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<td>* Teacher’s role is the knowledge giver</td>
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<td><strong>Learning Environment</strong></td>
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<td>* Closed and fixed learning space</td>
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<td>* Serious atmosphere with pressure</td>
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<td><strong>Learning Aim, Content, Process</strong></td>
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<tr>
<td>* Test-oriented</td>
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<td>* Standard answers</td>
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<td>* Less students’ voices</td>
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**Giver and Receiver**
- Dominant

**Hierarchical**
- Authority

**Boundary**

Figure 6.1 Characteristics and Influential Factors of Teacher-student Relationship in College Chinese

#### 6.2 The Incidents

Student 11 is a traditional “good” student who always gets high marks in exams. However, she tried to find the right answer at the beginning as she didn’t want to be “wrong”. With encouragement from the teacher and influenced by the new learning environment, she gradually learnt the philosophy that “there is no right answer”. She expressed herself a lot at the end of the program.

6.2.1 “What do you expect me to say?”

From the previous incidents, we could see students took time to engage with the class. Except for shyness or unfamiliarity with the process, another interesting reaction from students put me into deep thought. In the first class, I observed one student was reluctant
to respond to the teacher and when the teacher asked again, she still did not respond. After the lesson, I interviewed her.

Interviewer: Why you didn’t answer the teacher’s questions?
Student: ...I don’t know...
Interviewer: OK. No worries. Just tell me what did you think when the teacher asked you questions.
Student: I am thinking “what do you expect me to say”?
Interviewer: If you know what teacher wants to hear, you would say that?
Student: Yes, if I am sure.
Interviewer: Why?
Student: Er...Because I don’t want to be wrong.

(S11, Inter2)

I was impressed by her answer “I don’t want to be wrong”. Then I interviewed other students and read their diaries to find reasons why “I don’t want to be wrong”. Several students mentioned it was because of the long-time “Right Answer Practice” (S2, GrInt3).

“From very early ages, we were told to remember right answers and if not, we could not get high marks in the exams. That is why we have such habits to think what is the right answer.” (S4, Inter4)

“I think I had a lot of creative ideas when I was a child. However, from schools, no one cared about my creative ideas, and they only cared about the scores. I was doubtful about many answers for Chinese and other social science tests, but I didn’t have any power to make changes. I had to obey the rules to enter the university.” (S7, Inter6)

In the interview, one student even told me his story which made him less motivated to find a different answer.

“I still remember when I was 7 years old, teacher asked us to make a newspaper. I put a lot of effort into it but my newspaper was not on the wall next morning. I asked the teacher why, and she told me the name of the newspaper should be very serious but mine was too out of the box. I was very sad at that time. From that time, I accepted the reality and tried not to be ‘abnormal’.” (S9, Inter4)
Similarly, from the observation, when students were doing Conscience Alley for the first time, after most of the students chose one side, the remaining students were very hesitant to make a different decision. One student told me: “At that time, I saw almost all others chose one side but my own idea was different, which made me nervous to stand opposite” (S10, Inter5). The teacher at that time went to the remaining students and encouraged them: “Why not insist your own idea? You don’t need to have the similar thought as others”. After that, the left students started to make their own choices.

“Based on our own culture, we don’t want to be different because we have a very powerful society and emphasis on collectivism. Growing up in such a cultural environment, it is not surprising that students need time to discover themselves.” (T, Inter4)

Just as the teacher said, influenced by culture and educational experience, students in the program were familiar with the learning mode to find a right answer. They looked cautious at the beginning to avoid being wrong.

**6.2.2 “There is no right answer”**

After a discussion with the teacher about how to help students open their minds and ease their nervousness to express themselves, the teacher tried to encourage students a lot and demonstrate for them in class. In the next 2 to 3 weeks, I could see students open themselves gradually and some innovative ideas were generated from the class.

In the class “Death of the Beggar”, the teacher started with the character’s room. She asked the students gradually from where was the door to what could be seen in the room. At first, students were still nervous, so the teacher gave some example answers to ask students if they had the same thought. When some students agreed that there might be a painting on the wall, the teacher asked students to draw the painting and put it on the wall. Then one student said there could be a picture and he draw a picture. After several students expressed their ideas and their ideas were discussed in the classroom, more and more students felt relaxed to try.

“I was enjoying this process. Some of my classmates said there could be letters, diaries and certificates. They gave some ideas I have never thought. It broadened my mind.” (S11, Diary6)
Then in the next few minutes, the teacher led the class through several drama activities related to thinking, such as hot seating and conscience alley. In the hot seating, students on the seat should speak in character to express the character’s feeling and thought. In the conscience alley, each student could choose one side and explain the reason. This time, students showed much better involvement and confidence than before. Students on the seat could generally express the character’s feelings and several students tried to ask questions. One student even tried to ask critical questions based on the previous answers.

S2: What did you think when the beggar asked you for help?

S9 (person in role on the seat): I felt she was very miserable but such things are happening everyday. You could not save everyone’s life.

S2: But she was different. She was pregnant at that time and you realized that! How can you not help a pregnant woman?

S9: Because I don’t know if it is true or not. There are too many cheaters in the city now.

S2: So do you feel any guilty after you know she is dead?

S9: I am. That is why I could not sleep all night.

(Observation)

Similarly, in the conscience alley, students showed less reluctance to choose a side and express their ideas than in the first class. I have interviewed several students about what changed and most of them mentioned the teacher’s encouragement and the influence by other students.

“Our teacher repeated several times during the whole process that ‘there is no Right answer, there is only your own answer. No right or wrong. No good or bad. You just need to express your ideas’. Such words encouraged me a lot and I could open myself more to make my own judgement.” (S2, GrInt6)

“You know it was quite a special experience. In the past, every teacher told you what was right and what was wrong. Now you could tell the teacher right and wrong. I remember one day the teacher said: ‘I never know what will happen next. Maybe all of you are right.’ I could feel the teacher expected us to explore by ourselves rather than be taught by her.” (S14, GrInt6)
6.2.3 “Let’s create YOUR Story!”

Based on increasing involvement in the class and more expression of students’ own ideas, the teacher led a lesson to help students create their own story.

“When the teacher said: ‘Let’s create your story!’, I felt very excited. I didn’t know what exactly it meant but I felt we would do something interesting and worthwhile.” (S9, Diary6)

At that class, the teacher and students used different drama pedagogies to create a story based on the context “Pied Piper of Hamelin” and at each important turning point, students could discuss and choose what should happen next. They expressed their opinion first by a drama activity then discussed with each other to choose one from a lot of options. I observed that when they started to open themselves, their opinions were quite divergent and sometimes could be very creative. For example, when they made the image of the piper, each group had different colours and patterns without any similarities. From these images, you could see their innovative ideas and creativity (Figure 6.2).

Figure 6.2 Images of “Pied Piper” by different groups shown on the wall
When the story came to the end, students began a heated discussion about how the ending should be. When someone raised an idea, others gave suggestions and revised the idea. Sometimes, they didn’t have one agreed upon idea so then another discussion happened. In the end, each group showed one ending and they combined several ideas to make a final ending. I could see students with more confidence to express their thoughts and accept different ideas.

“For the whole story, not one step is fixed. I mean, we completed the story by ourselves. It was an amazing experience to work it out with my teacher and other students. I felt I opened my mind a lot and also received great ideas from others” (S13, GrInt6)

“All the experience was about imagination and your own choices. I started to pay attention to what I really thought about the story and the meaning behind it. Besides, I could also feel easier to accept different opinions from others as we spent a lot of time discussing and coming to the conclusion.” (S8, GrInt6)

In this story, students didn’t want to express themselves as they were familiar with the teacher giving and students receiving learning mode and tried to give the right answer. However, with the teacher’s encouragement and an exploratory process with drama pedagogy, they started to express their own ideas and make their own story.

6.3 Analysis from the Incidents

6.3.1 Positive Changes

In the background section, we analysed the characteristics and influential factors of a teacher-student relationship in previous College Chinese class. The influential factors were mainly the learning environment, learning aim and content, and learning mode. In this section, we will explore how drama pedagogy changed these factors and reconstructed the new teacher-student relationship.

6.3.1.1 Learning Environment

Research shows that the learning environment has a powerful influence on students’ achievements – school-level factors, including ethos, behaviours and routines and the physical environment do make a difference (Michel, Cater, & Varela, 2009).

- Open Space
As the picture showed before, drama pedagogy changed the classroom into a more open space. Students were not just sitting on the chairs and taking notes but did a lot of activities using the space and made genuine choices with open-ended resources. Such space also made students feel free to discover.

“The opening space gave me the signal that I could be free to create or explore something by myself. I feel less controlled in this unstinted environment.” (S8, Inter6)

- Relaxed Atmosphere

Besides the open space, the learning process based on drama pedagogy also built up a relaxed learning atmosphere in which the teacher and students explored the context together.

“What I like the most of this program is the liberation of the nature. In other classes, the classrooms were depressing and I felt a lot of pressure into it. But here, in this class, we played a lot of games and activities with very open options and creative process.” (S10, Inter10)

“I feel drama pedagogy, or say process drama, is not paying attention to the rules. It may have ‘light rules’, but most of the time, it pays more attention to the participation and whether students really involve into and enjoy the story.” (T, Inter10)

6.3.1.2 Learning Aim and Content

- Experience-oriented with no right answer

In this program, the teacher and students were experiencing the story together and the test itself changed from paper to presentations. In this process, the teacher emphasised “there is no right answer” and encouraged students to think and create by themselves.

“I was familiar with that each question has one right answer. That was what our education told us for 12 years. However, in this class, I could first think that some questions don’t need to have a right answer. Your answer is also valued.” (S12, Forum)

“I was quite surprised with my answer on the first questionnaire where I said I expected to enjoy drama pedagogy. I suppose I was saying what I thought would be
the right answer that a teacher would like. I didn’t think I would enjoy it although I put the opposite. Looking back over the lessons, I think I wrote the ‘right’ answer on the questionnaire. (laugh)” (S7, Forum)

“To jump out of right and wrong, I pursued how to help students to express themselves and provided them the possibility to imagine.” (T, Inter10)

- Students’ Voices are important

Research shows many students prefer assignments which ask them to make judgements, draw comparisons, show evidence of their own ideas, rather than those which seem to be a paraphrasing of the text (Chiu, 2008). In this program, students had a lot of chances to express themselves and made their judgements. They created the story with the teacher and discussed different meaning behind the story together.

“In the past, standard answers were the most important for students and My answer was no importance. However, in this program, I feel my idea is respected and my voice is also important.” (S5, Inter10)

“In this program, you could hear the story students would never tell in other classes. You could see the other side of them, the different side that you could never imagine to see. They felt safe to express themselves. That was the favourite picture in my eyes.” (T, Inter10)

6.3.1.3 Learning Mode

- Student-centred

In this program, learning became a collaborative exploratory process to “give power back to students” (T, Diary10). Just as showed in the previous incidents before, students created their own context and decided to choose what they really wanted.

“The student grew as a co-operative and collaborative team, with their curiosity shaping the direction the lessons progressed in. Instead of the traditional teacher-student power structure, the group became more empowered themselves as they began to recognise that their active exploration was the route to as many answers as asking a member of staff.” (T, Diary10)
“I could feel we are the main participants and creators of the story. The class started with what we thought, proceeded with what we thought, and ended up with what we thought.” (S4, Diary10)

- Teacher becomes a facilitator
  In this process, the teacher’s role has changed from the knowledge owner and provider to a facilitator for students’ self-learning and self-discovery.
  “I think the teacher is a leader, a facilitator and also a participant as equal as us. When I saw the teacher joining us to do the same activity, I felt like we were all students and we explored the issue together.” (S9, Inter10)

  “We say we want education to let students be the real master. However, we couldn’t find a good way to realise that. We didn’t give the rights back to students to make them the real protagonist in the class. Now, in this program, drama pedagogy threw all the questions to the students and let them think and solve. The teacher gave the start of the story to students and students designed the ending. During the whole process, the teacher was just a guide.” (T, Forum)

- Teacher-Student Relationship becomes more equal
  For the traditional education and teaching, it was more like teacher teaching and students learning. But now, this is not the picture. Sometimes, students could also teach the teacher. “Teachers can be the ‘fool’ and students can be the genius” (T, Diary10). As teachers designed a framework for education and students explored the answer by themselves, teacher-student relationships became more equal and non-dominant.
  “In the previous classes, the relationship between teachers and students was hierarchical. You know, up and down. However, in this class, the relationship was more equal and you could see students as your friends. You were learning together.” (T, Inter10)

  “I don’t think the teacher had the absolute authority as before. She respected us and we discovered some questions based on the stories together. We didn’t have a boundary between us but more like equal souls.” (S6, Inter8)
From the analysis above, we could see drama pedagogy built up a more democratic learning environment and changed the influential factors to build up a more equal teacher-student relationship. The changes could be seen in the Figure 6.3.

### Changes of Influential Factors of Teacher-Student Relationship in College Chinese

<table>
<thead>
<tr>
<th>Before</th>
<th>After</th>
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<tr>
<td><strong>Learning Mode</strong></td>
<td><strong>Learning Mode</strong></td>
</tr>
<tr>
<td>* One-way: giving and receiving</td>
<td>* Dynamic and circular</td>
</tr>
<tr>
<td>* Teacher-centred</td>
<td>* Student-centred</td>
</tr>
<tr>
<td>* Teacher’s role is the knowledge giver</td>
<td>* Teacher’s role is the facilitator</td>
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<tr>
<td><strong>Learning Environment</strong></td>
<td><strong>Learning Environment</strong></td>
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<tr>
<td>* Closed and fixed learning space</td>
<td>* Open Space</td>
</tr>
<tr>
<td>* Serious atmosphere with pressure</td>
<td>* Relaxed atmosphere with pleasure</td>
</tr>
<tr>
<td><strong>Learning Aim, Content, Process</strong></td>
<td><strong>Learning Aim, Content, Process</strong></td>
</tr>
<tr>
<td>* Test-oriented</td>
<td>* Experience-oriented</td>
</tr>
<tr>
<td>* Standard answers</td>
<td>* Diverse Answers</td>
</tr>
<tr>
<td>* Less students’ voices</td>
<td>* Students’ voices are important</td>
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### Changes of Characteristics of Teacher-Student Relationship in College Chinese

<table>
<thead>
<tr>
<th>Before</th>
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<tbody>
<tr>
<td><strong>Giver and Receiver</strong></td>
<td><strong>Equal Participants</strong></td>
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<tr>
<td><strong>Dominant</strong></td>
<td><strong>Non-Dominant</strong></td>
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<tr>
<td><strong>Hierarchical Authority</strong></td>
<td><strong>More Equal</strong></td>
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<tr>
<td><strong>Boundary</strong></td>
<td><strong>Less Authority</strong></td>
</tr>
<tr>
<td><strong>Equal Participants</strong></td>
<td><strong>No Clear Boundary</strong></td>
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6.3.2 Drama pedagogy and Creative Capability

Before discussing drama pedagogy and creative capability, it is better to begin with Creativity. In the literature review, we have found that worthwhile results, rule-breaking and rule-making, problem-solving and imagination are the key elements of Creativity (Dawson, 2005). Creative capability is the ability to imagine, to make innovative and original changes, to solve the problems with possibility thinking, and to make unique personal expression. Based on this definition of creative capability, I explored how drama pedagogy influenced it through College Chinese.

- **Imagination**

In fact, drama pedagogy itself contains a lot of imagination games and activities to warm up and open students’ minds. In this program, students also benefited from experiencing such imagination practice.

For example, in one class, students were standing in a circle and imagined there was ‘mud’ in the middle. Then they were asked to throw the mud to each other where the person who received the mud could throw it again. They expressed their unique reactions through this practice and tried to use their body language to express themselves. Some reactions were full of imagination.

“When I first did this, I felt it was so interesting! It was not just a warm up game but you could see different personalities in the similar situation. Because you can’t talk, you tried your best to imagine what you would do under this context.” (S9, GrInt5)

Another example was about the practice “Go Across the River”. Students were asked to imagine a river and go across it in different situations, such as in a rainy day, in a windy day, or in a very cold day. When doing this practice, some students even added voices into the performance to make it real and vivid.

“I think students were very imaginative in doing such activities. I once asked them to pick up one paper from each hat with a theme like ‘days’, ‘colours’ and ‘objects’. Then they used these three themes to create a story. I could see each story was unique and imaginative beyond my expectation” (T, Inter7).
Besides specific imagination practice, students also mentioned how process drama improved their imaginative expressions from interviews and diaries.

“Today I appreciated the activity that we mimicked different animals and created a forest only by our voices. We used our imagination as much as we could to make the forest alive with animals, wind, flow of water and even some subtle mysterious voices.” (S7, Diary5)

In the lesson “Pied Piper of Hamelin”, students used the material they could get to perform the Pied Piper, which was full of imagination and creativity (Figure 6.4).

“Go back to see our students, their imagination was cut down and oppressed by our education system. They accepted whatever teachers said. However, in this class, they had opportunities to use and practice their imagination through drama pedagogy. Drama pedagogy was the key that unlocked their curiosity and inventiveness.” (T,

Figure 6.4 Still Image at one class

Students used a scarf to be the clothes and a mat to be the hat to create an image of Pied Piper.
During the class, they also made a lot of innovative changes with originality and imagination. For example, in the observation, the presentation from one group innovatively used drama pedagogy to give a lesson for music.

“At first I thought it was such a challenge that I could not imagine how they could use drama pedagogy properly in a music class. I thought they would try things easier such as finding a story in the textbook and readapted it into a process drama class. But yes…I expected a lot for their presentation.” (T, Inter9)

The group chose a song called “The River of Karamay” which described the beauty and culture of a city in Xinjiang Province (Figure 6.5).

At first, they used still images to guess the representative objects in Karamay and then made conscience alley to discuss the environment issue in Xinjiang. They created the
story by themselves that people escaped from Xinjiang as the environment was 
destroyed and the river was no longer clean. Then they let the students solve the 
problem together and went back to their hometown with a big party to celebrate the 
reunion singing this song. In the last “big party”, everyone could easily remember the 
lyrics and even performed it with dances. That class was so impressive for many 
students and the teacher.

“I like this class so much. They combined music teaching and drama pedagogy to 
explore a meaningful topic: the environment. They used drama pedagogy in the right 
way to process the storyline and made students think deeply about the issue. It both 
had fun and meaning. Students did such a good job that I felt even better than me.”
(T, Inter9)

“I really enjoyed that class. We were experiencing a beautiful song through drama 
pedagogy. It was such an innovative try and the whole class was controlled very well 
to make me engaged with the story deeply.” (S4, Inter9)

- **Problem-Solving**
From the previous Figure 6.4, we could see students used materials they could get in 
the class to realise their task, which also showed the capability of problem-solving. 
There were a lot of examples of this during the whole program. For example, in the 
limited conditions, students used curtains to be waves of the sea, umbrellas to be 
mountains and their bodies to be animals. In one class, students used their arms to be 
the “House” (Figure 6.6).
“In this class, it was not just listening and receiving. We had to try our best to solve a lot of problems during the process. From this class, I have learnt how to see a problem in the right way and solve it together.” (S6, Diary7)

“In this class, I want students to rely on themselves rather than me. Once I asked the girl to find a way to show the personality of one character and I saw she tried several times and ended with adding a detail to express the character’s inner respect for another character and made his personality outstanding. I felt it was great. They never thought it was too hard or just asked for help. They could think of different possibilities by themselves and make a best choice.” (T, Inter3)

- Personal Expression
From previous analysis of creativity, we could see unique personal expression is also one of the important characteristics of creativity capability. In this program, students were asked for a ‘right’ answer but were encouraged to explore their own answers by experiencing drama activities. The teacher often asked open-ended questions and students expressed their own ideas during the whole process.

“I really like the part that we could write-in-role or write for the role. You could express your unique understanding and feelings which also may lead to a very different ending for the story.” (S12, Inter8)

Besides, the teacher mentioned that improvisational activities also improved students’ personal expressions through instant reactions.

“In the improvisational activities, you don’t have any time to think deeply. Your instant reactions representative your true feelings at that moment. You show your inner world and express yourself in this ‘safe’ drama world. Usually, you could see how instant inspiration generates a creative action.” (T, Inter10)

6.3.3 Drama Pedagogy and Thinking Capability

In the literature review, for lifelong learning, we raised five key capabilities that we mainly discussed in this research and remained a six for “all this and more”. During the research, we found thinking capability could also be one of the lifelong learning capabilities which was improved a lot by drama pedagogy. Then I would analyse it from different aspects of thinking capability and the relationship with drama pedagogy.

• Independent Thinking

First of all, with no right answer in mind, students started to break the traditional way of thinking which was passively accepting what teachers said. They tried to think by themselves and gave their own answers.

For example, at first, students were not familiar with thinking independently, but the teacher used speaking-in-role to let them put their hands on the roles and speak out about what that role’s thinking. In this way, students could be braver to express themselves.

“When teacher asked me about why the girl put on make-up in her room and didn’t want her mother to know, I didn’t really want to say it in front of others, so I said ‘I don’t know’. But when the teacher said I could tap her shoulder and speak out what
she is thinking, I thought I was that character which made me relaxed and easier to
think and speak.” (S5, Inter5)

“I am so proud of my students today. You could see when I asked them to speak-in-
role, they did very well. One student said ‘I want to grow up and show my beauty to
the person I like. It is a growing up stage from a girl to a woman. I can’t do this in
public but I could do it in my intimate space.’ Students had capabilities to do this and
drama pedagogy empowered them.” (T, Inter5)

Students also mentioned during drama process, they had a lot of chances to think and
discuss some issues which they had never thought about before. Such a process
improved their independent thinking.

“I remember clearly when I first did conscience alley at class. That was so
impressive. I never thought whether the emperor should kill the girl as we usually
didn’t need to think about that and just wrote down what the teacher told us on the
exam paper. However, when I was thinking that, I felt it was worthwhile as it
reflected the true theme of the story. Love or Responsibility? It is a question.” (S7,
Inter8)

“When we did drama activities, the teacher sometimes stopped us to think and
analyse why the character should do this and why not. After thinking about the
characters, we could find different perspectives and understand the story better.”
(S10, Inter10)

- **Divergent thinking**

Divergent thinking is related to creativity which we have discussed before. The
psychologist J.P. Guilford first coined the terms convergent thinking and divergent
thinking in 1956 (Benjamin Dyson et al., 2016). Divergent thinking is a thinking
process or method used to generate creative ideas by exploring many possible solutions.
It typically occurs in a spontaneous, free-flowing, 'non-linear' manner, such that many
ideas are generated in an emergent cognitive fashion (Figure 6.7). Many possible
solutions are explored in a short amount of time, and unexpected connections are drawn
(Benjamin Dyson et al., 2016).
Divergent thinking is often used in conjunction with its cognitive colleague, convergent thinking, which follows a particular set of logical steps to arrive at one solution, which in some cases is a ‘correct’ solution (Figure 6.8).

For example, in the “Pied Piper of Hamelin”, after students experienced the story, they were asked about the theme of the story. It was unusual that students didn’t have a communal answer for this but gave diverse answers based on their own experience and
understanding. Some said the theme was how to treat different people. “To accept, respect, or to discriminate, isolate and hurt?” (S3, Obs). Some thought the theme was “envy the person better than you” (S8, Obs). Some proposed that the theme was the fluke mindset to get success without really trying. While others thought the story told us it was very hard to build up trust between people.

“Drama pedagogy taught me how to think one thing in different perspectives. In the past, I could only see one possibility and it was like walking in a narrow lane. However, from this program I know there could be more possibilities and more ways to enter the destination.” (S8, Inter10)

“I often tell others that when you ask a question for a student who have experienced drama pedagogy, he could possibly have several different answers. In the past, for example, when we asked students the question ‘one plus one equals?’, Students would tell you ‘two!’ However, here, students may tell you it equals three because father plus mother equals three.” (T, Inter7)

- **Open-mindedness (tolerance of ambiguity)**

During this program, divergent thinking also built up open-mindedness as students tended to accept new ideas through drama pedagogy. Open-mindedness is receptiveness to new ideas which relates to the way in which people approach the views and knowledge of others, and incorporate the beliefs that others should be free to express their views and that the value of others’ knowledge should be recognized (Tjosvold & Poon, 1998).

“When we were doing process drama, we could find there was no standard answer and everyone had his or her own answer. We learnt to embrace the differences and tolerate ambiguity within us” (S2, Inter7)

From observation, I could see students gradually became drawn into group discussion and focused on listening to others. They generated divergent ideas as well as opened their minds to get new ideas from others.

“When we encountered problems during this class, I felt we all tried different options to see which was the best solution. We never thought something should be in one way but no other ways.” (S3, Inter6)
Some students also agreed that drama pedagogy not only improved tolerance of ambiguity and open-mindedness, but also helped them understand themselves better.

“Seeing things differently, through different people’s eyes. That is what I have learnt from drama pedagogy. In class, we discussed freedom, love, relationships, justice and so many big issues through stories. Such experience allowed me to see the differences between me and others. It helped me to know myself better.” (S14, Inter10)

“When you heard different ideas, you would rethink your own idea. You could find your own value system and identity through this process. It gave us chances to express our ego and to give voices to ourselves.” (S6, Inter10)

- Critical Thinking

Critical thinking is the objective analysis of facts to form a judgment. The subject is complex, and there are several different definitions which generally include the rational, sceptical, unbiased analysis or evaluation of factual evidence (Walters, 1994). The U.S. National Council for Excellence in Critical Thinking defines critical thinking as the “intellectually disciplined process of actively and conceptualizing, applying, analysing, synthesizing, or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action” (Mulnix, 2012, p.469). From this definition, we can see critical thinking is a thinking process to gather information and make rational and reasoned judgements. The core ability in this process is being sceptical to keep independent thinking.

John Dewey is one of many educational leaders who recognized that a curriculum aimed at building thinking skills would benefit the individual learner, the community, and the entire democracy (Dewey, 1910). Each discipline adapts its use of critical thinking concepts and principles. The core concepts are always there, but they are embedded in subject-specific content. For students to learn content, intellectual engagement is crucial. All students must do their own thinking, their own construction of knowledge. Good teachers recognize this and therefore focus on questions, readings and activities that stimulate the mind to take ownership of the key concepts and principles underlying the subject (Mulnix, 2012). According to John Dewey’s line of
thinking, education should pay attention to generating and encouraging students’ own thinking and, in this program, drama pedagogy was proved to be a useful way to help students for critical thinking. “Drama pedagogy gradually led students to think independently, divergently, as well as critically” (T, Inter4).

From the observation, in the story “Cinderella”, when students used hot seating to discover what the character thinks at that moment, the student in the role “Cinderella” provided a very different answer from what people usually think of that role. She expressed her unique understanding of Cinderella and “her dark side”. “I think Cinderella, like her step sisters, also really wanted to be the chosen one and tried her best to approach the prince. She was not a purely lucky girl. She had the same target as all other girls and worked hard to complete it, or she could not be the successful one in the end” (S11, Obs). As what she said in the class made a very deep impression for me, I interviewed her later.

Student: I feel drama pedagogy opens a door for me to see a different world.
Interviewer: What do you mean by “open a door”?
Student: It means we could think deeply with questioning and sceptical mind for issues related to the real society. We talked about justice and laws in one class. Before this program, I would think such issues are quite far away from me. But in this class, you think it is worth thinking about and discussing, in different ways.

Interviewer: I remember you once raised an opposite idea of Cinderella against what others agreed. What did you think at that time?
Student: Indeed I didn’t feel nervous to say that at that time. I mean I only could do this in this class. When I expressed I didn’t agree with others, I felt the whole class gave me this courage to speak out my own mind.

Interviewer: Do you feel any changes for your thinking habit?
Student: I feel I could think deeper and wider than before. I would consider different perspectives and different situations. My point of view would be more justified and rational.

(S11, Inter4)

Several students also mentioned drama pedagogy provided them with a new thinking mode to help them understand things in more reasoned and rational ways.
“In one story, we were discussing whether the captain should leave the ship to escape or stay with the ship to sacrifice himself. We were weighing life and responsibility. Each of us wrote down the reasons and we did a conscience alley. In fact, I was just thinking life is the most important for everyone but after this I felt I should also consider the complex situation. It changed my thinking to a more rational way.” (S13, Inter10)

“I think I jump out of the superficial thinking and focus more on the deep thinking and make judgements carefully. Beforehand, when I read a book, I tended to make judgements sooner without thinking more. However, after this program, when I read, I want to read it several times to think in different perspectives and even think from every character’s point to make a more reasonable judgement.” (S8, Inter10)

The teacher also mentioned how she felt different from what students thought and expressed during the program. “I feel that when I didn’t give a right answer, students would discover their own answers and rethink the story and the situation critically. From this program, I could see students were talking about their own mind and showed their value system behind. After discovering stories together, they had a new appreciation for different views” (T, Inter10).

- Reflective Thinking

Reflective thinking and critical thinking are often used synonymously. Critical thinking involves a wide range of thinking skills leading toward desirable outcomes and reflective thinking focuses on the process of making judgments about what has happened (Halpern, 1996). Reflective thinking is a part of the critical thinking process referring specifically to the processes of analysing and making judgments about what has happened (J. A. Moon, 1999).

In one way, reflective thinking is most important in prompting learning during complex problem-solving situations because it provides students with an opportunity to step back and think about how they actually solve problems and how a particular set of problem solving strategies is appropriated for achieving their goal (J. A. Moon, 1999). When students are faced with a perplexing problem, reflective thinking helps them to become more aware of their learning progress, choose appropriate strategies to explore a problem, and identify the ways to build the knowledge they need to solve the problem (Figure 6.9).
Figure 6.9 How reflective thinking contributes to problem solving

In another way, Dewey (1910) suggests that reflective thinking is an active, persistent, and careful consideration of a belief or supposed form of knowledge, of the grounds that support that knowledge, and the further conclusions to which that knowledge leads. Learners are aware of and control their learning by actively participating in reflective thinking – assessing what they know, what they need to know, and how they bridge that gap – during learning situations. In previous Figure 2.3, it showed how reflective thinking works in Kolb’s learning cycle (Kolb, 1984).

However, in the traditional Chinese classes, there is usually a lack of reflection part, as teachers do not give students time to share and so students are not then accustomed to talk about what they are learning. In contrast, during this program, we not only gave students time to think back after doing activities in the process, but also have a special reflection part at the end of every lesson. Besides, as process drama usually has three stages: engagement, experience and reflection (University of Cambridge, 2015b), when designing lesson plans, I referred to this and paid attention to the reflection part.
In each lesson, the last 20 minutes is for reflection. Students are asked to talk about what they have learnt today and what could be better in the next lesson. Students and the teacher reflect on learning together through this process.

“I never experienced such kind of learning as we could talk about our feelings about the activity immediately after it and share our thoughts to the whole class in the end. It helped me to rethink what I have learnt at every stage and how to learn it better in future” (S9, Diary10)

“I really like the reflection part as we could share our ideas and learn from each other. From this part, I also know process drama is not just for fun but has more meanings when we rethink it deeply” (S8, Inter10)

Many students have mentioned that the sharing and rethinking process helped them to practice their reflective thinking. Just as the teacher said: “in Chinese, we have a proverb from Confucius telling ‘Learning without reflection is a waste. Reflection without learning is dangerous’. Discussion and reflection is as important as experience and doing” (T, Inter10).

6.3.4 Drama Pedagogy and Social and Civic Capabilities

Except for creative capability and thinking capability, “creating Your story” also improved social and civic capabilities in several ways.

- **Public Speaking**

From the observation, the most direct result I could see was that students could gradually overcome their nervousness and became more and more confident in public speaking.

“I was a very shy person before. However, from this program, with a lot of drama activities, I practiced a lot to speak in public, in front of my classmates. Drama is a useful tool for me to find the pleasure in public speaking. For example, if you ask me now to make a public speech, I think I could do it within limited time after thinking and preparing. Drama pedagogy helped me to practice such capability.” (S10, Inter9)

“Here I felt an important of a process, free and relaxed, whereas in other classrooms in a more formal situation the pressure could cause me to stutter and therefore not enjoy public speaking at all. However, in this class, whilst feeling free and important
at the same time I will learn more than in a pressured situation.” (S6, Inter10)

Students’ diaries also reflected their change towards public speaking. One student wrote “I hate public speaking. As I am not the person who could do this well, I am afraid to do this” (S12, Diary2) at the very beginning. After two weeks, he reflected a big change in the diary: “Today was very nice and the teacher asked us to speak in a role but with a MASK. It was so fun. I made my own mask and that helped me to overcome my shyness to speak in front of others” (S12, Diary6). Then in the last week, I observed him making a very impressive role statement and interviewed him after the class.

Interviewer: I saw you made a great speech to show the role’s thinking. How did you feel?
Student: I felt very well. I felt I was that role at that moment.

Interviewer: I read your diaries and you seemed to not like public speaking at first. Do you like it now?
Student: Yes! I like it now! Even for myself, I could not think of such a big change. I mean I still feel I need more practice and skills for public speaking, but I could enjoy most of it now.

Interviewer: How does such change happen? Why you could enjoy it now?
Student: At first, I just felt nervous and I was not familiar with such kind of thinking and speaking at all. You know, in the previous class, we didn’t have such learning style and we didn’t know how to do it. However, during all these days, we made a lot of similar public speaking practice through drama activities. I can’t say which point or factor was the most important reason for this change because I think the whole class changed me.

Interviewer: What did ‘the whole class’ include?
Student: …It included a lot. For example, classroom atmosphere was easy-going. All the students were engaged into the story deeply. The teacher encouraged you a lot and all your classmates also made good examples for you.

(S12, Inter6)

- Self-Expression
Public speaking is part of self-expression. Self-expression is a cluster of values that include social toleration, life satisfaction, public expression and an aspiration to liberty (Inglehart, 1997). In the interview, many students also mentioned that the classroom atmosphere and teacher-student relationship in this class made them relaxed and opened up their hearts, which helped them to express themselves in their own ways.

“At first, I followed the traditional way of learning and the rules for learners. However, with more and more engagement of the class, I felt more relaxed. There is no need to ask myself how much more perfect I must be. Instead, I started to ask myself who I am and what I really think.” (S9, Inter5)

“From the very beginning, I was very shy. Extremely shy. I didn’t know how to express myself. Then, from this program, with experienced drama pedagogy, I changed myself a lot. I discovered another side of myself. I got to know many lovely and humorous classmates and I learnt a lot from them. I became more open to express myself.” (S14, Inter9)

With students gradually opening up to express themselves, the teacher also mentioned how they had changed in her eyes.

Interviewer: What is your favourite point of drama pedagogy?
Teacher: My favourite part is I could see the different sides of students. Very different sides. You could never see such sides in any other classes.

Interviewer: For example?
Teacher: For example, one day, I asked students to write what they want to say to the character and put it around the student in that role. I saw one girl was continuously laughing and I didn’t know why. I asked her why she was laughing, but she told me ‘nothing’. Then I realised something. I asked her if she didn’t want to put the paper by herself, I could help her. The girl told me she wanted to put it into that role’s collar. In Chinese culture, it is such a private place! Then I got to understand the girl had feelings for that boy in the role. You could never find students in such status in any other classes. They could trust me and express themselves on this class.

Interviewer: What do you think is the most important reason?
Teacher: I don’t think there is one most important reason. I think the whole class,
the teaching methods, the environment, the process, and my encouragement all helped students to feel relaxed and be brave to speak out their ideas.

(T, Inter11)

Self-expression in the class was also seen as “freedom of thought” by several students in the final discussion forum, which links to “aspiration to liberty” (Inglehart, 1997). When I interviewed the teacher, she also expressed her feelings about changes in students. “They are willing to speak, to express, to challenge. They are freer and more genuine. Drama pedagogy helped them to develop their inner feeling” (T, Inter10).

- Self-Esteem

Self-esteem reflects a person’s overall subjective emotional evaluation of his or her own worth. It is a judgment of oneself as well as an attitude toward oneself (Lopez & Snyder, 2011). Self-esteem encompasses beliefs about oneself, as well as emotional states, such as triumph, despair, pride, and shame. Smith and Mackie (2007) defined it by saying “The self-concept is what we think about the self; self-esteem, is the positive or negative evaluations of the self, as in how we feel about it” (p. 107).

Many early theories suggested that self-esteem is a basic human need or motivation. American psychologist Abraham Maslow included self-esteem in his hierarchy of human needs. He described two different forms of “esteem”: the need for respect from others in the form of recognition, success, and admiration, and the need for self-respect in the form of self-love, self-confidence, skill, or aptitude (Maslow, 1987). Respect from others was believed to be more fragile and easily lost than inner self-esteem. According to Maslow, without the fulfilment of the self-esteem need, individuals will be driven to seek it and unable to grow and obtain self-actualization. Maslow (1987) also states that the healthiest expression of self-esteem “is the one which manifests in respect we deserve for others, more than renown, fame and flattery” (p.67).
Figure 6.10 Pyramid of Maslow

From the Pyramid of Maslow, we could see self-esteem is in the higher level of human needs. Carl Rogers said: “Every human being, with no exception, for the mere fact to be it, is worthy of unconditional respect of everybody else; he deserves to esteem himself and to be esteemed.” (Smith & Mackie, 2007, p. 109). Self-esteem is important for us because it shows ourselves how we view the way we are and the sense of our personal value. Thus, it affects the way we are and act in the world and the way we are related to everybody else (Lopez & Snyder, 2011). Abraham Maslow (1987) states that psychological health is not possible unless the essential core of the person is fundamentally accepted, loved and respected by others and by her or his self. Self-esteem allows people to face life with more confidence, benevolence and optimism, and thus easily reach their goals and self-actualize. In the Figure 6.11, we could see the characteristics of people who have a high level of self-esteem.
Figure 6.11 Characteristics of people who have a high level of self-esteem

From Figure 6.11, we see that a high level of self-esteem contains two main characteristics. First, it makes people more confident to trust themselves to solve problems and realise what they believe. Second, people with high level of self-esteem tend to respect others and embrace differences. In this program, the self-esteem of the participants was improved in both categories.

“Previously, we were told to just follow what teacher said and were judged only by test scores. We were very afraid to be wrong and didn’t have enough confidence to express our ideas. However, in this program, we were not judged by right or wrong. We shared our thoughts and listened to others. I found my confidence came back a lot. I could believe in what I thought and it is not always worse than what the teacher thought.” (S8, Inter7)

“The most important thing I get from this program is that I find most of the time there is not right or wrong between people, but just differences. I learnt how to respect different ideas and different people.” (S3, Diary10)
Many students mentioned drama pedagogy created a safe place for them to discover and express themselves. The process helped them build up confidence to overcome shyness and be brave to go out of their comfort zone. In the theory, shyness is the feeling of apprehension, lack of comfort, or awkwardness especially when a person is around other people. This commonly occurs in new situations or with unfamiliar people. Shyness can be a characteristic of people who have low self-esteem (Coplan & Arbeau, 2009). From observation and students’ diaries, many students expressed their shyness at the beginning of the program and how they gradually overcame such shyness during the program. This is also evidence to show their improvement in self-esteem. As a result, self-esteem helped public speaking and self-expression with self-confidence. Just as the teacher said: “I think the most important change is they become more confident. You could tell it from everyone’s face.” (T, Inter9).

- **Self-Discovery**

Besides of self-expression, some students also saw drama pedagogy-based experience as a process for self-discovery. “In the class, we discovered ourselves through discovering characters and stories” (S5, Diary3). From the observation, I could also find how drama pedagogy helped self-discovery. For example, in one class, the teacher asked students to share their most precious object in the role of Princess. Through this activity, students shared their own stories and expressed their true feelings. “Before this activity, I started to talk with myself. I had an interactive dialogue with my inner soul. Through this activity, I found myself and understood myself more” (S11, Diary6). Some students also mentioned they discovered themselves through comparison with others. “This process was to share and listen. When I listened to others carefully, I spontaneously compared them to myself. Sometimes I felt deep empathy. Sometimes I found myself so different and what are my unique parts” (S8, Diary9).

Self-discovery brought deeper understanding of oneself and woke up self-awareness. Self-awareness is the capacity for introspection and the ability to recognize oneself as an individual separate from the environment and other individuals. It is also called “self-knowledge” (Rochat, 2003). The teacher said in the interview: “Drama brought self-awareness. When different students had different understandings of the same action, they found a way to know who they are.” (T, Inter9). Not only the teacher realised this change,
from the interview and observation, most of the participants mentioned several times how the program helped them to know themselves. To explore more about how drama pedagogy influenced self-discovery, we need to introduce the theory of the concept “SELF” and clarify some important definitions.

One’s self-concept (also called self-construction, self-identity, self-perspective or self-structure) is a collection of beliefs about oneself that includes elements such as academic performance, gender identity, sexual identity and racial identity. Generally, self-concept embodies the answer to “Who am I?” (D. G. Myers, 2009). Self-concept is distinguishable from self-awareness, which refers to the extent to which self-knowledge is defined, consistent, and currently applicable to one’s attitudes and dispositions (Özlem Ayduk, Anett Gyurak, & Anna Luerssen, 2009). Self-concept also differs from self-esteem: self-concept is a cognitive or descriptive component of one’s self (e.g. "I am a fast runner"), while self-esteem is evaluative and opinionated (e.g. "I feel good about being a fast runner") (Markus & Nurius, 1986).

Self-concept is made up of one’s self-schemas, and interacts with self-esteem, self-knowledge, and the social self to form the self as whole. It includes the past, present, and future selves, where future selves (or possible selves) represent individuals’ ideas of what they might become, what they would like to become, or what they are afraid of becoming. Possible selves may function as incentives for certain behaviour (D. G. Myers, 2009). The Figure 6.12 and 6.13 represents the self-concept and the content of “Self”.
Figure 6.12 Map of Self-Concept

Figure 6.13 The Content of “The Self”
One's self-concept is made up of self-schemas, and their past, present, and future selves (Figure 6.12). The self-concept is an internal model that uses self-assessments in order to define one's self-schemas. Features such as personality, skills and abilities, occupation and hobbies, physical characteristics, etc. are assessed and applied to self-schemas, which are ideas of oneself in a particular dimension. A collection of self-schemas makes up one's overall self-concept (Markus & Nurius, 1986).

For drama pedagogy, this influenced self-schemas and self-concept development in various ways. For example, one student mentioned a drama game we did at class, which is called “what do you like”. Students tried to find a partner who had the same hobbies as them. "From this simple game, we got to know each other more and also started to know ourselves more” (S8, Inter7). During the story exploration and experience, students also discovered themselves through drama activities. They were thinking of themselves and expressed their thoughts in different ways.

“This program helped me to discover ‘who I am’. For example, conscience alley always put me into a choice dilemma and such a situation made me think about the core principles of myself. What do I really believe? What is more important for me? From others’ stories, I find myself.” (S9, Diary10)

“Today when the teacher asked me to draw a picture of the end of the story, I found I put my deep wishes into the picture. It was not the character’s story. It was my own story. I was thinking of a lot of personal memories and I could see what I really care about.” (S8, Diary4)

Drama gave students space and “masks” to help them complete self-schemas and also reflect on their past, present and future selves. When students shared their stories, they shared their past. When they did improvisational drama activities, they made actions based on what they thought at that moment. When they were asked to write the storyline, they usually put their ideal future self into the characters.

“When I discover the story, I also discover myself. I saw the differences between me and others. I saw my uniqueness. I saw the differences between who I was, who I am and who I want to be in the future. I could see myself growing up like a tree.” (S4, Diary10)
“I think one core component of self-concept is the so called ‘value system’. The value system is the most important part for everyone. This class helped students to discover their value system through thinking and expressing” (T, Inter10).

The self-categorization theory developed by John Turner states that the self-concept consists of at least two “levels”: a personal identity and a social one. In other words, one’s self-evaluation relies on self-perceptions and how others perceive them. Self-concept can alternate rapidly between personal and social identity (Guimond, Chatard, Martinot, Crisp, & Redersdorff, 2006). In this program, students explored both of two identities through interactive drama activities.

“For most of the activities, we were in a group. It is very interesting that when you are in a group, you can see how much in common you have with others. Just like the activity ‘Mirror’ we did in the class, others are mirrors for us. We all live in society. We are part of who we are in society. Drama simulates different societies for us.” (S7, Diary10)

As shown in the Figure 6.13, the content of “The Self” is defined by one's self-concept, self-knowledge, self-esteem, and social self. In the previous paragraphs, I explained how drama pedagogy influenced self-concept and the four components of “the Self”. It also relates to some similar concepts, such as “Identity” and “Ego”, which I will explore more in the Discussion chapter. Just as one student wrote in her diary: “This class allowed me to express my Ego and to give voice to what appears silent” (S5, Diary7).

To sum up, drama pedagogy changed the traditional learning environment and teacher-student relationship in the class and influenced lifelong learning capabilities in many ways. Figure 6.14 shows the influential circle of drama pedagogy and lifelong learning capabilities in this chapter.
6.4 Challenges and Suggestions

Drama pedagogy changed the teacher-student relationship by changing the learning mode, learning environment, learning aim and process. Open space, student-centred learning and the encouragement of diverse answers made the teacher-student relationship more equal and interactive. However, there were also several challenges and obstacles in applying drama pedagogy to the class.

- **Control of the class**
  As the learning environment was quite open and the learning process gave much freedom to the students, how to control the class was a big problem for the teacher. “As you know students sometimes are quite active and a bit ‘out of control’; it is a big challenge for us teachers” (T, Inter10). During the program, I could see when students found something interesting, they might be too excited to continue laughing and playing.
with each other. That would be a point for the teacher to make a choice. “To stop them or not? Sometimes it is a very tricky situation. I want to see them enjoy the class, but they should still be learners” (T, Inter10). Because the teacher-student relationship became more equal, it was another way to make the teacher lose her authority.

“Previously, the image of a traditional teacher in China was very serious and full of power. We usually were afraid of our teachers. However, in this class, our teacher is very nice and almost too nice for us. I mean if there are naughty students in the class, she might not control the situation.” (S7, Inter10)

“I want to be their friend. I want to be equal to them. However, I should also be the one who leads the class. If I could not control the class, it would be a disaster. I really need to find the balance.” (T, Inter10)

Because drama pedagogy destroys the boundaries between the purely teacher and purely student role and therefore, the factors it carries are non-existent in a standard teaching. It is therefore the teacher’s responsibility to set the balance between authority and enthusiasm, between enticing, motivational and creative, productive atmosphere. Breaking this balance may lead to losing authority during standard lessons, or, to decrease of enthusiasm, making students learn the role only out of duty.

- **Pleasure or Serious learning**

What the teacher said about control of the class introduced another problem for using drama pedagogy in the Chinese classroom. Many students, and sometimes even the teacher, could not precisely define the value of drama in education, and so were confused as to whether it is a serious learning method or just for fun.

“I like experiencing drama in the class. However, I didn’t know the meaning of it. I felt fun. That was great. However, if you ask me about what I have learnt, I could not tell you. I was confused about that.” (S8, Inter10)

“Using drama in College Chinese was a brave try. It broke up the traditional thinking of learning. Must learning be serious? Or could it be fun? This issue is raised up in my mind. Many students could not accept such learning is real learning because they had been told learning must be serious for a long time.” (T, Inter6)
In the interview, most of the students mentioned they felt relaxed at class, however, when I asked them for the reason, some said it was because they saw it more like play than learning. “I didn’t realise it was learning indeed. I thought it was a class for fun.” (S10, Diary10). Such comments made the teacher confused about how to make the balance between drama-based fun in the class and serious learning content. “I found it was very hard to make the balance. I wish students could learn with fun but not just for fun.” (T, Inter10).

**Assessment**

As drama pedagogy encourages students to give diverse answers to the same question, assessment can be a challenge.

“I didn’t want to assess them in this class. However, you had to. This is a course and you have to give a mark for each student. Divergent thinking is good. Creativity is good. But how to assess them? You could not say one answer is better than another one. They are just different.” (T, Inter10)

“Drama pedagogy doesn’t have a clear way for assessment. That is one of the reasons that I could not see it as serious as other classes. I like peer assessment or self-assessment, which we tried in this class, but I don’t know if it is possible to use such assessment in general. It is too subjective to be fair.” (S5, Inter9)

To conclude, it is hard for the teacher to balance the freedom and control, the pleasure and learning, the experience and assessment. As it needs time for a teacher to be experienced enough to use drama pedagogy, practice is very important. Based on the challenges we encountered, some suggestions are given for future teaching and learning.

Firstly, teachers should be very aware of the classroom and the students. They have to adjust themselves to control the classroom. When they find students are too excited to be controlled or too silent to participate in activities, they have to react to these different situations quickly. From the observation, when students were too excited, the teacher repeated orders in a more serious tone to make students aware of the situation. In one class, the teacher told students signs to be silent before the class, which worked quite well to control the class. There are a lot of such techniques and teachers need to learn and practice to find the best way for themselves.
Secondly, teachers should always keep in mind the teaching aim for each class. If they forget the aim or the learning target, they don’t know how to lead students. They should know exactly what they want and conduct the whole process based on that target. Students might be confused, but teachers cannot be. When the learning aim is clear, it is easier for teachers to strike a balance between learning with pleasure and serious learning. They could also explain the learning aims to students at the very beginning of the class. It is also helpful if teachers tell students how drama pedagogy works and clarify that it is possible to complete the learning aims and gain knowledge yet still have fun at the same time.

Lastly, teachers could design assessment based on the learning aim. They could combine traditional assessment methods as tests, with creative ones as peer assessment or artistic assessment. For example, students could assess each other about the performance in this class as a reference for final marks.

6.5 Summary

From this chapter, we can summarise that drama pedagogy has changed the traditional influential factors of a teacher-student relationship to a more equal and democratic system in the classroom. Such change improved creative capability, thinking capability and social and civic capabilities of the students as lifelong learners.
Chapter 7. Summary of the Findings

“I feel this experience is worth memorising for my lifetime.”

“Why?”

“Because it is so different. It is different from all others.”

In this chapter, I would first make a summary of previous three chapters and reach back to the research questions I proposed in the very beginning. Previous findings mainly answered how drama pedagogy influences lifelong learning capabilities, makes positive changes and confronts challenges. This chapter will explore and summarise the relationship between drama pedagogy and lifelong learning and propose a new lifelong learning tree metaphor. Besides, it also explains the unique characteristics of Chinese context and how to localise drama pedagogy better into such context.

7.1 Drama Pedagogy and Lifelong Learning

In my research, I want to explore two important questions. The first one is the relationship between drama pedagogy and lifelong learning. As I proposed in the Figure 2.2 (Chapter 2), I used the metaphor of a tree to illustrate lifelong learning. Like a tree, lifelong learning consists of different parts each developing in relation to the other. I will start with the relationship between drama pedagogy and lifelong learning capabilities (lifelong learning branches) from the incidents which evolved in my research and then explore what systems create such relationship.

7.1.1 Drama Pedagogy and Lifelong Learning Capabilities

Generally speaking, from the previous three chapters, we can see that drama pedagogy has great impact on different lifelong learning capabilities. The Figure 7.1 explains it.
Figure 7.1 The relationship between drama pedagogy and lifelong learning capabilities

7.1.2 Two important outcomes
In terms of lifelong learning capabilities, there were two important outcomes from the observations and interviews conducted over the whole program; these are “motivation to learn” and “social and civic capabilities”.

- Motivation to learn

In the interviews and diaries, the word students mentioned most was “FUN”. When I asked more about how “FUN” changed them, they thought it changed their learning motivation in many ways.

Interviewer: What do you feel of this program?
Students: I get a lot of fun.
Interviewer: So you liked it?
Students: Yes, very much.
Interviewer: What impact does such fun have on you or your learning?
Student 11: I think it changes me to a more positive way to see learning.
Interviewer: Why?
Student 11: I always think learning is very boring and serious but in this program, I find learning could be interesting in some ways. I could be happy to learn.

Interviewer: Thank you. What do others think?

Student 4: I feel quite similar. Each lesson makes me engaged and I want to explore more by myself.

Student 8: Yes, our group used all our weekends to make the final presentation but no one felt tired or bored. We wanted to do our best for this presentation.

Student 9: It reminded me of that day when I was ill. My group members said I could have a rest but I wanted to join them. It was like a gift for every week.

(Discussion Forum)

In the final discussion forum, many students expressed how drama pedagogy aroused their interests for learning College Chinese. Such interests transformed their internal motivation to learn and their actual learning. Just as one student wrote in the diary “I found I enjoyed it. I hope we will be doing some more classes like that in the future. I am looking forward to learning in this way” (S7, Inter10).

- Social and Civic Capabilities

Another important finding is that in each story, drama pedagogy had a great impact on social and civic capabilities. During the last interview, the teacher said from her view, the most significant change of students was that they became more confident than ever before.

“I felt that students were gradually becoming confident and more likely to share their thoughts with peers. Such change was very positive for me as I have never seen such energy in this class.” (T, Inter10)

Some students also mentioned they were very nervous to try in the beginning and gradually became brave in this class to express themselves.

“I felt the whole class helped me build up my confidence. The environment made me feel safe. The people around me always gave me encouragement. The learning experience was fun and no judgement.” (S4, Diary10)

“At first lesson, when the teacher asked a question, I was hoping never be chosen to answer it. However, in the drama process, I was always asked to express my ideas in
different ways. I learnt how to express myself in diverse forms and sometimes even with no words. Then in the end, I got some confidence to be myself and stand up for myself.” (S12, Inter10)

In the discussion forum, the teacher said: “Confidence is not something you can exactly explain but you could definitely feel it. I can feel their confidence in the end of this program and their active responses were really encouraging me as a teacher” (T, Forum). Just as confidence, in each story, social and civic capabilities were emphasized by the students and the teacher as it related deeply to personal growth.

“I think social and civic capabilities are very important to discover in this program because it represents the meaning of drama pedagogy. We could learn language better by this pedagogy, but it has more meaning than that. Drama is like life experiment. Using drama as a pedagogy helped us to learn life and people. That is the speciality and significance of drama pedagogy.” (S11, Forum)

Besides of personal growth, students also learnt about responsibility to others through drama group work and how to be a better citizen in this society.

“Drama contains a lot of group work. When we made still images or did other drama activities, we supported each other to complete the task. Before we made the final presentation, we spent days and nights together for preparation as we did feel we had responsibility for others and for the group as a whole team.” (S2, Forum)

“In this program, we learnt and discussed social issues through drama. Drama pedagogy helped us to experience such issues in mocked situations and then rethink it from different perspectives. Such practice made us felt more responsible for the society as a citizen.” (S4, Forum)

In the Figure 7.2, I summarized in what aspects drama pedagogy improved social and civic capabilities from the incidents.
In the figure above, all the personal and interpersonal capabilities drama pedagogy can support can clearly be seen, and these are very important skills for a personal’s growth. In the program, I observed how students used drama to discover themselves to think, to cooperative, to solve social problems in their ways.

“I feel the most significant meaning of drama pedagogy is to learn how to communicate with the inside world and the outside world. In one way, you should know yourself. In another way, you should learn how to cope with the world around you. Drama makes a safe place for students to discover for both.” (T, Inter10)

“Many activities we did are about building up trust and rapport between people. Drama pedagogy is so contagious that it breaks up the wall and makes people shake hands with each other.” (S7, Diary10)

To experience drama, students mentioned their feeling was like experiencing the real world and such process gave them bravery to make connections with others and solve the real problems. “We discussed the real issues through drama. It is like a virtual
society. I grew up in this society and became brave to try to answer the questions I escaped for a long time” (S12, Diary10).

7.1.3 A Dual Role of Drama Pedagogy

After summarizing what aspects of drama pedagogy influenced lifelong learning, I then explored why it could have such influence. From the incidents and the data I found, drama played a dual role.

One way that drama pedagogy influenced lifelong learning was through its ability to develop lifelong learning capabilities directly through particular drama activities. For example, some drama games are aimed at practicing one’s creativity, which is one of the important lifelong learning capabilities. In this program, we used a lot of drama games and activities to help students to create, feel and think, which all directly influenced lifelong learning capabilities. In Table 7.1, there are some drama activities and the capabilities they developed.

<table>
<thead>
<tr>
<th>Drama Activities</th>
<th>The Capabilities aimed for</th>
</tr>
</thead>
<tbody>
<tr>
<td>(see Appendix 6)</td>
<td></td>
</tr>
<tr>
<td>Music Chair</td>
<td>Listening, Teamwork, Cooperative Capability</td>
</tr>
<tr>
<td>Freeze Frames</td>
<td>Creative Capability</td>
</tr>
<tr>
<td>Group Sculpture</td>
<td>Teamwork, Cooperative Capability</td>
</tr>
<tr>
<td>Alter-ego</td>
<td>Language Capability, Thinking Capability</td>
</tr>
<tr>
<td>Hot-seating</td>
<td>Thinking Capability</td>
</tr>
</tbody>
</table>

Table 7.1 Some drama activities and the capabilities they are aimed for

Another role for Drama lays in its ability to provide an experiential mode of learning that, in itself, changed how students felt about learning. Drama pedagogy influenced lifelong learning by changing the whole learning model. For example, drama pedagogy created an experiential learning process, which promoted learning motivation for students, and this in turn improved learning capability, personal growth and social
development. Figure 7.3, it illustrates how drama pedagogy stimulated and connected all elements necessary for lifelong learning.

**Drama Pedagogy**

- **Experiential Learning**
  - **Active Learning**
  - **Democratic Learning**

**Continued Learning Motivation**

**Lifelong Learning Capabilities**

**Continued Personal Growth (Lifelong Learning for person)**

**Continued Societal Development (Lifelong learning for the society)**

Figure 7.3 How drama pedagogy influenced lifelong learning indirectly

7.1.4 The New Lifelong Learning Tree

In the framework of this research, I proposed a lifelong learning tree metaphor (Figure 2.2) to illustrate what lifelong learning is in my definition. Then during the research, I gradually found the new meaning of lifelong learning and restructured my lifelong learning tree. Besides, with summarising how drama pedagogy influenced lifelong learning, I put it into the figure to show their relationship. The Figure 7.4 is the New lifelong learning tree with the relationship with drama pedagogy.
To compare with Figure 2.2, the new lifelong learning tree also keeps lifelong learning capabilities as the tree branches, however, the tree trunks and tree roots are changed. The previous three chapters showed three key aspects of how drama pedagogy influenced lifelong learning, which were experiential learning, active learning and democratic learning. Then in this new tree, active learning replaces self-motivated learning because motivation to learn is shared by all kinds of learning as more like a tree truck which connects roots and branches. For the tree roots, the previous metaphor defined personal growth and societal development as roots. However, from this research, I find the tree itself is like a person and the personal growth is like the tree’s growth. Similarly, the society is like the forest and societal development is like the development of so many trees.

The impact of drama pedagogy to lifelong learning is just like the impact the sun and rain to a tree, it provides the impetus for growth and development. In the analysis above, Drama was seen to have two connecting roles to play in influencing lifelong learning. This figure shows both roles. In one way, drama pedagogy is like the Sun and rains to
work on the lifelong learning capabilities directly. In another way, it provides important nutrition for lifelong learning roots and influences the whole system.

7.2 Drama pedagogy and College Chinese

7.2.1. Main impacts of using drama pedagogy in College Chinese

In the previous three chapters, I summarized the main characteristics of using drama pedagogy in College Chinese and the positive potential of drama pedagogy on College Chinese. Each story reflected one important learning domain - experiential learning, active learning and democratic learning. Each domain linked with the other and as a whole changed College Chinese teaching and learning.

7.2.1.1 Experiential Learning

The first finding chapter “Chinese is Beautiful” showed us the whole picture of this program and how drama pedagogy worked in detail. This process helped students to experience contexts rather than just listen from the teacher. The three stages of process drama - engagement, experience, reflection align with the concept of experiential learning i.e. the process of learning through experience, or “learning through reflection on doing” (Felicia, 2011).

As an educational theory, experiential learning was articulated as a concept relatively recently. In the 1970s, David A. Kolb developed a model to illustrate experiential learning, drawing heavily on the work of John Dewey, Kurt Lewin, and Jean Piaget (Felicia, 2011). David Kolb's Experiential Learning Model can be seen in Figure 2.3 in the previous section (chapter2).

Experiential learning consists of a number of phases. Firstly, experiential learning requires self-initiative, an “intention to learn” and an “active phase of learning” (J. Moon, 2004). During this program, I could see how experiential learning and learning motivation improved each other through drama pedagogy. In the new lifelong learning tree (Figure 7.4), such relationship is clearly shown in the metaphor.

Secondly, the role of emotion and feelings in learning from experience has been recognised as an important part of experiential learning. What is vital in experiential learning is that the individual is encouraged to directly involve themselves in the experience, and then to reflect on their experiences using analytical skills, in order that
they gain a better understanding of the new knowledge and retain the information for a longer time (J. Moon, 2004). In the incidents, we can see how students gradually became involved in the learning process and how such involvement changed their learning and personal growth.

Thirdly, reflection is a crucial part of the experiential learning process, and like experiential learning itself, it can be facilitated or independent. Dewey wrote that “successive portions of reflective thought grow out of one another and support one another, creating a scaffold for further learning, and allowing for further experiences and reflection” (Dewey, 1910, p.25). This reinforces the fact that experiential learning and reflective learning are iterative processes, and the learning builds and develops with further reflection and experience. When I analysed reflective thinking, I used David Kolb's Experiential Learning Model and explained why in drama pedagogy the reflection phase was very important for students.

Lastly, from incidents, students mentioned drama pedagogy improved their learning retention and then influenced on language capability. Based on Bloom’s taxonomy, a Learning Retention Pyramid has been developed in various versions (Felicia, 2011). In Figure 7.5, one version of learning retention pyramid illustrates that experiential learning is more efficient than passive learning like reading or listening. Drama pedagogy created an experiential learning process which helped the learning retention of the students.
7.2.1.2 Active Learning

In the second finding chapter, students and the teacher talked about how drama pedagogy changed their learning in different aspects, such as cooperative learning, learning by doing, formative assessment and learning by teaching. Combined with experiential learning, these all could be seen as active learning.

Active learning is a form of learning in which teaching strives to involve students in the learning process more directly than in other methods (Weltman, 2007). Michel et al. (2009) state that in active learning, students participate in the process and students participate when they are doing something besides passively listening. Then they define active learning as a method of learning in which students are actively or experientially involved in the learning process and where there are different levels of active learning, depending on student involvement. Active learning engages students in two processes – doing things and thinking about the things they are doing.

From the definition, we could find active learning has similarities with experiential learning. In my understanding, active learning has a broader meaning and experiential learning could be one of active learning ways. Indeed, there is a diverse range of activities which could fit under the umbrella term “active learning”; learning through play, technology-based learning, activity-based learning, group work etc., share
significant qualities and characteristics of active learning - this can be seen in Figure 7.6 (Weltman, 2007). Based on the purpose, active learning should transform students from passive listeners to active participants and helps students understand the subject through inquiry, gathering and analysing data to solving higher order cognitive problems (Bonwell & Eison, 1991).

**Active Learning Characteristics**

- Active learning is the opposite of passive learning
- It is learner-centred, not teacher-centred
- It requires more than just listening
- The active participation of each and every student is a necessary aspect in active learning
- Students must be doing things and simultaneously think about the work done

Figure 7.6 Active Learning Characteristics

Firstly, one of the active learning characteristics is that students must be doing things and simultaneously think about the work done. The purpose behind it is that they can enhance their higher order thinking capabilities through reflection, which is also one important stage we have discussed previously.

Secondly, Michel et al. (2009) also suggested learners work collaboratively, discuss materials while role-playing, debate, engage in case study, take part in cooperative learning, or produce short written exercises, etc. In the interviews, students explained how drama pedagogy changed their learning to cooperative learning, which was also seen as an active learning way.

Thirdly, in an active learning environment, learners are immersed in experiences within which they engage in meaning-making inquiry, action, imagination, invention, interaction, hypothesizing and personal reflection (Cranton, 2012). In this way, experiential learning and active learning are supported through drama pedagogy, as this creates experiential learning process and fosters high levels of engagement for students. All the incidents reflected this connection.

Lastly, drama pedagogy opened many windows for active learning. For example, we tried learning through peer teaching, which is also an example of experiential learning
because students actively research a topic and prepare the information so that they can teach it to the class. This helped students learn their own topic even better and students said sometimes they learnt and communicated better with their peers than their teachers.

7.2.1.3 Democratic Learning

In the chapter “There is no right or wrong”, we mentioned changes of influential factors of teacher-student relationship in College Chinese after using drama pedagogy. We could find the teacher-student relationship became more equal and non-binary. Some changes we could see in Figure 7.7.

**Changes of College Chinese Class after using Drama Pedagogy**

- Open Space
- Teacher-Student Relationship becomes more equal and non-dominant
  - Students’ Voices are important
  - Teacher becomes a facilitator
- The learning process becomes more exploratory than fixed

Figure 7.7 Changes of College Chinese Class after using Drama Pedagogy

From all these changes and combined with active and experiential learning, we could find drama pedagogy also supported democratic learning.

Firstly, from cultural theory, democratic learning is consistent with the cultural theory that “learning in school must be continuous with life outside of school” and that children should become active participants in the control and organization of their community (Waghid, 2014). In the Chinese cultural context, the meaning of democratic learning we discuss here contains more students’ voices, more equal teacher-student relationship, more active participation through experiential learning, more critical thinking ability and more civic responsibility for the society. It is not in the political context but more in the educational context.

From this conception, we could find it relates to lifelong learning concept and active learning. In the chapter “There is no right or wrong”, more democratic environment helped students open themselves and would like to express themselves. It also
facilitated students participate actively for classes and gained more learning motivation even after the class.

“The more equal teacher-student relationship made me more confident to express my own ideas. I felt to be respected and encouraged, which brought so much energy and motivation for learning, both inside and outside classes” (S8, Diary10)

Secondly, a common belief is that Democracy must be experienced to be learned (Dewey, 1910). In this program, drama pedagogy provided the best environment for students to experience and think, which also helped democracy learning in reverse.

“I learnt different issues like equality, love, responsibility and environmental protection through drama pedagogy. I experienced situations related to these issues and such way made me more open-minded and realised many social issues that I have never thought before” (S9, Forum)

According to George Dennison, democratic environments are social regulators: Our desire to cultivate friendships, engender respect, and maintain what George Dennison terms ‘natural authority’ encourages us to act in socially acceptable ways (Dennison, 1999). Play is considered essential for learning, particularly in fostering creativity (Krashen, 2014). In this program, it also revealed that drama pedagogy mocked the real society and provided a democratic learning environment for students to explore. “Such exploration were effective transmitters of the societies’ culture to students” (T, Inter10).

Lastly, from perspective of civic education, arguments about how to transmit democracy, and how much and how early to treat children democratically, are made in various literatures concerning student voice, youth participation and other elements of youth empowerment (Sehr, 1997). From this research, we could also suggest that in future, democratic learning could be considered with lifelong learning education as it shares the similar goal for educating a responsible citizen for the societal development.

To sum up, to answer research questions 1 and 2, the Table 7.2 illustrates how previous incidents and the following analysis shows the relationship between drama pedagogy and lifelong learning capabilities.

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Drama Pedagogy</th>
<th>Lifelong learning Capabilities</th>
</tr>
</thead>
</table>
Table 7.2 chapters and the relationship between drama pedagogy and lifelong learning capabilities

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Experiential learning (The whole picture)</th>
<th>*Language Capability *Cultural/aesthetic capabilities * Empathy</th>
<th>*Motivation to learn *social and Civic capabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 4</td>
<td><strong>Collaborative Learning/ Active Learning:</strong> *Teamwork *Project-learning *Peer teaching *Formative assessment</td>
<td>*learning capability *social and civic capabilities</td>
<td></td>
</tr>
<tr>
<td>Chapter 5</td>
<td><strong>Democratic learning:</strong> *Open Space *Teacher-Student Relationship becomes more equal and non-dominant *Students’ Voices are important *Teacher becomes a facilitator *The learning process becomes more exploratory than fixed</td>
<td>*Creative Capability *Thinking Capability *Social and civic capabilities</td>
<td></td>
</tr>
</tbody>
</table>

7.2.2 Challenges of using drama pedagogy in College Chinese

From previous three chapters, we discussed the challenges of using drama pedagogy in College Chinese, which was shown in the Table 7.3.

<table>
<thead>
<tr>
<th>Chapters</th>
<th>Challenges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 4</td>
<td>- Different participation levels</td>
</tr>
<tr>
<td>Chapter 5</td>
<td>- Social loafing/ Group hate</td>
</tr>
<tr>
<td></td>
<td>- Group cohesion/ Conflict management</td>
</tr>
</tbody>
</table>
Then in the discussion forum, teachers and students talked more about the challenges and problems they confronted after experiencing the whole program. It was summarised as follows:

- **Participation**

First of all, most of the students mentioned how different their participation levels were in at the beginning. The reasons behind this were quite diverse. Some students were shy; some were less interested in the way of performance; some thought it had not enough warm ups to take part in the learning process.

“I didn’t have such experience before, so it took time for me to understand and participate into the story. If I was not prepared enough, it could be pressure to perform or share in front of others.” (S13, Forum)

However, the good news is although some students could not engage as actively as others, they mentioned their way of participation. “I think drama pedagogy is different from drama itself. Even if you are not that participatory, when you see others do, you always get inspiration from others” (S14, Inter10).

- **Creativity**

Because drama pedagogy needs students to create the story by themselves, it needs creativity from the students. However, especially at the beginning, when students were not as engaged in the story, their creativity was not as developed or clearly evident. When the teacher asked a question, nobody answered; or if the teacher suggested an example, most of the students would just follow that example without using their own ideas. It became a challenge for the teacher to arouse students’ creativity and develop the trust they would need in themselves. Creativity always needs time and practice to improve.

- **Process**

For the process, there were several challenges which influenced the class effects. The Table 7.4 shows different challenges related to the class process or lesson planning.
Challenges | Explanation
--- | ---
Not Clear Instructions | - Teacher’s instructions of activities was not that clear.
Less Connections | - Connections between different activities were not enough.
 | - Warm ups were not related to the story.
Keep Balance | - It should keep balance between fun and serious learning.
Superficial Analysis | - Some activities need to be analysed in deep rather than superficial experience and analysis.
Out of Control | - During the process, some reactions of students were out of control.
 | - Students were out of the scene when they were too high to forget the learning target.
Activity Planning | - There were some activities that you thought it would be interesting but indeed not.

Table 7.4 Different challenges related to the class process or lesson planning

- **Teachers**

From the analysis above, it is clear teacher’s role is very important in the whole process. It is about how to design the teaching plan, how to control the class and how to keep balance. Just as the teacher said: “It was so hard to take such class as it had more challenges than normal College Chinese classes. In this class, you were not only a teacher, but a director and a manager. It was not easy to play each role well. I always felt I needed more skills to handle this class” (T, Diary10).

**7.2.3 Suggesti

As there are a lot of challenges in using drama pedagogy in College Chinese, teachers and students discussed together suggestions for how to use it better. There were also 4 Chinese teachers separately from a kindergarten, a primary school, a secondary school and a high school, that observed the whole program and also joined the discussion about suggestions for College Chinese and Chinese context in general. To summarise these suggestions, I would follow the themes of challenges in the previous part.

- **Participation**

Firstly, “When students show hesitation to participate the process, the most important way is to encourage them” (T, Inter8). In the observation, one boy played a role and
came to the centre to face all the classmates, students started to laugh at him as the role was a bit funny. At that moment, the boy thought to go back and the teacher said to all the class that it was a process to create a story together and we should respect everyone who had courage to come to the centre. After this explanation, the whole classroom became more focused and the boy seemed more confident to show his role.

Another important rule of encouragement is “No Judgement” (T1, Inter). Some students mentioned the reason why they didn’t want to participate some activities was that they were really afraid to be wrong. Just as we analysed before, when the teacher continuously encouraged students and told them there was no right or wrong, more students would like to share their opinions and stories.

“One tip to help students to engagement is to ask ‘more’. When you feel one student would like to talk about something, you should never judge him or her but encourage him or her to speak more. You should be a good listener for them. If you respect them, they will trust you” (T, Inter10)

Secondly, encouragement would not always work. students also mentioned if the teacher could give them space and time to adapt to the classroom, that would be better for them to open themselves.

“Sometimes, if I am not prepared, participation would be a pressure on me. I don’t always want to be the active one. Sometimes, I just need to listen first and then gradually participate the process.” (S14, Diary10)

after hearing this from the students, the teacher also gave her ideas of how to help students with less pressure.

“As a teacher, the very first action is encouragement, but it also has distinctions. For example, if I find someone has something to say but a bit nervous, I would encourage him or her directly. However, if I see a student tries to avoid eye contact with me, I would prefer to give him or her time to think first. You don’t need to push anyone.” (T, Inter10)

Lastly, there are some teachers’ techniques which are summarised from the observation and interviews (Figure 7.8).
Techniques of Using Drama Pedagogy for Teachers

1. Be familiar with the students. Try to build up a relationship with students that they could respect you and be close to you.
2. Pay attention to warm ups. Good warm ups would help a lot for the learning process. Try to use warm ups that are related to the story. Try to use diverse warm ups, such as short films.
3. Cultivate some leaders of students and teach them to help each other.
4. Pay attention on the students who are not that involved into the class. If you give them positions of leaders, you may see a great change of their performance.
5. If possible, to have a teacher assistant. Sometimes, you need more people to tell a story. They could also help you for classroom management.
6. Observe your class. Care about everyone. Don’t give up anyone.

Figure 7.8 Teachers’ Techniques for using drama pedagogy

- Creativity

To inspire students’ creativity, the first thing is about how to use drama pedagogy more creatively. Some students had suggestions.

“I think the introduction of the story could not be games. Teachers could use pictures, newspapers and videos. It would also be fun and impressive.” (S8, Forum)

“For example, when we do still images, if the teacher could give us more instructions and descriptions, we would have more ideas and create more.” (S3, Forum)

Another important suggestion from the discussion was about the drama pedagogy itself. The teacher expressed her idea of using it more freely.

“All the methods could become fixed and rigid. Therefore, we need a freer framework, or we will lose the essential idea of drama pedagogy. Drama should be free. When I did this in the framework with games and methods, I felt it could also become dogmatic at some points. It was like we repeated the same model as we repeated to answer same questions on tests. It was not the best way for creativity and thinking capabilities. It had limitations. I know it was freer than ever before, but we could make it better.” (T, Forum)
The teacher also suggested it could take a long way to explore drama pedagogy, so at least they could learn more strategies and practice. “For the strategies or the methods of drama pedagogy, if you learn some, you want to learn more. In practice, they are always not enough” (T, Forum).

- **Process**

Firstly, for the process, instructions should be clear and somehow with an acknowledgement that they could express emotions. For example, some students mentioned they were really touched by the instructions of the teacher to let them write a letter in the role at one class.

“It is a way of emotional expression of Ru, a way of sincere communication between her and her parents. If all other ways of communication are non-effective, the only way to touch each other is this letter. I hope you could put your feelings inside the letter, to speak out your secrets. The letter may be written at night time when Ru is at her room alone. It is also possible that she writes this letter at school. After writing this letter, she may put it somewhere at home rather than give it to her parents directly. When you finish your writing, you could put it anywhere in the classroom.” (T, Obs)

Just like this instruction, the teacher should try to use different ways to build up the scene for students to be engaged gradually.

Secondly, it is worth paying attention on connections between each part. “I think the most important thing is connecting different parts as a whole rather than one single game or activity” (S8, Forum). To make it more cohesive, the teacher should always keep the learning aim in mind and clarify the theme or learning target during the whole process. “It is also helpful for keeping balance. If you remember your learning aim, you could know when to give more free spaces for students and when you should control the class more” (T, Forum). Indeed, many students mentioned the more they engaged into the story, the more they would focus on the learning. It means the core issue is always to make a better constructed lesson planning.

Thirdly, for the lesson planning, some students suggested it could be more simplified. “I don’t know how to say, but I feel it could be freer” (S2, Forum). Then teachers discussed about how to make it simple. The general idea based on this program was that you could just plan a lesson framework but not add too much details.
“I think I don’t need detailed lesson planning. At class, you never know what kinds of problems you will meet. You even do not know whether students would go the way as you want. Therefore, the freer framework would be better and it leads to open-mindedness. If you have a matchbox and a paper, you could make fire.” (T, Inter10)

Lastly, for the teaching process and teaching plan, another important skill is that the teacher should know how to adjust it based on different students and different reactions. If students are out of the scene, teachers should pay attention on how to build up the scene again. If students are too active to control, teachers could emphasize the learning aim and rules for drama world again. In the observation, when the teacher changed her voices to be really serious and emphasized one issue, it usually had good effects as students would adjust themselves soon to go back to the story.

### Teachers

For teachers, the first thing is to practice and reflect on practice. “Practice is the most important for me. During the process of practice, you could find the techniques of using drama pedagogy and also could be more confident to deal with different situations” (T, Inter10).

Secondly, students mentioned about the personality to be a teacher who could better use drama pedagogy.

“I felt our teacher quite understood us and that was why I could express my feelings and thoughts without fear. Contrast to professionalism, I think the personality of patience and mildness could be more important in using drama pedagogy” (S4, Inter10)

“I really like the teacher who could give us more passion and courage to join in the process drama. If the teacher himself or herself is full of passion and really be immersive into the story, it would be easier to lead students into it” (S13, Inter10)

Lastly, to consider for the long time, if teachers want to use drama pedagogy better, they need to learn more about drama itself.

“If the teacher has no knowledge of drama, it would be hard for him or her to use drama pedagogy only based on certain strategies and games. Drama and drama
pedagogy are complementary. If you have learnt drama and then you use drama as a pedagogy, it could be easier to be a facilitator and actor-teacher. For example, if you know how to analyse a script, you would know how to analyse the context and adapt it for teaching” (T2, Inter)

“Drama conflict is the core thing in every context. When teachers don’t know how to use these conflicts, it would be hard for them to deepen their use of drama pedagogy. Without the base of drama, when the limited strategies are used up, teachers would have no ideas how to go deeper.” (T3, Inter)

Therefore, teachers should learn drama for the longer time consideration and keep practicing and reflections to improve their abilities to use drama pedagogy better in future.

7.2.4 Small Cultural Context

In the methodology part, there is a list to show the identity markers of all the participants. From the research, I also have some reflections on those markers.

Firstly, there is no obvious findings based on gender or major difference. Previously, I assumed male students might participate less active than female students in the drama activities or they are less using emotional comments or statements. However, in this research, male students showed active participation for the drama activities and some of their comments were full of emotions.

“I became very emotional when another student told his story about his father. It reminded me of my father and his deep love for me. I never imagined I would cry in a College Chinese class. This learning experience gave me an unforgettable memory.” (S5, Diary5)

In the final discussion forum, a male student also shared how this program changed his views of College Chinese and made him feel emotionally engaged with texts and other students.

Secondly, previous scores in College Chinese, interests towards College Chinese and drama experience before might contribute to the participation or engagement level at the beginning but the differences are gradually less and less. If the student has participated some drama before or shows more interest in the class, he or she would perform more actively in the first several lessons than other students. For example,
Student 2 participated in a drama club before and got high score in the previous College Chinese exam. She could participate in the drama activities easier and faster than others in the first three lessons. However, there is no obvious difference when all the others could participate more actively.

Thirdly, contrast to previous scores, interests or drama experience, the personality makes bigger difference. Students who are more likely to share their stories, express themselves, brave to talk in front of others, the more possible they could participate the class quickly and actively. For example, when I asked S2 why she could be brave to be the group leader, she answered that it was not just because she had drama experience before but she likes “to discuss and share ideas with others” (S2, Inter2). However, it also could be changed gradually. “My personality didn’t fit in such activities but I became better as I was getting familiar with everyone here. I was not nervous to participate as before.” (S13, GrInt2).

Lastly, as proposed in the literature review, small cultural context is also needed to be considered in contrast with large cultural assumption. Different schools regularly exhibit different student behaviours and it is accepted that understanding the school culture is important in understanding such differences (Cambridge, 2006). In this particular context, the Communication University of China (CUC) is one of the China’s key universities of “Project 211”, directly administered by the Ministry of Education. CUC developed from what used to be a training center for technicians of the Central Broadcasting Bureau that was founded in 1954. CUC has two national key disciplines (journalism and radio & television arts). Its education philosophy is to uphold its ideology of offering courses that are centered on scientific based learning by emphasizing the application of a course and relevance to the particular discipline12. As this university is one of the best universities in China, the students at least have good performance in the College Entrance Exams which could reflect parts of their learning ability. Besides, it is a university which is famous for its media and communication studies. For these majors, expressive capability, confidence and critical thinking are very important, so the university has the atmosphere and more support for cultivating such capabilities. Under this university culture, students are more likely to be open-minded, expressive and creative. Therefore, the university context itself should be an

12 http://en.cuc.edu.cn/Intro
identity marker for consideration too. When we talk about the localisation, it is also very important to consider which kind of small context we are working at.

7.3 Drama pedagogy in Chinese Context in General

Based on discussion forum and interviews with four teachers from kindergarten to high school, we have summarised the current situation of drama pedagogy development in China and how to use it generally in schools in future.

7.3.1 Good Picture

Firstly, from the view of the whole picture, drama pedagogy or Drama in Education (DIE) has a very good environment to develop in China from 2015. As I have shown in literature review, Drama in Education has been introduced to China since 1995 (Zhang, 2012). During 1995 to 2015, it has been developed slowly with a lot of effort by Professor Yingning Li and her team. However, as the education environment at that time was so test-oriented and teacher-centred, drama pedagogy development confronted a lot of difficulties in practice.

In September 2015, the General Office of the State Council of China released the document “the Opinions on Strengthening and Improving School Aesthetic Education”, and demanded all primary and secondary schools should gradually open courses of aesthetic education within three years (Zhang, 2012). The core department of the government has given guidance on a course, which was the first time in history from 1949. It showed the attention the government paid on aesthetic education. It can be foreseen that Drama in Education will surely become a comprehensive primary and secondary school course in future which as a part of aesthetic education.

“As a result of the changing needs of society and its demands, there has been a turnover in the quality and conception of education. We have witnessed a shift from knowledge-based demands towards all round personality development accentuation.” (T1, Inter)

Based on the educational environment change and support from government, more and more schools are opening the door for Drama in Education and more artists and educators want to learn Drama in Education and use drama pedagogy into their classes.

“I come here because I really want to learn how to use drama into my class. Our
school supports me to learn drama pedagogy and I am looking forward to using it in future.” (T2, Inter)

Besides the government, schools, teachers and artists, a lot of entrepreneurs have started to establish drama education companies for teacher training and student productions.

“I know from 2015, a lot of drama education companies and institutions began to provide teacher training and drama courses for schools. The quality of them is varied but you can see so many teachers and students need it now” (T4, Inter)

To sum up, with the support from the government, brave tries from schools and teachers, passions from students and the general acceptance by the society, it has a good picture for drama pedagogy to develop in China now.

### 7.3.2 Challenges

However, as the characteristics of drama pedagogy and the situation of schools and education system in China, there are still a lot of difficulties for drama pedagogy development.

#### 7.3.2.1 Teachers

The first big challenge of drama pedagogy to develop in China is that there are not enough qualified teachers in China. There is a need for specialists in drama pedagogy and teachers currently have diverse backgrounds and capabilities. Teachers recognise they need a different approach to pedagogy in drama.

“I feel teacher’s role becomes more like a facilitator than a teacher in drama pedagogy-based classes. Indeed, it is very hard to be a facilitator. He or she needs to be very skilful to process different situations. For example, if we see a student is laughing there, usually we just criticize her, but in a process drama class, you should know how to help her to express her needs. It requires you to be very experienced and very strong at leadership and management. That is why new teachers could not do it. However, old teachers are usually too harsh. Sometimes it is difficult to find a balance. In my mind, a good facilitator should has knowledge, experience and management ability.” (T3, Inter)

“I feel most teachers could not have such abilities. His practical experience is not enough and ideas are also not followed up. If you make a flexible teaching plan for
him, he could not handle it. He could not answer students’ questions. Drama pedagogy really needs high qualities for teachers.” (T4, Forum)

In the discussion forum, teachers mentioned the reasons why qualified teachers are very hard to get. Basically speaking, they were less understanding of drama pedagogy as well as practice, so they didn’t know how to design the lessons and handle the class. They were also generally less trained in teaching through drama which made lessons stop in a superficial level.

“I want to use drama pedagogy into my class but I feel it is very hard. If I only participate a training course for a short time, I could only learn a little bit about it. However, even if I only can learn a little bit, there are not enough qualified training courses for me.” (T2, Forum)

### 7.3.2.2 Curriculum

Based on the current situation of China, there are a lot of difficulties for introducing drama pedagogy into curriculum.

Firstly, drama pedagogy has high requirements for space, time and number of students. Usually one class in Chinese schools has more than 40 students and they don’t have enough space for drama activities. Also, experiential learning, needs more time than normal lessons, which would influence teaching progress.

Interviewer: What do you think is the most difficult factor to use drama pedagogy into curriculum?

Teacher 3: Teaching tasks have to be completed on time. Teaching progress is very important for schools. Although we really appreciate using drama pedagogy, our educational progress does not give us enough time to do this. As test-oriented education is still the mainstream, it is hard to put it into daily teaching and learning. For primary schools or universities, such implementation will be more realistic.

Interviewer: Why not try it?

Teacher 3: We also wanted to try it before, but our Director of Teaching and Research disagreed us. She said if the task of this lesson was to learn words and structure of the text, there would be not enough time to complete the teaching tasks if using drama activities.

Interviewer: Why could not combine them? If you learn a word through drama...
pedagogy, you would have a better memorization.

Teacher 3: I think it would have such good impacts as I saw it happened here. However, it is hard to be assessed and tell others about this impact. If it is a special school representative class, that would be fine. If it becomes normal classes, it would be difficult.

(Discussion Forum)

In the interview, the teacher mentioned about assessment. Indeed, it is also a problem for drama pedagogy. It is not easy to measure and see the results in short time. Because Chinese education system has been very competitive and test-oriented for a long time, many parents and teachers cannot move their thinking way from needing to “immediately see the results” to lifelong learning goals.

“Many parents asked me what their children could learn through drama? If it could not be measured in quantitative ways, they could not believe the value of it. Usually the visible result for them is a performance. That is why schools often aim for making a performance rather than using drama for learning” (T4, Inter)

“Our school principle asked us to make something visible first but at the same time, he didn’t give us school time for it. The situation in China is that public schools don’t have drama teachers’ authorised positions and teachers should take positions under the course of ‘moral education’. Drama is not a subjective course in national curriculum and people has very no knowledge of drama pedagogy” (T2, Forum)

Besides, drama pedagogy itself also has limitations. “It would be better to use it in some subjects like Chinese or English. For contexts, it is more suitable for some types of texts rather than others. For the narrative texts, it can be used better. However, it would be hard to use it in non-narrative texts” (T2, Inter). Although students like drama pedagogy, it would take time for drama pedagogy entering schools.

7.3.2.3 System

Another important situation is that there is no mature system of drama pedagogy and drama in education in China. As it was introduced into China very late and developed very slowly for 20 years, when the big environment started to change, the development
of it came quickly but chaotically and unsystematically. In the interviews, teachers all mentioned the most difficult situation was no textbooks.

“There is no system for us to follow and no authoritative textbooks we could use. We don’t have qualified teachers in this area and it is also difficult for us to learn. That is why drama pedagogy could not be developed well at this stage” (T2, Inter)

“Even if we have learnt drama pedagogy well, we don’t have enough texts to use drama pedagogy. We don’t have a renewable system to follow. The textbooks we have now are almost for kids but not for students aged 6 and above.” (T3, Forum)

To build up a mature “Drama in Education” system in China, there is another big disputation between drama pedagogy and drama itself. Most of teachers and students in China think drama pedagogy is for acting training and making performances. When Chinese government starts to pay attention on drama in curriculum, many schools ask for support in making performances rather than using drama as a teaching method.

“I feel it is easier to tell the school principle that you would organise students for making a performance than you would use drama to teach subjects. In China, people really pay attention on visible results and they hope to see results as soon as possible. That is something against the core of drama pedagogy” (T2, Inter)

“Drama has a system but not drama in education. It is hard to persuade schools if it doesn’t have a mature system. To do drama or to do drama pedagogy or both? It is a question that we often think about.” (T1, Inter)

7.3.3 Suggestions and Implications for using drama pedagogy in China

Based on discussion with teachers and students, I firstly summarised two important principles for suggestions of using drama pedagogy in general in China.

The first principle is to consider carefully about local contexts and reality to use drama pedagogy in China.

“We should combine with the actual situations in China. China has its own conditions. We cannot believe simply that foreign theories can change the situation quickly. We should rely on ourselves to explore drama pedagogy based on Chinese contexts. To do it by ourselves, not worship foreign theories blindly.” (T, Forum)
“Drama in Education development is based on the development of the general education environment. For example, Education system in UK is very different from China. They don’t have much pressure for exams and homework. Hardware and software conditions of schools are also very different from China. They have paid attention on quality education for many years as well as drama education. Therefore, we can’t copy drama pedagogy without deep thinking and trials.” (T2, Forum)

Included in the first principle, we should not only introduce drama pedagogy into Chinese context with consideration of China’s reality as a whole but also use drama pedagogy into different contexts based on consideration of different concrete situations in China. “Even in China, situations are quite different. You cannot use drama pedagogy in the same way in an international school and a local rural area school” (T3, Forum).

The second principle is to develop drama pedagogy gradually without the attitude to try to see results immediately.

“In Chinese culture, we usually try to see results immediately, especially in education area. However, it is opposite to the core concept of drama pedagogy. I hope we could develop drama pedagogy step by step. I hope we could have patience to educate lifelong learners” (T1, Inter)

With these two principles in mind, there are some suggestions from teachers and students for how to use drama pedagogy better in future in China.

7.3.3.1 Curriculum

Firstly, they suggested using drama pedagogy in language classes first then combine with more subjects.

“From this program, we could see it is a good way to use drama pedagogy into College Chinese. I think it could also be used into other language subjects in different levels. For example, many Chinese texts are written in stories. If we use drama pedagogy into Chinese teaching and learning, it would help students increase learning motivation” (T3, Forum)

“I still remember in my secondary school, teachers asked us to read in role in English
classes. I read the role of Jack in Titanic. That scene was very impressive in my mind.
I think if we could use drama pedagogy into English teaching, it would be a great try” (S4, Forum)

Teachers also suggested it could be used into language subjects first then expand to other subjects, such as literature, history, geography, psychology and even science (Figure 7.9).

“At least, we could use some elements of drama pedagogy into different subjects. We could combine drama games and process drama strategies with teaching contents. It would make education more interesting for students” (T2, Inter)

“I would like to see drama pedagogy is used into diverse subjects in future. I could imagine how it would be interesting and meaningful for students experience learning contexts through drama.” (S7, Forum)

Figure 7.9 How to combine drama pedagogy with different subjects in Future
Secondly, we could use drama pedagogy as a complementary method for traditional teaching. Teachers suggested that traditional teaching takes an important role in basic knowledge acquisition and completing fundamental teaching tasks. Using drama pedagogy is not denying all traditional teaching ways but being a complementary method to enrich teaching and learning.

“We will have teaching tasks for each lesson, such as words, expressions and test skills. Based on the completion of teaching tasks, we could use drama pedagogy as a promotion for the class. It cannot replace basic teaching, but it is a supplement and sublimation” (T4, Forum)

“Basic teaching is indispensable and necessary. For example, you need to read and recite to remember words. Drama pedagogy, in another way, could help students love language and love to learn language. It is a supplemental way for teaching and learning” (T2, Forum)

During this program, we also used process drama after 20 minutes basic teaching and learning about the texts. Students replied this as a good way for them to understand basic words, structure and background of the contexts and then experience it through drama.

Thirdly, some teachers suggested to make a separate drama class besides of using drama into other subjects.

“I think we could have two plans in future. One is to introduce drama pedagogy into different subjects teaching and learning. Another way is to open a drama class using drama pedagogy as a main teaching method. In my mind, the second way is easier to operate. When we jump out of the routine subject teaching and learning tasks, we could have more freedom in the separate drama class.” (T2, Inter)

“In recent years, college entrance examination system began to slowly reform to the quality education. But it may take time. Sometimes we do not need to limit the educational drama to be combined with a subject. When we use drama to tell students some moral and social problems, it has good impact on their personality development and better understanding of the society. It could be a separate course.” (T3, Inter)
Fourthly, drama pedagogy could also be combined with drama and performances as a way for development. Previously, we mentioned there is a disputation between drama and drama pedagogy. From this program, teachers think it could be combined rather than exclude each other.

“The situation in China is that school principals have to see results. If you don’t have a performance in the end, it would be hard to persuade principals to use drama pedagogy. However, if we just make a performance, what students could learn is also limited. Therefore, the best way is to combine both. We could use drama pedagogy to make the class more vivid and interesting and then in the end to make a performance” (T1, Forum)

“We don’t need to make a line between drama pedagogy and drama performance. They both help students in learning and personality development. The ideal way for me is to use drama pedagogy for understanding and experiencing contexts and then use this understanding for making a performance. You could have chances to create, to learn and to perform” (T2, Forum)

Lastly, to help drama pedagogy get into curriculum in China, there should be a process to cultivate understanding of it. In this process, practice is the most important.

“It is a new thing. Because it is new, if you want more people accept it, you need a process. You have to practice it and then more and more people could know it. Including many parents, people often asked about what it could give for their children or students. The answer is not easily to tell but we could see it in the long way” (T1, Forum)

With more and more practice, I believe drama pedagogy could be understood better and be acceptable and used in more schools in more ways in future.

7.3.3.2 System

Building up a mature system of drama pedagogy is also very important for drama pedagogy development in China. In the previous part, we mentioned what challenges drama pedagogy has for development in China, including challenges for teachers, curriculum and system. Discussion has also offered suggestions regarding the curriculum; in this section, attention will be directed toward suggestions for system development of drama pedagogy in China, including teacher training.
Firstly, for teacher training, teachers suggested to combine drama pedagogy, drama study and practice as a whole system for cultivating qualified drama pedagogy teachers. They also mentioned cooperation between theatre academies and education institutions.

“Now in China, we only have Shanghai Theatre Academy which has an educational drama major. However, even in Shanghai Theatre Academy, there is no teacher with an education background. They don’t know how to use drama as a teaching method” (T4, Inter)

“I think the best way for teacher training is to combine drama courses and education courses. Drama in Education is a cross-disciplinary subject, so it needs cooperation between two disciplines. For a good drama teacher, he or she could have enough drama and theatre skills and also understand pedagogy and education psychology. Both are necessary. For this sake, theatre academies should have collaboration with education institutions to train drama teachers together” (T, Forum)

Secondly, we need systematic teacher training and textbooks. Previously, we mentioned it is lack of textbooks which leads to no continuation of using drama pedagogy.

“To develop drama pedagogy systematically, we should have textbooks in different levels. For example, we could use picture books as texts for kindergarten kids, then fairy tales for primary schools, and classic masterpieces for secondary and high school students.” (T2, Forum)

Combined with teacher training and textbooks development, the experts in this area should work together in building up a system or a framework for drama pedagogy development in China. “We all want to use drama pedagogy, but we all in confusion. Some of us don’t have drama background and we really want to learn. At this stage, we are waiting for a systematic framework for us to follow and practice” (T1, Inter).

Lastly, no matter what the curriculum or the system development, cooperation is needed with different powers.

- National Level: Education administrators

“China is a top-down society. To develop drama in education, it also should be developed from top to down. In the national level, education administrators could start to build up systems for drama pedagogy development. Only the government
could help drama pedagogy get into curriculum and give support for its development in future.” (T2, Inter)

- Schools/Universities (subject, teacher training)

For schools and universities, teachers suggested they could do practice and teacher training for drama pedagogy development. Just as we have discussed previously, schools and universities could cooperate to develop drama pedagogy teacher training courses and use it into different subjects and even make separate lessons for using it.

- Teachers (pedagogy explorer)

For teachers, they are the pedagogy explorer and the most important practitioners. “I think teachers could do practices at school and at the same time summarise experience and take more extra training for self-development. If we have more better teachers, drama in education could be developed better” (T2, Inter).

- Society/Communities

“We could see a lot of companies are starting to do this. Schools and society could be two environments for developing drama pedagogy. It is like one plus one equals more than two. I think with more and more attention on this area, drama pedagogy could be developed systematically in future.” (T3, Inter)

To sum up, based on two principles, with efforts by different powers, it would be possible for building up a mature system for drama pedagogy and put it finally into curriculum.

**7.4 Implications for China’s Education Reform**

Based on the two research questions, we discussed how drama pedagogy and the findings from this research could be implicated for China’s Education Reform. From the question 1 about the relationship between drama pedagogy and lifelong learning, we found the useful elements we could use for future education in China. From the question 2 about the cultural context for drama pedagogy, we should pay attention to localisation of educational theories and practice in future.

**7.4.1 Lifelong Learning and Drama Pedagogy**
Firstly, from the relationship between lifelong learning and drama pedagogy, we could find drama pedagogy creates experiential learning, active learning and democratic learning, which leads to lifelong learning motivation and methods. For China’s education reform, introducing drama pedagogy in education could be one way to help lifelong learning in future.

“I feel drama could be the breakthrough for China’s quality education. Not like music, painting and other art forms, drama has natural advantage to combine with teaching and learning. Besides, it could help practice cooperative capability which is not easily to learn in the current education system” (T2, Forum)

Secondly, based on the new lifelong learning tree and its relationship with drama pedagogy, any elements drama pedagogy has for promoting experiential learning, active learning and democratic learning could be used in teaching and learning development in China in future. For example, if a new pedagogy could promote active learning, it would also be helpful for lifelong learning.

“To change traditional teaching and learning, we could learn from drama pedagogy, at the heart of which are social, collaborative, imaginative, re-creative activities. Such methods deepen and enhance students’ informed personal responses. For example, experiential learning, group work and public speaking could also be good ways for lifelong learning.” (T, Forum)

Lastly, drama is one form of art. To develop arts education is very important for China’s education reform in future.

"International declarations and conventions aim at securing for every child and adult the right to education and to opportunities that will ensure full and harmonious development and participation in cultural and artistic life. The basic rationale for making Arts Education an important and, indeed, compulsory part of the educational programme in any country emerges from these rights …… Culture and the arts are essential components of a comprehensive education leading to the full development of the individual. Therefore, Arts Education is a universal human right, for all learners.” (UNESCO, 2006, p.3)

However, in the worldwide, arts education is not as important as other subjects and is still shrinking in the curriculum (Figure 7.10). A survey commissioned by the Department for Education in UK shows that 27% of the English secondary school
teachers polled said that a subject or course has been withdrawn from their school in 2012 as a result of the EBACC – with creative subjects hardest hit. 23% report that drama and performing arts have been withdrawn, 17% are no longer teaching art, 14% have lost design or design technology and 11% have lost textiles (Somers, 2015).

From this program, teachers realised the importance of arts education and suggested to pay attention to it in future.

“The arts help young people to express and understand the core of their being, which is fundamental to achieving both success and fulfilment throughout their life. Creative subjects like art, music, drama and design should not be seen as second best or as options for those unable to cope with ‘academic’ subjects but should take their place alongside them within a broad and diverse curriculum.” (T, Forum)

“Just as drama pedagogy, the arts teach children so much more than simply drawing, playing an instrument, singing, dancing or acting. They teach them to think creatively; to interact effectively; to express themselves persuasively; and to believe in themselves. These skills are just as important in the world of work as the fact-based learning.” (T2, Forum)

Therefore, learning from the relationship between drama pedagogy and lifelong learning, to develop drama pedagogy, to use elements drama pedagogy has and to increase arts education in curriculum, could be three aspects of implications for China’s education reform in future.

7.4.2 Localisation - The West and The East

After discovering how to use drama pedagogy better in Chinese context, there are some suggestions for localisation of educational theory and practice for China’s education reform in future.

At first, it is always important to learn from others with considering Chinese contexts and reality.

“How to learn from the West? I think it is not copying and pasting. We have to consider carefully about the local context and adjust the theory or practice in reality. For example, in China, students are more introverted to express themselves. The most important challenge for teachers is to motivate students to participate into activities.
However, in western countries, the challenge is the opposite to control the class to be too ‘crazy’. “(T, Forum)

“Localisation is not just to consider broadly about the West and the East. It is also within the big context. I mean, in the different local contexts in China, we should use drama pedagogy and all other education theories carefully. Even in China, a rural area school and an international school in a big city are totally different when using the same pedagogy. We have to adjust ourselves for different contexts” (T3, Inter)

The second implication is for combination of tradition and innovation. For drama pedagogy, it is a new pedagogy for education in China, however, it could not totally replace the traditional teaching and learning methods.

“We could remain the good aspects of traditional methods and introduce some new pedagogies as drama pedagogy to enrich our teaching and learning. We don’t need to abandon all the traditional ways as some of them are still working in Chinese contexts and are necessary to be used at this stage” (T1, Inter)

Based on this view, the research implicated that the East and the West could learn from each other to develop more cooperation and exchange for future. Localisation is not just for China. It should be considered for each context.

For example, BBC made a documentary called “Are Our Kids Tough Enough?” which invited five teachers from China to take over the education of fifty teenagers in a Hampshire school as a unique experiment. At end of this episode, most of the teens found it difficult to adapt to the Chinese methodologies. However, it aroused discussion about education system in UK and China. The maths teacher Zou in the experiment pointed out that China’s tough education system produces strong results in subjects like math and science, capturing the interest of educators in the U.S. and Europe where some feel the child-centred approach does not do enough to teach the basics (Xu, 2016). Meanwhile, Kathryn James, deputy general secretary of the National Association of Head Teachers in Britain, defended the British school system and said it had advantages over China’s. “Student autonomy, questioning and the development of skills to allow students to think for themselves are the key elements in British pedagogical approaches. As teachers involved in the program take lessons from the experiment, no doubt the
Chinese teachers featured will also learn from the UK’s approach to teaching,” she said (Xu, 2016).

Therefore, we could find the best way is not to exclude from each other but learn from each other. Even in this program, teachers emphasised the basic teaching of words and texts was very important for using drama pedagogy later. When learning from each other, we could consider the advantages of both and combine them in reality.
Chapter 8. Discussion

In the discussion part, I will mainly discuss the theoretical implications from the three key concepts of the research: Lifelong Learning, Drama Pedagogy and Chinese Context. Educational philosophy of Lifelong Learning is about the soul and drama pedagogy could thus be seen as a life laboratory. Based on the second main finding of the research on drama pedagogy in a Chinese context, I realise how culture influences localisation and reconstructs education.

8.1 Educational Philosophy of Lifelong Learning

Based on all the findings, I reconstructed the lifelong learning tree and rethought how drama pedagogy could influence it. This then inspired me to rethink broader questions: what could the implications of this research be for educational philosophy? What is the aim and essence of lifelong learning and education? Why is it so important to us?

From the previous literature review, it is known that as a result of the changing needs of society and its demands, there has been a turnover in the quality and conception of education. We have witnessed a shift from knowledge-based demands towards all round personality development accentuation (CEC, 2005). However, beyond the view of the work-market needs and of economic development, lifelong learning and education has more meaning than simple functional requirements, based on the findings of this research.

Firstly, education is about personal and interpersonal communication. From this research, it is clear that what students gained most was how drama pedagogy changed their personal and interpersonal communication with others. All the stories reflected improvements in social and civic capabilities and the personal growth achieved through such capabilities.

Man is a relational being, and therefore it is necessary that he carries out this individual process within a group. The encounters and the comparisons with other people allow man to enter a dimension of greater understanding, both of himself and of the others (Oliva, 2014). Gardella (2007, p.34) states: “The educational work to change something is always relational. It always presupposes two or more subjects, two people in their entirety. It needs a comparison or a conflict with the other”. Based on this point of view,
education is about the communication among people. It is a way to know oneself, one’s inner world and the outside world. The task of the educator is to provide the resources and situations to help this process. Just as Luigi Dotti (2006, p.87) said: “Education is not made just by aims, content, methods and means, because in practice it is the concretisation of a relationship between two people and it is influenced by the structure of their life”.

Moreover, education is about the soul. This is why, in this program, students showed they have not only learnt about knowledge and skills but have also shared their stories and passion within the whole process, which then became their most unforgettable memory.

The soul is the most inner part of the Ego, the most hidden and silent part, but, at the same time perhaps, it is the noisiest, the part that ‘shouts’ inside, that shakes us. The soul is the ‘storm’ that shakes, that haunts, it is energy; it is the most irrational and emotional aspect of man (Oliva, 2014):

The word ‘soul’ brings us back to the Greek word Anemos, which means wind, or blow. There is a wind that blows out of us that can be as light as the breeze or shocking as a hurricane; and there is also, using metaphorical language, the wind, the spirit, that, according to various religious traditions, was ‘breathed’ into us. A dynamism that work without being ‘grabbed’, which you can hear and feel, but not see (Iori, 2012, p. 13).

In our contemporary times, where the idea that rationality rules the most sensitive and creative part of the human being is tacitly affirmed, we often cannot stop and try to find the purest expressive part of us, which is the soul (Oliva, 2014).

Therefore, the aim of education is not just to help people to live and work, but also to help people find themselves and even the meaning of life. For this reason, the educator who wants to follow this idea must also assume the role of promoting actions directed toward the soul of the individual. When focusing on this, educators should work on the sensitivity, expressiveness and imagination, which are the fundamental dimensions of man (Oliva, 2014). Their goal is to pull out ‘the artist’ that is inside every human being and promote the wandering side of each one (Iori, 2012).
Based on this educational philosophy, lifelong learning involves a ‘whole person’ education, which means it should not only help people to become qualified citizens for society, but also help people realise themselves, understand others, express their souls and approach the meaning of life.

8.2 Drama Pedagogy – Classroom as a Life Laboratory

“All the world is a stage and all the men and women merely players” (As You Like It).

8.2.1 Classroom as a Life Laboratory

In one of the interviews, the student said: “I like this class because it is like a mirror of life” (S5, inter4). Thinking from there, another important theoretical implication came into my mind, that is, how drama pedagogy changes a classroom into a life laboratory. To explain this implication, I should first introduce the theory called ‘Theatre Laboratory’ from Grotowski and Oliva, which also inspired me a great deal.

Thanks to the contribution of important figures in the pedagogical field -- including in particular Maria Montessori and John Dewey - in the twentieth century, Grotowski established a kind of innovative theatre that has become a vehicle of something greater than the theatre itself (Grotowski, 1970). Here, theatre becomes a language, which can be used to educate and to be educated. It is no longer the actor that builds the theatre, but it is the theatre that becomes a tool of knowledge for the actor as a human, as a person (Grotowski, 1970). Based on the laboratory model created and developed by Grotowski, Oliva (1999) developed the idea that such a theatre is a warm and friendly environment in which the individual is able to enhance their psycho-physical well-being through a process that leads them to experience both their own intimacy and the external reality, without fear of being judged, because the starting point is the respect of creativity and of the personality of the other (Oliva, 1999).

Theatre then, could be seen as a ‘Theatre Laboratory’, which aims to discover the individual who exists beyond the actor, looking for the origin of their creativity and their relationship with others (Oliva, 2014). From this point of view, theatre becomes the place of discovery and possibility, where you have the chance to put yourself on the line, and where creativity can be expressed freely, without any constraint.

This point of view is totally different from the traditional perspective of theatre:
It was necessary to educate the man and not just the actor, accompanying him to develop a strong self-awareness through a process of discovery and knowledge that began, first of all, from the internal resources of the person. The advice was to always start from themselves to established, with the partner, authentic and sincere relationships (Oliva, 2005, p. 232).

Such a view does not want to transform an individual into an actor-object, but to enhance their individual qualities while respecting their personality. The final product plays a role that is linked to the training process of every individual, giving a different value to every different personality (Oliva, 2014). This difference is similar to what I previously noted about the difference between drama and drama in education. Most people think drama in education involves teaching students how to perform and then make a performance at the end as a ‘result’. However, drama pedagogy is not only about performance, but more about educating a whole person.

Based on the theory of ‘Theatre Laboratory’ and its difference to traditional theatre, drama pedagogy in some way makes the classroom a theatre, or, better said, a ‘life laboratory’. Much like a theatre, drama pedagogy transforms the classroom into a place of encounter: the exchange that takes place between the participants opens the door to so many possibilities of discovery. In the previous section, I noted the core concept of educational philosophy, found after conducting this research, which pays attention to the discovery of the whole person, both in terms of inner feelings and outside relationships. Through drama pedagogy, the classroom in fact becomes a life laboratory that allows us to discover the inner part of a person and know their relationship with others. Thanks to the safe environment drama pedagogy creates, the classroom allows every person to collect and check the different situations that he or she has to tackle, such that he or she can internalise them and use them to express his or her own personal reality. The classroom as life laboratory becomes an efficient means of education as it involves the whole human being, their deep humanity, their awareness of values, their most immediate and spontaneous socialisation.

In the classroom as life lab, the traditional roles of students and teachers are also changed, transforming them into ‘person-actors’. Based on Grotowski’s ‘Theatre Laboratory’, such a theatre embraces the concept of ‘person-actor’, whose finality is precisely to value and respect personal qualities. Here, the idea of object-actor is denied: the individual is no longer seen as an object of the market, no longer considered as a
mere executor of an artistic product (Grotowski, 1970). With the birth of this new form of theatre, the figure of the person-actor blossoms: they are an individual in search of their ego and their expression (Oliva, 1999). Similar to a theatre laboratory, the classroom as life lab also provides a theatre-like environment for the (re)construction of the students, who could now be seen as person-actors. Participants are no longer passive listeners but the artists of spontaneous, gestural, emotive and vocal action. They are the masters of their own personality and the bearers of authentic values in which a spectator can see themselves. Just as Oliva (2014) proposed, in the construction of the person-actor, the purpose is simply to develop the individual in terms of their organic structure, starting from their nature and essence through working on the Ego to allow the individual to reach their natural, physical, emotional and intellectual pre-expressivity.

8.2.2 Personal Growth and Interpersonal Communication

From the perspective of the classroom as life laboratory, there are also theoretical implications for the relationship between drama pedagogy, lifelong learning and educational philosophy. First and foremost, this construct creates the theatre-like environment wherein one can mock-up life situations where students can discover themselves and their relationships with others. It helps develop the personal ego and identity and the interpersonal communication between each other, which also correlates with the educational philosophy we have discussed before.

Firstly, drama pedagogy provides a theatre-like classroom as life lab in which students can discover their ego and identity with more freedom and encouragement. That is why during the research, many students mentioned they found themselves being more expressive and confident. In the findings, the students mentioned how they used body language to express themselves, how they put feelings into the story making and telling, how they expressed their emotion both for the contexts and for themselves. Here then, the life laboratory is a place and a space separated from everyday life that can facilitate a temporary suspension of routine to allow a more accurate exploration and construction of the Ego. Based on drama pedagogy, classroom could be a “theatre” for students’ growth in terms of their ego and identity.

Secondly, the classroom as life lab also improves the students’ interpersonal communication with others. Such interaction develops in diverse ways as follows:
• Practicing role relationships with role distance
Acting comes naturally to us: we all sometimes play an assigned role, whether intentionally or not. In order to learn new roles and to be able to accept others, role distance is necessary. This refers to the individual tendency to see things from one’s own perspective.

Our everyday lives mostly consist of situations of interaction. Each interaction – understood as an action-related communicative act – is regulated by role relationships. If nothing unusual happens, we do not have to question our roles: they have been internalised and we act accordingly. (Otten & Ohana, 2009, p.25).

In the classroom as life lab, students could learn different roles by experiencing them and interacting with different roles from different perspectives. Such an environment helps them learn how to deal with different people and real-life situations in a safe way.

• Openness to others with authentic feelings
The openness to the other is a feature that deeply belongs to man; it is not just a simple exchange of communication, but an experience of affective participation. However, the desire to encounter the other should be real and authentic, which implies that everyone accepts others as they are (Oliva, 2014). The life laboratory therefore provides an opportunity to grow, to learn by doing, with the belief that the most important thing is the process and not the product or the performance, which is just the conclusion of a training program. In this research, the students were, through drama, more likely to open themselves up and adopt authentic feelings with others, which helped their interpersonal communication in a deeper way.

• Diverse ways to communicate with others
Dramatizing a situation means playing it with the body, such that other people can understand the meaning (Oliva, 1999). Through our drama pedagogy, we tried to ask the participants to make still images and tableaux, which helped them express themselves and communicate with others in different ways. Therefore, the classroom as life lab also helps students who have difficulties in communicating in reality recover the natural way for communication in the ‘lab’.

• Understanding others and solving conflicts
The drama activity stimulates the need of an interpersonal knowledge that leads to a relationship in which others are recognised in all their dignity. The life laboratory offers the opportunity to understand that it is possible to change certain situations and to change ourselves so as to solve conflicts. It allows us to create new experiences and to experiment with different and unusual life situations, which can not only contribute to redefining the Ego, but perhaps even the world and certainly our relationships with others. Drama pedagogy also means looking back again: to re-experience fears and re-live certain situations, not to remove them, but to realise that now we are stronger and can now recognise our positivity (Synková, 2012). Through these ‘mocked-up’ life situations and through practicing how to deal with them, the students reinforced their ability to understand different situations and solve real-life conflicts.

Thirdly, from this relationship, we could assume drama pedagogy would be a great help for adolescence development. In the research, one student talked about his family issue and how it influenced him in terms of life choices. He told us that in this classroom, it was the first time he had been able to express himself in this way and that he would like to thank the class for giving him this chance for expression. Such a case made me think that the classroom as life lab would be a good way for younger students to learn how to express themselves and to process any conflicts in real life.

Everyone knows that adolescence is a stage of life that requires special attention because it represents the age in which the human subject makes the choice to build their ego and their identity, in order to consolidate their ideals (Otten & Ohana, 2009a). To achieve this goal, the teenager is looking for meaning and values they can accept. In other words, it is with adolescence that begins the process of the acceptance of the ego that will accompany every individual throughout their life cycle. For this precise reason, we can see in the adolescent an attitude of challenge that leads them to continuously enter into conflict with the others, especially the adults, in whom they see an obstacle; the adult, in fact, represents for them a person who wants to tell them how to build their identity (Otten & Ohana, 2009a).

In this sensitive period, it is extremely useful that teenagers receive many stimuli to help them to understand the different aspects of reality, and to discover their resources and their limits. Furthermore, it is essential that they find the ways to communicate with adults and find their life meaning without others and decide for themselves what to do (Otten & Ohana, 2009a). It is particularly useful that education provides a path that will
lead to the training of their personal identity and that leads to continuous discovery. From this perspective, drama pedagogy provides a perfect environment for them to imitate real-life problems and try out different solutions. This life lab will thus help students confront their confusions and conflicts better during this sensitive period and discover their life meaning in a safe way.

8.2.3 Conclusion

Because of drama pedagogy, a class could be seen as a preparation for life by the introduction of imitation life-situations (Synková, 2012). Here, thinking from Grotowski’s ‘Theatre Laboratory’, drama pedagogy creates a theatre-like classroom, which could be seen as a life lab. In this life lab, students become ‘person-actors’ and discover real-life situations through different perspectives. The classroom as life lab is an efficient tool to stimulate the expression of personal creativity, of self-discovery and of cooperative interaction with others. The life laboratory is, in fact, a vehicle through which the students can search for and discover their own identity, not only at the individual level, but also at the group level.

Correlated with the education philosophy we have discussed before, the classroom as life lab reveals many different aims that contribute to the psycho-physical and social wellness of every individual. It particularly wants to help each person to realise their self as an individual and as a social subject. It can also give the opportunity to everyone to express their specificity and diversity, as a bearer of a message that should be communicated through body and voice. It also wants to build a greater awareness of interpersonal relationships.

In conclusion, drama pedagogy brings to the classroom a mirror of life and its many aspects, which means it could be seen as a life laboratory. The life laboratory is a safe environment for personal growth, one without judgment, which allows the participants to release their feelings and emotions, discovered through the experience, and to meet other personalities in a fun and deep collaboration.

8.3 The Teacher’s Role

From the findings, we can see that one of the most difficult challenges for drama pedagogy development is the quality of the teachers. In drama pedagogy-based classes, the teacher’s role is no longer one of simply transmitting knowledge but one that
involves more responsibilities and meanings. Here, I will explain three points of view in terms of the theoretical implications for a teacher’s role in drama pedagogy-based classes.

8.3.1 Educator-Actor

Based on the previous discussion of the ‘Theatre Laboratory’ theory and the classroom as life lab assumption, the teacher’s role could be seen as an educator-actor, one trying to combine two fundamental dimensions: the theatrical competence that stimulates the artistic abilities of the students and the specific pedagogical skills of an educator.

Firstly, the educator-actor should hold together the entire group and help each person take an active part in the classroom. They have to be able to activate a story-like context and promote a positive affective climate (Oliva, 2014). From the findings, it is clear that every member of the group should have trust in the educator-actor. An atmosphere of actual trust will permit the group members to feel safe enough to express themselves. Only when the students have the certainty of not being judged, may they invest part of themselves in creative work.

Secondly, flexibility and adaptability are qualities that the educator-actor must necessarily possess in such a way that enables them to adapt their educational proposals to the environment and to the people they work with (Oliva, 2014). In the findings, the participants mentioned that the teacher must be able to translate questions, convey messages and raise questions in relation to the age of the students and the characteristics of the group. If the educator understands what the factors that inhibit creativity are, they will be able to help the student to understand and overcome them. As Gardella (2007, p.55) suggests: “In this sense, the educator is also a counsellor” because “they support the subject towards the discovery of the personal identity” while he goes on to say that the educator “cannot bind to precise patterns this self-discovery” and that they must “suggest new ways, see goals, recognise and propose from time to time the possible choices, the opportunities, the new aims, the real opportunities”.

Lastly, the educator-actor, through his function as director, is able to trigger a creative process. A classroom with drama pedagogy becomes an instrument, a sort of physical and mental space in which students can share a fantasy (Synkovà, 2012). One of the tasks of the educator is to contribute to the harmonious growth of the Ego. Helping a person to become aware of themselves means helping them to discover themselves and
to make better use of their personal resources (Oliva, 2014). From the research, it is clear the educator-actor must activate efficient situations in the classroom to make sure that the students’ personal creative skills can be developed more freely. For example, in zero degrees of freedom, students are ‘parrot-like’, repeating the contents with no change. Then, when we use role-playing, one or two degrees of freedom emerge. In selected scenarios, a topic is given, and so are phrases the teacher needs. Even if we allow freedom and certain improvisation, the students’ brains still work in a student textbook orientation, completing a task with the tangible tools they have.

Then we should think more than that. How to use drama pedagogy to provide more freedom to students? Liberating the brain from such restraints and moving the student’s comfort zone into a challenge zone is the core idea behind drama implementation. Thanks to this implementation, every man is considered in his whole being (T2, Forum).

8.3.2 Facilitator

The teacher’s role in drama pedagogy-based classes could also be seen as one of facilitator. Their task is not to make everything explicit, but to provide stimulation and directions which are then interpreted and completed by the student (Kolb, 1984). It can be then said that the teacher takes the role of facilitator, one who is not limited to transmitting knowledge, but who also helps and supports the process of learning.

Firstly, the conception destroys the boundaries between the purely teacher role and the purely student role and therefore, the factors it carries are non-existent in a standard teaching role. Becoming a facilitator is thus not an easy job. In the findings, the students mentioned that the teacher’s responsibility was to set the balance between authority and enthusiasm, to create an enticing, motivational and creative, productive atmosphere. Breaking this balance may lead to losing authority during standard lessons, or decreasing enthusiasm, making the students learn the role only out of a sense of duty.

Secondly, based on the findings, drama pedagogy creates an experiential learning. The facilitation of experiential learning and reflection is challenging, but “a skilled facilitator, asking the right questions and guiding reflective conversation before, during, and after an experience, can help open a gateway to powerful new thinking and learning” (Jacobson & Ruddy, 2004, p. 2). For their part, Jacobson and Ruddy (2004), on building on Kolb's ‘Four-stage Experiential Learning Model’, took these theoretical frameworks
and created a simple, practical questioning model for facilitators to use in promoting critical reflection in experiential learning. Their ‘5 Questions’ model is as follows:

- Did you notice...?
- Why did that happen?
- Does that happen in life?
- Why does that happen?
- How can you use that?

(Jacobson & Ruddy, 2004, p. 4)

These questions are posed by the facilitator after an experience, and then they gradually lead the group towards a critical reflection of their experience, and an understanding of how they can apply the learning to their own life. Although the questions are simple, they allow a relatively inexperienced facilitator to apply the theories of Kolb and deepen the learning of the group.

### 8.3.3 Teacher-artist and Students-actors

In drama pedagogy-based classes, the path that goes from knowledge dissemination and memory-based teaching towards fun and games-based lessons leads even further. Instead of simply lecturing, in such classes, the teacher also becomes a conceptual ‘teacher-artist’ who moulds knowledge, feelings, sensations and experience into an active and activating process (Synková, 2012). However, we are not talking about an ‘artist’ in the traditional sense. It is more about the way of thinking, the perception of the world and its needs in a right-brained way: non-linear, intuitive and holistic (Synková, 2012). A teacher-artist creates and feels the students’ needs, is emotionally involved, transcends boundaries and synthesises all elements. The result of such classes is not a sequence of fragmented pieces of knowledge, but a coherent movie of useful knowledge ready to be applied.

In the previous findings, it was shown that teachers needed more training and practice to use drama pedagogy as they stepped outside their traditional role. Such change in the role can, understandably, lead to a chaos and insecurity, but chaos induced change also leads to a new order (Synková, 2012). Therefore, there is no reason for drama lessons to be unstructured, undisciplined and chaotic, given that the teacher is aware beforehand of possible consequences of him/her stepping out of customary role. Based on the findings and work of Synková (2012), basic requirements for teacher-artists could be summarised as in Figure 8.3.
Correlated with the role change of teachers that involves becoming teacher-artists, the student’s role is also changed into one of ‘student-actor’. This provides more freedom for the students but also demands much greater independence in thinking, responsibility and initiative (Synková, 2012). Within drama pedagogy, closer interpersonal interaction leads to more clashes than we find in the traditional class. Apart from memory training and finding the courage to express ourselves and emerge from the shell each of us adopts at work or at school, there are further issues such as communication difficulty, stage fright and the newness of being expected to adopt a role and show confidence. Again, we could summarise the main requirements and preconditions for students as follows:

**Figure 8.1 Basic Requirements for Teacher-artists**

- Willingness to step out of traditional role
- Accept students as co-architects of the whole process
- Accept creative free-working ethics
- Encouraging and supportive manner
- Courage to be wrong, to change opinion
- Willingness to sign up to time consuming activities
- In-depth knowledge of the contexts and characters
- Capability to transform knowledge in an incentive way
8.4 Localisation

From the literature review of culture in education and Hofstede’s dimensions, we find that different countries have different cultures, which define different education goals and characteristics in many ways (Hofstede, 1986; Cummings, 1999; Adeoye & Tomei, 2014). However, some researchers argue that such theories make stereotypes of the Chinese Learners based on nationalities. Based on those theories and the research findings, I want to make more critical reflection of the whole research and the meaningful ways of localisation.

Firstly, dichotomisations of culture and teaching are not necessarily helpful. Reform or tradition? Student-centred or teacher-centred? Teacher *telling* or student discovery? They are not dichotomous and opposite but are more intertwined and could be used for different goals.

Li (2002) and Wang and Li (2003) argue that educational research has tended to take notions about learning and achievement derived from Western experimental research models and applied them directly to other cultures in dichotomising frameworks such as intrinsic vs. extrinsic motivation, ability vs. effort, applied to isolated processes and variables (Li, 2002). These dichotomies rely on the notion of “ideal” Western students

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**Basic Requirements for Students-actors**

- Intellectual maturity, capability to understand the roles
- Openness to accept new method of teaching/learning.
- Commitment
- Acceptance of guiding role of the teacher without formal authority
- Communication Skills
- Active attitude to potential stage fright issues and memory issues
- Collective work competence
- Emotional intelligence
- Ability to cooperate even in stressful moments

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**Figure 8.2 Basic Requirements for Students-actors**

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as models to compare with Chinese students (Ryan and Slethaug, 2010) and assume that individuals within these systems do indeed have these attributes.

In addition, from the literature review of Chinese Learner, Hofstede tends to categorise student populations into two large groups; those from a Confucian tradition/culture, supposedly characteristic for Asian students and those from a Socratic tradition if they are students with a Western nationality. However, it is argued that the Confucian method of learning is essentially a Socratic exercise because it encourages the intrinsic appreciation of learning in becoming a responsible member of society.

To reflect on this, during this research, when I used those dichotomous concepts and showed changes from one side to another side, it doesn’t mean the absolute change to an opposite picture but more like gradually change to another side. Like teacher-student relationship, there is no absolute equal relationship but could be more democratic as more students’ voices, more power transition from teachers to students. In terms of localisation, it is not about replacing all the traditional methods with western ones but more about combining the advantages of both to maximise the educational benefits for the students.

Secondly, based on the first point, there are still a lot of stereotypes in our minds which should be considered carefully in localisation. For example, in the literature review, we provide the paradox of Chinese Learners. Rote learning should result in a superficial reproduction of memorised knowledge with little understanding of the underlying meaning (Biggs, 1996). However, researchers now admit that CLs may engage in repetitive practices: it appears to be similar to rote learning but it is used to ensure “accurate recall” (Biggs, 1996, p. 54) prior to deeper levels of study. Lee (1996) elaborate on the process: they assert that memorizing and understanding components of repetitive learning are not mutually exclusive but intertwined.

Memorizing (becoming familiar with the text), understanding, reflecting and questioning are the basic components of learning. They are inter-related, integrated and should be repeated for further and deeper learning. It is worth mentioning here that memorization is seen as a significant part of learning in the Confucian tradition, but it should by no means be equated with rote learning. Memorization precedes understanding, and is for deeper understanding. It has never been regarded as an end in itself. (Lee, 1996, p. 36)
Lee (1996) argues that for Chinese learners, while memorisation may be the best way to become familiar with a text, it is just a stage in the learning process, preceding understanding rather than stopping at rote learning. In this research, drama pedagogy did not reject other pedagogies but combined them. In the process drama itself, it also starts from reading and memorisation of the text before building up understanding through the drama activities.

Therefore, we should be careful to make any judgement as taking it for granted like a stereotype. In the previous stories, when I talked about ‘shyness’, I assumed it to be a negative personality trait that is the opposite of self-expression and one that indicates a lack of confidence. However, in different cultures, ‘shyness’ could be judged in different ways. In cultures that value outspokenness and overt confidence, for example, shyness can be perceived as weakness (Coplan et al., 2012). To an unsympathetic observer, a shy individual may also be mistaken as cold, distant, arrogant or aloof, which can be frustrating for the shy individual (Paulhus & Morgan, 1997). However, in other cultures, shy people may be perceived as being thoughtful and intelligent, and as being good listeners and as being more likely to think before they speak (Coplan et al., 2012).

Behind this, is cultural difference. In individualistic and collectivistic cultures, shyness is seen differently in terms of social etiquette and achieving group-oriented goals: “Shyness is one of the emotions that may serve as behavioural regulators of social relationships in collectivistic cultures” such that while “social shyness is evaluated more positively in a collectivistic society” it is “negatively evaluated in an individualistic society”(Frijda & Mesquita, 1994, p. 13). Indeed, in Western cultures, being shy or inhibited can result in rejection by peers, isolation and being viewed as socially incompetent by adults (Rubin & Coplan, 2010). However, in Eastern cultures shyness/inhibition in school-aged children is seen as a positive and those that exhibit these traits are viewed well by peers and are generally accepted. They also tend to be seen as competent by their teachers, as able to perform well in school and exhibit well-being. Here, being shy or inhibited does not correlate with loneliness or depression as it does in the West. Indeed, in Eastern cultures being shy and inhibited is a sign of politeness, respectfulness, and thoughtfulness (Rubin & Coplan, 2010).

From this point of view, it is not that easy to make a judgement without considering the cultural background. In a Chinese context, shyness is not totally opposite to self-
expression. It is also seen as a positive personality. Just as one student stated in the research that he would like to step back to see others performing and expressing but also learnt a lot from listening and thinking. Therefore, in the education area, when introducing a new pedagogy to a local context, it is dangerous to make rash judgements based on stereotypes, since these may also harm students in terms of their not respecting their own cultural identities enough.

Lastly, based on the literature review, we should consider the small cultural context and see education as a whole system.

To try and improve the products of schooling by changing just one factor (be it the assessment system or the study methods of students) is likely to be counterproductive if other components of the system remain unchanged. (Watkins, 1996, p. 7).

Pedagogy is important, but it is only one of several influences that constructs the whole educational system: each influencing factor shapes, and is shaped by, the others. It is a dynamic system.

We can all learn from each other, but it is not a simple transfer of techniques. In short, we need to think in terms of the whole system, not of isolated components. (Watkins and Biggs, 2001, p. 280)

Just as shown in the findings, teachers have proposed many realistic challenges for using drama pedagogy in the Chinese context and the best suggestions are always the cooperation between the government, schools, communities and teachers. When using it into a local context, it is also very important to understand the small local cultural context like the school culture and the students’ backgrounds. All of these could be ways to help the successful localisation.
Chapter 9. Conclusion

In this chapter, I will firstly make a summary of contribution of this research, then explain the limitations and the suggestions for the future research. In the end, I will review my research journey.

9.1 Summary of Contribution

This research has explored the relationship between drama pedagogy, lifelong learning and Chinese context. It has contribution from three perspectives.

From the perspective of theoretical contribution, firstly, it is a research discovering in details of the relationship between drama pedagogy and lifelong learning in a qualitative case study. Previously, researchers paid attention to the quantitative ways of assessing drama pedagogy and lifelong learning competences (Cziboly, 2010), or focused on one aspect of the relationship between drama pedagogy and lifelong learning, such as language improvement (Dupont, 1992; Rose et al. 2000; Catterall, 2002; Hulse and Owens, 2017). However, there was no such focus on the full-scale of the relationship between drama pedagogy and lifelong learning.

Secondly, this research was conducted within the Chinese context and introduced a new concept of “localisation in education”. In China, drama in education has developed quickly in recent years. However, studies based within Chinese contexts are limited. There was no research before discovering lifelong learning and drama pedagogy in a Chinese context and this research contributes to this blank area. The concept “localisation” has also arisen bravely within the areas of Education to explain how to localize a new educational theory or practice a different cultural context.

From a methodological perspective I used Stimulated Recall Interview and Discussion Forum. In the final lesson, students and teachers together watched the video and pictures made from this program. It reminded them of many interesting or important moments and was helpful for interviews conducted later. Such innovative method was also correlated with the creative essence of drama pedagogy.

From the perspective of practical contribution, this research has great implications for China’s Education Reform. Based on drama pedagogy, China’s traditional learning and teaching methods are challenged. To introduce drama pedagogy and drama in education
gradually, China’s education reform would go further to discover a way to combine the new and the tradition to make a better education future.

9.2 Future Research

Firstly, this research focused on the relationship between drama pedagogy and lifelong learning. In future, I would like to broaden the research angle to discover the relationship between drama pedagogy and learning itself, or education as a bigger issue. In this discussion, I have mentioned how it could be implied to educational philosophy, which can also be a research area in future.

Secondly, one important theoretical implication from discussion is about classroom as a life laboratory. It extends drama in education to theatre in education and combines the theory of theatre laboratory. In future, it would be an interesting research area to discover deeply about classroom as a life lab and how it influences students for personal growth, especially for teenagers in their adolescent periods. Besides, it is also linked to conflict management through classroom as a life lab.

Thirdly, based on the discovery of using drama pedagogy into Chinese context, it is worth exploring more about the localisation in education area. It would be helpful for future researchers to think from this research and discover what and how localisation could be used better in education.

Lastly, for the methodology, future researchers could also try the innovative methods, such as stimulated recall interview and discussion forum. Thinking from this, studies related to art may apply artistic research methods. For example, we could use drawings, movement and even drama to let students express their feelings and reflections. It would be a great way to help understand students and their inner world. Besides, as the limitations of one single case study for validity and generalisation, in future different methodologies could be tried in this area if possible, such as multiple case studies and comparative studies.

9.3 My Research Journey

This research has offered me a lot of growth both academically and personally. I still remember, the most difficult time of my research was in the data analysis and writing up stage. The biggest problem was to generate a clear structure. As in this research, all
the data were correlated with each other and could not be easily separated to different sectors, I put a lot of efforts into thinking of a structure. Finally, my supervisor suggested me to try to use “incidents” or “vignettes” to clarify the research findings, which could combine different data and present them in a more vivid way.

During the whole research journey, I felt full of happiness, full of meaning and full of hope. I felt full of happiness because every participant in this research reflected their happiness for experiencing drama pedagogy in College Chinese. They expressed their passion to this pedagogy and to this class, which was the biggest gift I got from this research. Secondly, I felt the power of drama pedagogy which was very meaningful for a person’s growth and the whole society’s development. Therefore, I think I conducted a meaningful research for participants and also for future research. Finally, this research journey was full of hope. I saw the changing picture of China’s education reform during these years. I got the scholarship from Chinese government as they supported the development of drama pedagogy strongly. I think in future, China’s education reform could be conducted in a more coherent and streamline way to develop the use of drama pedagogy in support of cultivating more lifelong learners.
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Appendices

Appendix 1

Sample Context

THE EVERLASTING REGRET\textsuperscript{13}

Juyi Bai

The beauty-loving monarch longed year after year
To find a beautiful lady without peer
A maiden of the Yangs\textsuperscript{14} to womanhood just grown
In inner chambers bred, to the world was unknown
Endowed with natural beauty too hard to hide
One day she stood selected for the monarch’s side
Turning her head, she smiled so sweet and full of grace
That she outshone in six palaces the fairest face
She bathed in glassy water of warm-fountain pool
Which laved and smoothed her creamy skin when spring was cool
Upborne by her attendants, she rose too faint to move
And this was when she first received the monarch’s love
Flowerlike face and cloudlike hair, golden-headdressed
In lotus-flower curtain she spent the night blessed
She slept till sun rose high, for the blessed night was short
From then on the monarch held no longer morning court
In revels as in feasts she shared her lord’s delight
His companion on trips and his mistress at night

\textsuperscript{13} The title of this poem was thus given in light of the meaning of the last two lines of it.
\textsuperscript{14} *Yang Yu-huan (719-756) was the favourite mistress of Emperor Xuan Zong (reigned 725-768) of the Tang Dynasty.
In inner palace dwelt three thousand ladies fair
On her alone was lavished royal love and care

Her beauty served the night when dressed in Golden Bower
Or drunk with wine and spring at banquet in Jade Tower

All her sisters and brothers received rank and fief
And honours showered on her household, to the grief
Of the fathers and mothers who’d rather give birth
To a fair maiden than any son on earth

The lofty palace towered high into blue cloud
With wind-borne music so divine the air was loud
Seeing slow dance and hearing fluted or stringed song

The emperor was never tired the whole day long

But rebels\textsuperscript{15} beat their war drums, making the earth quake
And “Song of Rainbow Skirt and Coat of Feathers” break

A cloud of dust was raised o’er city walls nine-fold
Thousands of chariots and horsemen southwestward rolled

The emperor’s green-canopied carriage
Was forced to halt,
Having left the west city gate
More than a hundred miles.

There was nothing the emperor could do,
At the army’s refusal to proceed.
So she with the moth-like eyebrows
Was killed before his horses.
Her floral-patterned gilded box
Fell to the ground, abandoned and unwanted,
Like her jade hair-pin
With the gold sparrow and green feathers.
Covering his face with his hands,
He could not save her.

\textsuperscript{15} The revolt broke out in 755 and forced the emperor to flee from the capital.
Turning back to look at her,  
His tears mingled with her blood.

The yellow dust spread wide, the wind blew desolate  
A serpentine plank path led to cloud-capped Sword Gate  
Below the Eyebrow Mountains wayfarers were few  
In fading sunlight royal standards lost their hue  
On western waters blue and western mountains green  
The monarch’s heart was daily gnawed by sorrow keen  
The moon viewed from his tent shed a soul-searing light  
The bells heard in night rain made a heart-rending sound

Suddenly turned the tide. Returning from his flight  
The monarch could not tear himself away from the ground  
Where ’mid the clods beneath the slope he couldn’t forget  
The fair-faced Lady Yang, who was unfairly slain  
He looked at ministers, with tears his robe was wet  
They rode east to the capital, but with loose rein  
Back, he found her pond and garden in the old place  
With lotus in the lake and willows by the hall  
Willow leaves like her brows and lotus like her face  
At the sight of all these, how could his tears not fall  
Or when in vernal breeze were peach and plum full-blown  
Or when in autumn rain parasol leaves were shed?

In western as in southern court was grass o’ergrown  
With fallen leaves unswept the marble steps turned red  
Actors, although still young, began to have hair grey  
Eunuchs and waiting maids looked old in palace deep  
Fireflies flitting the hall, mutely he pined away  
The lonely lampwick burned out; still he could not sleep  
Slowly beat drums and rang bells; night began to grow long  
Bright shone the Milky Way; daybreak seemed to come late
The lovebird tiles grew chilly with hoar frost so strong
And his kingfisher quilt was cold, not shared by a mate
One long, long year the dead and the living were parted
Her soul came not in dreams to see the broken-hearted

A Taoist sorcerer came to the palace door
Skilled to summon the spirit from the other shore
Moved by the monarch’s yearning for the departed fair
He was ordered to seek for her everywhere
Borne on the air, like flash of lightning he flew
In heaven and on earth he searched through and through
Up to the azure vault and down to deepest place
Nor above nor below could he find her trace
He learned that on the sea were fairy mountains proud
That now appeared, now disappeared amid the cloud
Of rainbow colours where rose magnificent bowers
And dwelt so many fairies as graceful as flowers
Among them was a queen whose name was Ever True
Her snow-white skin and sweet face might afford a clue
Knocking at western gate of palace hall, he bade
The porter fair to inform the queen’s waiting maid
When she heard there came the monarch’s embassy
The queen was startled out of dreams in her canopy
Pushing aside the pillow, she rose and got dressed
Passing through silver screen and pearl shade to meet the guest
Her cloudlike hair awry, not full awake at all
Her flowery cap slanted, she came into the hall
The wind blew up her fairy sleeves and made them float
As if she danced the “Rainbow Skirt and Feathered Coat.”
Her jade-white face crisscrossed with tears in lonely world
Like a spray of pear blossoms in spring rain impearled
She bade him thank her lord, lovesick and broken-hearted
   They knew nothing of each other after they parted
Love and happiness long ended within palace walls
Days and months appeared long in the fairyland halls
Turning her head and fixing on the earth her gaze
   She saw no capital ’mid clouds of dust and haze
To show her love was deep, she took out keepsakes old
   For him to carry back, hairpin and case of gold
Keeping one side of the case and one wing of the pin
   She sent to her dear lord the other half of the twin
“If our two hearts as firm as the gold should remain.
   In heaven or on earth we’ll sometime meet again.”
   At parting she confided to the messenger
   A secret vow known only to her lord and her
On seventh day of seventh moon when none was near
At midnight in Long Life Hall he whispered in her ear
   “On high, we’d be two lovebirds flying wing to wing
On earth, two trees with branches twined from spring to spring.”

The boundless sky and endless earth may pass away
   But this vow unfulfilled will be regretted for aye.
Appendix 2

Sample Teaching Plan for “THE EVERLASTING REGRET”

Communication University of China

Teaching Target:
1. Ancient Chinese words and sentences
2. Deeply understand meaning and theme of this poem
3. Think about “Love” through this context

Teaching methods:
Lecture, Question and Answer, Discussion

Period:
2 lessons (90 mins)

Teaching Process:
1. Warm up (10 mins)
   Reading the poem
2. Lecture (60 mins)
   Background introduction (10 mins)
   Content learning: Translation from Ancient Chinese to Modern Chinese sentence by sentence (20 mins)
   Language Analysis (10 mins)
   Structure and Meaning Analysis (20 mins)
3. Question and Answer (20 mins)
   Read the after-context questions on the textbook, discuss with peers and then answer the questions
Appendix 3

Pilot Study Teaching Plan

Context Content:
The story happened in Tang Dynasty when XuanZong was the emperor. He indulged into the love with one of his ladies Yuhuan Yang that he did many ridiculous things to please her. At the same time, he delayed to process the state affairs and put Yang’s brother in an important position regardless of opposition from others. To oppose him, a rebellion happened and his army forced him to kill Yang as the condition for them continuing protect him. Then Yang was killed and he missed her so much after the rebellion finished. In order to see Yang again, he asked sorcerer to call her soul back and expressed his everlasting regret to her.

50 years after Yang died, the poet Juyi Bai composed this poem, which runs over one hundred and twenty lines. It is a long piece rarely seen among classic lyrics in Chinese literature. Based on the content, it can be divided into four parts. The first part “Fall in Love” runs down to the line “emperor was never tired the whole day long”, stating how the emperor fell in love with Yang and indulged into the fun with Yang. The second part, which the author called “Yang’s Death” runs down to the line “The bells heard in night rain made a heart rending sound”, tells of the death of Yang and the profound feeling of the emperor for his lady after he fled to Sichuan. The third part “Miss Her”, which runs down to the line “Her soul came not in dreams to see the broken hearted”, writes of the emperor’s unfading affections for his lady when he was back in the capital Chang’an and thought of her night and day. The poet turned to show sympathy for their misfortunes. The fourth part “Reunion” turns to a romantic description of the meeting again of their souls, both of which kept steadfast about their past love, with the subject concentrated on a hearty eulogy of their genuine emotions. The poem is long but not redundant, with remarkable lines appearing now and then, as the language in it is smooth, fresh and moving.

Teaching Process:
Pre-text: I prepared a part of TV series adapted from this poem, some pictures to set the scene and several properties which could be used.
Stage I: Warm Up (30 mins)

In the warm up stage, I used a part of TV series adapted from this poem as a starting point. Then I introduced the background of this poem and the poet. After that, I asked students separately to read this poem sentence by sentence and let them translate it into modern Chinese. In this process, I helped students to learn ancient Chinese words and expressions. In the end of warm up stage, I asked them to read the comprehension questions and tried to think about them when doing process drama.

Stage II: Process Drama (90 mins)

As this poem was divided into 4 parts, I designed different processing drama pedagogies in each part based on the content.

Part 1. Fall in Love (20 mins)

Tableau-dialogue-action; Role-play and performance

I divided students into five pairs, each with one boy and one girl. Before processing drama started, I described the background of this part and put a picture of Ancient Palace. Then students were asked to imagine they were Tang and Yang and made a tableau of what they felt about each other. Students then formulated a sentence based on what their characters were feeling and then combined this with an action. After this tableau-dialogue-action, their first role-plays was to develop called “Fall in love”, which they performed lovers and I performed a minister to ask the emperor to leave the lady for work. After one group finished performing, the others could ask what they feel or why they perform like that.

Part 2. Yang’s Death (20 mins)

Class-in-role, Conscience Alley

In this part, I introduced the plot that rebel army went to the capital city and the emperor ran away from his palace. On the way, all the soldiers forced the emperor to kill the lady Yang. In this scene, I asked one girl to perform Yang and one boy to perform the emperor. All the others were the soldiers standing in one side opposite to Yang in the other side. The boy who performed the emperor stood between the two sides. Yang first said a reason why she should not be killed then one of the soldiers said an opposite reason for killing her. After the two sides said their reasons one by one, the emperor spoke out what he felt and made the decision. Then I performed as a soldier to tell Yang
the emperor’s decision to kill her and asked her what to say to the emperor. After the performance, students talked what they were feeling during the process and how they understood Yang’s death.

[10 min break]
Part 3. Miss Her (10 mins)

Still image

In this part, I described the scene that emperor missed his lady very much after her death. Then boys were asked to make a still image separately to show their feeling. Then girls could ask boys questions based on their still images.

Part 4. Reunion (40 mins)

Role-play and Performance

In this part, I also introduced the plot in the beginning. As Tang and Yang’s reunion were not described too detailed in the poem, there was more space for imagination. Therefore, I asked students to divide into 3 groups and write their own scripts of this part “Reunion”. After 20 minutes to prepare, they performed by groups and answered questions by their audiences.

Stage III. Discussion and Writing-in-role (30 mins)

After the process drama they discussed the comprehension questions in the textbook and raised their own questions about this poem and the theme itself. I also prepared some questions to inspire them to discuss and ask them to think deeply about the theme. In the end of the class, I asked them to write Yang or the emperor’s feeling map during the whole story as the class assignment.
Appendix 4

Background Survey

Title of research project:
Exploring the Use of Drama Pedagogy to Develop Lifelong Learning through “College Chinese” — a Drama Program Case Study in the Communication University of China

You are invited to participate voluntarily in the above-titled research project. The purpose of this project is to explore the relationship between drama pedagogy with lifelong learning in the Chinese context. By completing this survey you grant permission to use these answers in this research study.

Signature ____________

I. Personal Information
1. Name: _______________
2. Gender: M____ F____
3. Age: _____
4. Year____
5. Major_______________________

II. College Chinese
6. How long have you experienced “College Chinese” course: _______

7. What was your score in College Chinese last semester? _________

8. How would you rate the overall quality of College Chinese class?
A. Terrible B. Average C. Good D. Excellent

9. What kinds of teaching strategies have you experienced in College Chinese?
Teaching Strategies If you have experienced it, please tick:
III. Drama Pedagogy Perception
10. Have you heard drama pedagogy before?
   A. Yes           B. No          C. I am not sure.

11. Have you experienced drama pedagogy before? (If yes, to 9, if no, to 10)
   A. Yes           B. No          C. I am not sure.

12. What was your drama pedagogy experience? What do you think of it?

13. What do you imagine about drama pedagogy?
Appendix 5

Informed Consent Form

Full title of Project:

*Exploring the Use of Drama Pedagogy to Develop Lifelong Learning through “College Chinese” —a Drama Program Case Study in the Communication University of China*

Research purpose:

*The purpose of this research project is to explore and understand in greater depth what students and the teacher in this case perceive drama pedagogy as a relatively new teaching strategy for College Chinese learning and how it works for development of lifelong learning.*

Procedure:

If you are willing to participate in the study, you will be asked to do the following:

1. Complete a survey before the project. You will be asked about your experience in College Chinese.

2. Write a student diary about what you have experienced and perceived in the “College Chinese” class and how it affects learning once a week.

3. Participate interviews which conducted by the researcher to talk about your learning experience and understanding about drama pedagogy. The interviews will be audio recorded.

4. Give permission to the researcher to observe the class and record it by video camera.

Contact Details of the researcher:

Name: Lu Wang
Position: Phd Candidate at Faculty of Education, University of Cambridge

Email Address: lw426@cam.ac.uk

Mobile Phone: +86-13810362388

The researcher guarantees that:

1. There are no known risks to participate in this research study.

2. The participants will remain anonymous and any information obtained in connection with this study will remain confidential and will be disclosed only with permission of the participants.

3. A final dissertation will be produced in July 2017 and participants could have access to that on request or to a summary of findings. The dissertation may lead to the sharing of findings, including the publication of articles in professional or academic journals.

Consent

This work is being conducted within the ethical frameworks of the British Education Research Association. A copy of this can be provided on request. This means that all participants and data arising from their involvement will be treated with integrity and confidentiality. Consistent with these principles, the informed consent of research participants is sought, as summarised below:

- I confirm that I have read and understood the information given in the form.
- I have understood the procedure of the research
- I agree to take part in the study and agree to be recorded by audio and video
- I understand that data, including any quotations, will be presented anonymously in the thesis and any subsequent publications or presentations, unless specific permission is given otherwise
- I understand that my participation is voluntary and I have the right to withdraw at any time, with any reason or no reason
● I understand that I am free to decline to answer any particular questions I do not wish to answer for any reason

Signature ___________________ Date_______________________

Researcher: Lu Wang
Appendix 6

Drama Strategies

Alter-ego
This involves a student, other than the one playing the character, as an extension of that character. The alter-ego’s main function is to express the feeling or ‘inner speech’ of the character. It is a way to make inside out. Sometimes, it will be used in different ways. For example, “Good and Bad Angel” let two students to perform opposite ideas of one character to express the contradictory feeling and thought.

Circular Drama
This is a variation on small group drama; in this case, groups are given different scenes involving a central character. The groups prepare the scene and then the teacher in role joins each scene as the central character and improvises briefly with each group before moving on.

Conscience Alley
At a critical moment in a character’s life when a dilemma, problem, or choice must be made, the character walks between two rows of students who may offer advice as the character passes. The advice may be from the students as themselves or from other characters; the advice may include lines or words spoken earlier in the drama. When the character needs to make a decision, this strategy is often used.

Distilling (to the essence)
Drama is compressed into a moment. The purpose is to get at the essence through shortening. It is used in the key moment of the context.

Flashback
The relationship between the dramatic present and the past is reinforced by showing ‘flashback’ scenes while the present scene unfolds, or at a crucial moment a character is confronted by images of the past.

Forum Theatre
A small group act out a drama for the rest of the group as ‘observers’. Both the ‘performers’ and the ‘observers’ have the right to stop the drama at any point and make suggestions as to how it might proceed; ask for it to be replayed with changes designed to bring out another point of view or focus; deepen the drama by using any of the other conventions. An important feature is that all the participants, ‘performers’ and ‘observers’, take responsibility for the crafting of the drama – the responsibility does
not lie solely with the ‘performers’, in fact they are more like puppets responding to their puppeteers.

**Freeze Frames**

A point in a drama is frozen, just like pressing pause on the VCR; perhaps someone has shouted “freeze~”. This strategy is divided into two stages: stage one is encapsulated in an image; stage two is interpreting the image.

**Gossip Circle/Gossip Mill**

The private and public behaviour of characters is commented on in the form of rumours and gossip circulating in the community; as the rumours spread around the circle they become exaggerated and distorted.

**Group Sculpture**

The group, or an individual from the group, models volunteers into a shape, usually of a non-representational nature, which expresses a particular aspect of the theme or issue being addressed.

**Headlines**

Statements in the style of newspaper headlines are used to focus the attention on to a particular aspect of the drama. Used with *still photographs* several headlines can be given for the same photograph in order to highlight different points of view and bias.

**Hot-seating**

Characters are questioned about their values, motives, relationships and actions by other members of the group. This is a very effective rehearsal technique that helps an actor to flesh out and discover new facets of their character through the response they make to the questions. The questioners may also be in role as witnesses, historians, detectives, etc. There can be added tension if the character is questioned at a moment of stress, or at a turning point in their lives.

**Iceberg**

A reflective device in which a diagram of an iceberg is drawn. Students have to consider what is text and what is sub-text in a scene and then to note text above the waterline of the iceberg and sub-text beneath the waterline.

**Interviews, Interrogations**

Characters are interviewed by ‘reporters’ or interrogated by an authority figure in order to question their motives, values, beliefs or to elicit more facts about a given situation.
Living Newspapers
Shouting headlines, “doing” quotes, interviews, photographs, storylines etc. on the topic.

Letters/Writing-in-role
Delivered by the teacher/leader to either the whole group or to small sub-groups in order to introduce a new idea, focus or tension to the existing drama. The participants can write them both in and out of character as a means of crystallising thought or reflecting on past. If participants write in the role, it is called “Writing-in-role” strategy.

Marking the moment
Allows the participants to reflect on a time within the drama in which strong reactions, emotions or feelings were felt by the individuals within the group. They are reflecting out of characters and so the reactions identified are those of the participants themselves, not the characters they were playing. They use any of the other conventions suitable for sharing their moment with the rest of the group.

Moment of truth
A technique in which the group must devise a final scene for the drama. They must engage in reflective discussion of the major events and tensions in order to create a sharp focus for the final scene.

Narration
One of the participants tells the story while the others ‘act it out’, or a series of scenes are linked by narrative which can either simply tell the story or, more importantly, comment on the action from a particular point of view.

Process Drama
A genre of drama teaching where participants are led by the teacher through a series of pre-planned drama strategies and conventions which progressively build toward a deeper understanding of a text, issue or theme. The springboard for the exploration is called a pre-text and the stimulus material could include such things as an issue relevant to the participants, a story, myth or legend, a song, primary source material, poem, photograph or other visual image. Teacher and students may work at various perspectives on a situation. Ultimately the group are working toward creating a new dramatic meaning – meaning they have constructed themselves.

Reportage
Participants report on a situation in the style of a journalist either from within the drama in character or outside of it out of character. The journalist can work in any media form.
Role on the wall
A record of a character is kept in the form of a large outline of a figure in which students might write key lines, phrases, ideas or feelings about the character. The outline is kept and re-edited as students discover more about the character.

Sound tracking
Sounds are used to create the atmosphere of the ‘place’ in which the drama takes place. These can be pre-recorded or live and are usually, though not always, created by the participants.

Tableaux
Participants create a physical image using their own bodies to represent a moment from the drama. Combined with sound-tracking, thought-tracking, this convention can be used in a variety of different circumstances. Tableaux may be more abstract than a freeze frame. Tableaux are not meant to move – where a freeze frame which may be brought to life. A “monument” or “shape” may also be described as a tableaux.

Musical Chair
Musical chair is a drama game of elimination involving players, chairs, and music, with one fewer chair than players. When the music stops whichever player fails to sit on a chair is eliminated, with a chair then being removed and the process repeated until only one player remains.
Appendix 7

Final Sample Teaching Plan

Teaching Aims:

- To develop students’ understanding of how narrative can be transformed into dramatic action in Process Drama.
- To develop students’ understanding of the interdependence of the elements of drama when shaping effective drama.
- To develop students explicit awareness of themselves as critical interpreters of dramatic text.
- To develop students understanding of the universal elements of the human context and condition through dramatic exploration.
- To engage students aesthetically and cognitively in critical analysis of dramatic form and content.

Objectives:

- Interpret and transform story into dramatic action using a variety of dramatic conventions e.g.: tableaux, gossip mill, conscience alley, etc.
- Identify symbol and metaphor in the work of others and utilise these elements in shaping their own drama.
- Shape and develop role from dramatic exploration and interpretation of text.
- Identify and articulate universal human themes and issues within the fictional context and communicate these in their own dramatic work.
- Engage aesthetically and cogitatively in the drama experience and articulate and illustrate this engagement in their responses to others and in their own dramatic interpretation.
- Develop lifelong learning capabilities, such as language capability, creative capability, social and civic capability.

Teaching Plan

The first thing for this session is to sign up a Drama Contract to suspend disbelief from the whole class:

- Agree to engage in the imagined world
- Not undermine this pedagogy

Stage 1. Pre-drama stage (10 mins)
1. Translating the poem with teachers’ help.

2. Raise three questions:
   (1). What do you think the theme of this poem?
   (2). What is Yang’s image in this poem?
   (3). Can you find poet’s perspective from this poem?

3. Ask students to think of one question for explore through process drama.

Stage 2. Engagement (20 mins)

Pre-text is the poem itself.

(Part 1. Yang & Tang)

1. Close Eyes- imagine you are members of emperor’s court except Lady Yang or Emperor:
   Imagine who you are?
   What is role in the court?
   How old are you?
   How do you feel about the emperor?
   Do you know Lady Yang?

   (Deepening role)

2. Freeze Frame – freeze as statue to illustrate your role
   (a) all freeze
   (b) unfreeze half by tap on shoulder (1/2 unfrozen)
   (c) unfrozen half try to guess what frozen ones are
   (d) Teacher taps on shoulders of frozen ones and they will say who they are
   (e) REPEAT (c) and (d)
3. Gossip Mill (what is gossip?)

The rumour: Emperor Tang has taken a very young and beautiful lady Yang into the court and put all of heart into her. What do you think about this? Is it true?

Do you know Lady Yang? If no, please tell others what you have heard about her?

How do you feel about it?

Ask each to offer one piece of information to bring into the mill and exchange freely in the mill.

4. Gossip Mill & Reportage

Teacher in the centre is like a newspaper reporter and students stand around a circle. Each student should tell at least one rumour he/she has heard in the gossip mill.

Stage 3. Experience (40 mins)

1. Teacher-in-role plays Emperor and states he will choose his favourite:

   (1). Girls play ladies in the court (some of the 3000 ladies)

   (2). Boys play ministers in the court

   (a). all the ladies gather together to be told only one will be selected to stay – all others will be sent to Cold Palace

   (b). ministers will be told that emperor has 1 million dollars to invest and only one idea will be selected.

   (c). Each one present to Emperor at their own position

   (d). Emperor then ask each group to select:

   Ministers select girls/ Girls select Projects and explain why

   (e). Emperor rejects all the ideas to send all girls to cold palace and invest the money to build a new palace for Lady Yang

   (f). Out of role reflection: how did it make them feel?

(Part 2. The Kingdom is in Trouble)
2. Tableaux – Pictures

Students are divided into 3 groups and make a tableaux to show the kingdom is in trouble. They will then give a headline for other groups.

3. Conscience Alley

(a). Students are in two lines: Line Soldiers/ Line Lady Yang and her family
(b). Each will say one reason for why Lady should be/be not killed
(c). King has to decide

(Part 3. Yang’s death)

4. Forum Theatre

Students are divided into 2 groups (7 in each)

(a). Each group performs 4 scenes in chronological order that illustrate the death scene. Students should use imagination about how Yang died.

(b). Perform one by one to other groups

Group A — Group B (Audience)

Group B — Group A (Audience)

(c). audience can “stop” at any point and ask any questions such as “what are you thinking now”?  

(Part 4. Reunion)

5. Group Sculpturing for showing King’s grief

6. Role play

Students are divided into 2 groups (7 in each)

Each group designs reunion scene and plays to each other.

Stage 4. Reflection (20 mins)

1. Hot-seating (Yang’s View)
Several students are chosen to be Yang and all others could ask any questions about her.

2. Role Play (Poet’s View)

Whole class design a scene about Poet Juyi Bai and the emperor talk about this poem’s writing in 100 years later from Tang’s age. To explore what the poet’s position and the historical background of writing this poem.

3. Discussion

Students discuss three questions raised before conducting process drama and answer their own questions.

4. Homework: Writing-in-role

Write as Tang or Yang to write a letter to each other.
Appendix 8

Process Drama Scheme Structure

Drama 1. The Everlasting Regret

Story: a famous poem by Juyi Bai telling a love story of the Emperor of Tang Dynasty and his wife Yang. Yang got too much love from the Emperor and the Army forced the Emperor to kill her in the end. However, the love between them is everlasting.

Key Themes: Love, Death, Choices

Structure: see Appendix 7

Drama 2. Normandy Invasion

Story: It is based on the famous historical event: Normandy Invasion. It tells a story of how a captain sacrifices himself to save other brothers.

Key Themes: Responsibility, Friendship, Sacrifice

Structure:
1. Reading the text (what, who, why, where)
2. Whole class in role: the storm is coming
3. Still Image: when the storm is reaching the ship
4. Group performance: Captain’s decision
5. Hot-seating: Captain, two passengers
6. Teacher-in-role: Captain’s sacrifice
7. Writing-in-role: write to the captain.
8. Reflection

Drama 3. Death of a Beggar

Story: Ru is a 13 years old secondary school student. She has some communication problems with her parents. One day when she saw a beggar on the underground, she didn’t give anything to her. However, the next morning, she read a news about the death of that beggar. She was very struggling about it.

Key Themes: Communication, Personal Growth, Moral Issues
Structure:
1. Reading the text
2. Imagination: Ru’s Room
3. Still Image: A beggar on the underground
4. Group Performance: What will you do to the beggar
5. Hot-seating: Beggar, Ru, other passengers
6. Conscience Alley: help the beggar or not
7. Writing: What do you want to say but not say? What do you not want to say but say?
8. Discussion about the moral dilemma
9. Reflection

**Drama 4. Pied Piper of Hamelin**

Story: a piper, dressed in pied clothing, who was a rat-catcher hired by the town to lure rats away with his magic pipe. When the citizens refuse to pay for this service, he retaliates by using his instrument’s magical power on their children, leading them away as he had the rats.

Key Themes: Trust, Honesty, Revenge

Structure:
1. Story-telling of the beginning
2. Still Image of the town with rat problem
3. Drawing: the pied piper
4. Still Image: the pied piper
5. Group performance: The town hires the pied piper
6. Town’s Meeting: Do we need to pay
7. Conscience Alley: should the town pay him?
8. Teacher-in-role: lead all the children away
9. Group performance: different endings
10. Discussion and Reflection
Appendix 9

Observation Categories

1. Drama Pedagogy and Lifelong Learning Capabilities

1.1 Drama Pedagogy and Language Capability

a. language acquisition, comprehension and expression
   (Listening, Speaking, Reading and Writing)

b. communication skills (body language)

1.2 learning capability (management, motivation, problem-solving…)

1.3 creative capability (innovation, imagination, rule-making)

1.4 aesthetic and cultural expression capability (language appreciation, sense of cultural identity, self-expression)

1.5 social and civic capability (teamwork, relationship with peers, adaptability)

1.6 other capabilities

2. Drama Pedagogy in College Chinese (Localisation)

a. learning attitude: interests and passion

b. learning strategy (how they learn)

c. learning model (student-teacher relationship, student involvement, classroom atmosphere…)

d. students’ positive reflections in classroom

e. students’ negative reflections in classroom

f. teachers’ reflections

g. main obstacles

h. other characteristics
Appendix 10

Reflective Diary Guidelines

To better conduct the research and get more information from participants, every participant joining this program should write a reflective diary every week. The word limit is above 200 Chinese words. The diaries will be taken just for research use and be kept confidentially.

The diary could be addressing the following questions:

1. Do you like this program? Why?
2. What do you like about this program?
3. What do you dislike about this program?
4. Do you think drama used in the class influence your learning in any ways?
5. Do you think drama used in the class influence you? In what ways?
6. Do you have any suggestions for using drama in classes?
7. Anything you like to share about this experience…
Appendix 11

Interview Outline

1. What were your feelings/attitudes about learning in this way? What was challenging/interesting etc. during this kind of learning? 【Learning Experience】
   - Did you find it easier to ask questions in role, to offer ideas, express feelings and create fictional dialogue?
   - What did you feel about talking during the Process Drama?
   - What did you feel when writing-in-role?
   - What did you think about using body language through drama work? Is it an effective way to communicate?
   - Did you find it easy to improvise drama activities?
   - When you were challenged, what did you do?
   - Did you like learning from peers?
   - What did you feel about group drama work? Do you like it? Why?
   - What was your position in the group? Did you find it easy to work with peers?
   - When team members had different views about drama work, what did you do?

2. What did you think you learnt from this kind of learning? 【Learning Results】
   - Did you feel it was easier to understand characters and contexts through “working in role, pretending to be someone else”?
   - What kinds of insights and learning outcomes did you have after doing process drama?
   - What key issues did you identify through process drama?
   - Did learning through drama change your learning attitudes or motivation?
   - What did you feel about the relationship with teachers and peers through this way of learning?
   - What did you feel about the learning environment?
- Did you experience any changes about yourself through this way of learning, such as abilities, attitudes, personalities and etc.?

3. General Reflection about the program
- Do you like this program? Why or why not?
- What were the main challenges/difficulties in this program?
- Did learning through drama influence your learning generally in any way?
- Would you like to use this way more often in College Chinese? Why?
- Do you have any suggestions for using drama in classes?
Appendix 12

Sample of Interview Transcription

Interviewer: Let’s begin our interview. I saw you were very active in the class. Do you like it?

Student 2: I like this class so much! I learnt drama for a period when I was a child but I never imagined drama could be used in this way to learn Chinese.

Interviewer: Is it because you have learnt drama before which makes you more relaxed and able to more easily engage with the activity?

Student 2: I think it is one reason. The other reason is… maybe my personality. I like to discuss and share ideas with others. I don’t mind being the one who speaks for the group!

Interviewer: I can tell you are excited now.

Student 2: No, I am not excited. I am TOO excited! (laugh)

Interviewer: What part of the class today makes you excited?

Student 2: Many parts. From the beginning, when we did the warm up game, I felt interesting and refreshed myself a lot. Then the class brought some new methods like conscience alley and writing-in-role, which made me think a lot.

Interviewer: What do you think at that time?

Student 2: At that time, I was thinking like the character. When I was writing the letter to Yang, I found I was very regretful to kill her. Such emotion was like real. I think it is because I have experienced the whole story via process drama, which made me understanding more about their love.

Interviewer: What do you feel when you perform? Do you feel nervous?

Student 2: Emm...a little bit. But I feel it is ok for me as I said I have participated some drama when I was in secondary school. I think that kind of feeling comes back again.

Interviewer: What kind of feeling?

Student 2: The feeling you need to express yourself in front of others. It is a challenge but also has fun.

Interviewer: What do you feel other students’ performances?
Student 2: I think it is much better than the first lesson. You could see today most of the students participated in the activities actively. Some students are kind of shy but they just need time.

Interviewer: What do you think the teacher could help them?

Student 2: I think the teacher could encourage us more because we really need encouragement for this new drama lesson. Another way might be teacher participating all the activities with us. I like to see the teacher do things with us.

Interviewer: Any other suggestions?

Student 2: Maybe more instructions for some activities when first introduce them.

Interviewer: Thank you very much.

Student 2: My pleasure.

(S2, Inter2)
## Appendix 13

### Timetable

<table>
<thead>
<tr>
<th>Time</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015.12.20-2015.12.30</td>
<td>Pre-program work (foundation survey, choose participants)</td>
</tr>
<tr>
<td>2016.1.1-2016.4.30</td>
<td>Data Collection: Conduct 10-week drama program, with observation and reflective interviews every week. Collect student and teacher diaries.</td>
</tr>
<tr>
<td>2016.5.1-2017.4.30</td>
<td>Data Analysis</td>
</tr>
<tr>
<td>2017.5.1-2018.3.20</td>
<td>Writing up</td>
</tr>
</tbody>
</table>