Teaching and learning through drama: stages of engagement in the dramatic presentation of experience

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Stages of engagement in the dramatic presentation of experience

by

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Abstract

This study looks at the nature of the children's engagement in the dramatic activities. It identifies seven stages of engagement in the dramatic presentation of experience. These stages have a conceptual as well as an empirical basis. In order to provide a conceptual basis for the stages the study examines the processes by which the children manage to make meaning in everyday contexts. It relates the ways in which the everyday contexts are created and presented to the ways in which the dramatic contexts are created and presented and shows that they differ only in the way they are treated by people. It also examines the nature of the engagement in the dramatic activity and draws upon the connection between drama and theatre art, and drama and play. It shows that engagement in the drama has its basis in the children's play and in the art form of drama (in the application of dramatic form). It also shows that the learning opportunities that the dramatic engagement opens up for the children are related to the teacher's role in the drama and also to the children's play. The empirical basis for the stages is defined through the analysis of the teachers' and the children's engagement in drama situations and through dramatic activities in which the teacher and the children routinely engage when they do drama. Finally, the study looks at the implications of the stages and the way these can be used to help the teachers develop their knowledge and confidence about drama, plan their work with the children and provide a framework for the evaluation of dramatic engagements.

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Contents

Chapter I

INTRODUCTION

1. This thesis is concerned with classroom drama and specifically with the teacher's and the children's engagement in the drama. It is concerned with teaching and learning through the dramatic presentation of experience.

2. The kind of drama that we are going to look at, is the activity where both the teacher and the children participate in roles and through their interaction they develop the dramatic context. It is an activity often referred to as 'dramatic playing' (Bolton, 1984,1992); it is a kind of improvisation, although it may include other drama-type activities as well. However, the nature of the activity that we are talking about is explicated better through our discussions in the following chapters.

3. In the following chapters, we will be considering the contribution that drama can make to the participants, education and particularly to the experiences of young children. The value of drama as an educational medium, is well established, and it is common belief that classroom drama can help the children learn about their everyday lives and their own selves. However, in this study we try to explore how it is that the dramatic engagement creates such opportunities.

4. Also, throughout this thesis we are concerned to discuss the relationship between everyday life and drama. Drama, as any other form of make-believe, relates strongly to our everyday lives. In this study we are concerned to uncover something of the relationship between drama and everyday life, between make-believe and everyday life. This might prove to be important in terms of the children's

engagement in the drama.

5. The first part of the thesis is concerned to present a theoretical framework of the dramatic activity. We discuss, how the teacher and the children can present a meaningful dramatic context, the nature of the art form of drama, and how learning is invited in drama.

6. In the second part of the thesis, we discuss the results of the research that provided the basis for this study. The research was concerned to uncover the teacher's and the children's engagement during the dramatic activity. Seven possible stages of engagement resulted. The second part of the thesis presents the features of these stages and illuninates them.

7. In the Chapter II, we are discussing, following an ethnomethodological perspective, how people manage to make their everyday life meaningful and real. Thereby, we are considering how people present the make-believe (the dramatic context) as meaningful and real. Also, we discuss, the means by which children 'manage' to make meaning in their everyday life and the role of language as a means of 'meaning making'. In the last section of the chapter, our discussion is concerned with a comparison between everyday life and make-believe; the differences and the similarities, between the two.

8. In Chapter III, we concentrate on the nature of the dramatic activity. We discuss features of the activity and the ways in which they create the basis for the children to have a dramatic experience; an experience applicable in their everyday lives. In Chapter III, we also discuss these features that explicate the art form of the activity, such as the aesthetic engagement and the application of dramatic form. Moreover, in this chapter we examine the relationship between drama and its

origins, the art form of theatre. And finally, a feature of the dramatic engagement too significant to be ignored; the children's emotional response. In the last section of this chapter, we discuss the nature of emotion in the everyday life and in the arts , and the implications of the children's emotional response for the dramatic activity.

9. Chapter IV, is concerned with play. It is commonly agreed, that drama has a lot in common with children's play (See, Courtney, 1968, Bolton, 1992). It seems to be the case, that drama and theatre both have, their roots in children's play or, in other words, in the people's drive to engage in make-believe. In this chapter we explore the nature of play and its relation to the dramatic activity. Also, we discuss the learning opportunities that play generates, and how these opportunities can be applied to the dramatic activity. Finally, in our considerations about play, we look at what is 'not play'. Therefore, we come in another way to illuninate the relationship between the two modes of thought: the one by which we present the everyday life and the one by which we present the make-believe.

10. In Chapter V, we describe the stages of the teacher's and the children's engagement through the research data. In the presentation of the stages, we discuss the features of the participants' engagement during the dramatic activity. The following questions, for example, will be addressed. When do the the children contribute from the everyday reality and when do they contribute from the dramatic? How the teacher's contributions can lead the children to 'live through' the dramatic context and create an experience? How, the art form of drama is applied? How reflection on what has been taking place is invited.

11. In Chapter VI, we try to see whether it is possible to apply the stages of the teacher's and the children's engagement in a single piece of drama. The

language and the action of the participants are the means by which we uncover the features of the teacher's and the children's engagement throughout the session and thereby the stages in which they are working.

12. Throughout our discussions in this thesis we might be able to see the ways in which the teacher can help the children throughout their engagement in the drama and guide them in order to have a dramatic experience, to reflect upon this and gain knowledge and understanding about their everyday lives and their selves.

Chapter II

THE PRESENTATION OF MEANINGFUL AND REAL CONTEXTS

2.1 Introduction

1. In this chapter will consider the ways that people 'manage' to present their everyday life as meaningful and real. We will do so in order to come, later, to see how meaning is made in drama.

2. We will discuss the 'methods' of 'meaning making' from an ethnomethodological perspective (Benson & Hughes, 1983, Leiter, 1980, Livingston, 1987), and through the narrative structures (Rosen, undated, Hardy, 1977, Bruner, 1990).

3. Following the above we will draw the links between 'meaning making' in everyday life and in drama. In the fourth section of the chapter, we will discuss the children's engagement in making everyday and make-believe contexts 'meaningful' and the place of language as a means of 'meaning making'.

4. Finally, in the last section, the focus will be peoples' attitudes towards the everyday and make-believe contexts, the way in which the former is treated as *real* whereas the latter is treated as *not real*, or as fictional.

5. Through our discussions we might be able to consider in which ways the everyday and the make-believe contexts are created and the *signs* whereby people differentiate between them.

2.2 The presentation of meaningful contexts

6. One way of looking at the ways that people make their everyday life meaningful is the ethnomethodological perspective. We will look at this perspective, for it is useful from the point of view of people interested in drama. (See, Millward, 1988)

7. The ethnomethodological perspective is a 'constructivist' account of social experience and relates to 'constructivist' approaches in other disciplines: psychology (Bruner, 1962, 1963, 1986), philosophy (the 'later' Wittgenstein, 1978), psycho-linguistics (Goodman, 1982), and linguistics (Halliday, 1975) for example.

8. According to Bruner, in the 'constructivist' point of view,

> '... what exists is a product of thought ...' (Bruner, 1986:96)

The world we *live in*, the world of everyday life is constructed by people themselves in mindful activities and presented primarily through their use of language.

9. For Goodman, as Bruner notes, the constructivist philosophical argument maintains that,

> '... contrary to common sense there is no unique 'real world' that pre-exists and is independent of human mental activity and human symbolic language; that what we call the world is a product of some mind whose symbolic procedures construct the world.' (Bruner, 1986:95)

10. The reader may or may not find this a convincing account of everyday life. However, he or she is likely to feel that a 'constructivist' approach more that

adequately captures the explicitly managed quality of dramatic experience.

11. The ethnomethodological perspective is not focused on what people mean, but rather on how they 'manage' to mean, how they create the world and the everyday life. The focus is on the way they manage to create 'meaningful' contexts, how they produce situations which are 'shared in common'. For, on those 'methods' depends the notion of the world as meaningful and real, a world that we can act upon and of which we can develop expectations, a world which, in a common sense point of view, is stable and secure.

12. The methods by which people present everyday life are 'context specific', for as Millward explains,

> '... [they] are situated and ... can only be uncovered by providing examples of their use.' (Millward, 1988:28)

13. For practical reasons we shall first look at the methods of 'meaning making' from a theoretical basis. However, in Chapters IV and V, we will look at specific examples of these methods, when applied to the dramatic activity and the research data.

14. To start with, 'meaning making' is the outcome of peoples' active engagement and it presents itself primarily in the collaborative creation of contexts. In order to create a 'meaningful' context, people have to be attentive to each other's contributions (in terms of language and action). They also have to engage in the interpretation of those contributions according to their previous knowledge and experience (See, Schutz, 1967).

15. People manage to contribute appropriately by being attentive to the context, interpreting each other's contributions, paying attention to the significant

features (such as who is talking, what was said before, what are peoples' interests in the things talked about, what are the peoples' relation to each other and so on).

16. In that way, they create a sense of a 'shared in common' experience, a feeling that they know where they are and how to contribute. According to Millward,

> '... meaning is located in the work done by those involved to give the experience stability and character so that it may appear to themselves and others as real.' (Millward, 1988:28)

17. The very young child as well as experienced adults are all actively engaged in the presentation of a meaningful life. At the heart of the ethnomethodological approach and the other constructivist approaches (See, Wood, 1988, Pollard, 1990) is the 'accomplished' and 'managed' nature of the everyday life. And through the collaborative creation of the meaningful contexts is developed the sense of a 'shared in common world'.

18. The means by which the people present the everyday contexts are their language and action (and, of course, through other symbolic systems as music, drama, art, etc.). In the third section of this chapter we will discuss the role that language has in the presentation of the everyday life and the social world, but first we should consider some features of an ethnomethodological account of the social life.

19. The 'stock of knowledge at hand' (See, Schutz 1967, Husserl 1960) is a component in the 'meaning making' process. According to the ethnomethodologists the 'stock of knowledge at hand' is knowledge developed since we were born,

and constantly elaborated and enriched in the course of our lives.

20. As Millward explains, this knowledge,

> '... is made up of recipes, social types, rules of thumb, definitions etc.' (Millward, 1988:36)

and is knowledge that:

> '... once learned ... is immediately available and may be drawn upon without a thought.' (Millward, 1988:37)

21. Through this knowledge people interpret each other's contributions in their interaction, experience the feelings that they experience, do the things they do in their everyday life. Through the 'stock of knowledge at hand' they can refer to the past, make predictions about the future and the social life as they experience it, talk about their lives and the world. Thereby they manage to present a meaningful social and physical world.

22. According to the ethnomethodological perspective the relation between our 'stock of knowledge at hand' and the social world has a reflexive quality. This quality is to be found in the fact that in the process of making meaningful contexts we are, at the same time, dependent on our 'stock of knowledge at hand' and developing this further. As Millward phrases it,

> '..this knowledge is developed with experience even as it is used to interpret and make sense of that experience.' (Millward, 1988:39)

23. This reflexive quality is to be found, as well, in the relation between the 'meaning making' and the 'meaningfulness' of everyday life. So, the 'meaningful-

ness' of our everyday life is our experience of presenting meaningful contexts. At the same time, this presentation -through appropriate contributions in language and action- encourages us to treat our lives as being meaningful. (See, Benson & Hughes 1983, Millward 1988)

24. Whereas the focus of our discussion so far has been 'meaning making' in everyday life, the focus now will shift into a consideration of 'meaning making' in the dramatic activity.

25. According to Millward,

> '... the dramatic presentation of experience ...is made visible and meaningful through just the same methods and practices by which we create our everyday sense of social reality.' (Millward, 1988:152)

The children who participate in the dramatic activity manage to make sense of their experience in the same way that they make sense of their experience in their daily life.

26. The meaningfulness of the dramatic context is a feature of the participants' ability to make use of appropriate language and action and is the product of the children's concern to be attentive to the context and contribute appropriately. In being attentive to the context and to its features the children are able to bring to the drama their appropriate contributions (inappropriate contributions might just appear 'out of place', they could be interpreted as nonsense).

27. In order to interpret the dramatic context and contribute appropriately, children use the 'stock of knowledge at hand' that characterises the presentation of the everyday contexts and which was learned in everyday interaction.

28. In that way the dramatic activity invites the children to participate with their 'whole selves'. They bring to the drama the instantly recoverable knowledge about appropriate ways of acting and talking. (See, Chapter III Paragraph 10, hereafter presented as III:10) As Millward suggests,

> '... the 'stock of knowledge at hand' is at the heart of the dramatic experience.' (Millward, 1988:37)

29. Finally, the same reflexive quality between the 'stock of knowledge at hand' and the context is to be found in the dramatic activity. Even though the dramatic context develops through the children's previous knowledge and experience it provides them, at the same time, with the opportunity to develop further that knowledge and experience. (See, III:29)

30. Following the above discussion then, it might appear to us that the dramatic activity is a 'managed accomplishment' and that it is created in the same way as everyday life. The meaningfulness of a dramatic context is not something of its own which the children will have to discover, but is rather the product of the children's interaction, their engagement in presenting it.

31. Thereafter it seems that, even if, in the course of our lives, we are not always aware of the 'managed' nature of our everyday reality, the dramatic activity provides us with the opportunity to appreciate this and moreover to become aware of the ways in which it is managed. As Millward puts it, the dramatic activity,

> '... rather than just helping us to make sense of our world ... can show us how we make sense of it, how we work to ensure that it appears to us as a 'shared in common' world.' (Millward, 1988:16)

32. The children in the drama, in managing to present a meaningful context have the opportunity to see their own active role in the presentation of the everyday reality. According to Millward, drama,

> '..should help them [the children] to see the kind of responsibility they have for the presentation of social life.' (Millward, 1988:474)

2.3 The narrative mode of 'meaning making'

33. We will now come to see 'meaning making' from another perspective. We will consider the 'meaningfulness' of the everyday life in terms of the construction of a narrative. This is a perspective which applies to everyday life, and also to the dramatic activity. (See, Verriour, 1990)

34. According to this perspective, people in the course of their interaction are engaged in the creation of a story. The meaningful contexts that they present, the experiences they have, identify with coherent narratives. As Bruner points out,

> '... our capacity to render experience in terms of narrative is not just child's play, but an instrument for making meaning that dominates much of life in culture.' (Bruner, 1990:77)

35. The narratives that we create in our daily interactions consist of agents who act, have motives, feel and think. In the process of creating a context, and making it meaningful we create a story, with a sequence of talk and action, rendered in meaning. Bruner, refers to Labov's comments on narrative structure and says that,

'..the meaning of what 'happened' is strictly determined by the order and form of its sequence.' (Bruner, 1990:90)

36. According to Millward,

'...it is through the construction of a narrative that we give a sense of facticity and structure to our experience and so find it meaningful. It is not the case that these narratives, stories, anecdotes and dramatic episodes reflect life, for rather, are they the very means by which we see that life and we make it meaningful.' (Millward, 1988:470)

37. In that sense our stories are not only *about* our everyday life, or *about* our world, but *are* our life and world. In that appears the reflexive quality between our stories and our everyday life; a reflexive quality which, as it will appear, is to be found in most aspects of 'meaning making'. (See, II:22) While our life is a narrative, our narratives are our lives. When we 'make meaning' we make narratives and when we narrate stories we 'make meaning'.

38. Another feature of the narrative structure is that of intertextuality; every story results in the evocation of other stories. In every story that we narrate, listen to, or present there are other levels of stories to be evoked and used. So, as Rosen explains,

'A story only exists by virtue of the existence of other stories.' (Rosen, undated, p:13)

39. Therefore it seems that our world and our everyday life is, in part, presented through stories embedded and related to each other; a complex web of

narratives which we share (narrating them, listening to them, watching them), thereby managing to share our world and our daily life. In that way our meaningful narratives coalesce into one; the story of our world.

40. Our drive to give a narrative structure to our everyday life is, as Barbara Hardy has written,

> '... a primary act of mind transferred to art from life.'
> (Rosen, undated, p:13)

And therefore as Rosen suggests, stories could be looked at as being,

> '... [the] product of the predisposition of the human mind to narratize experience and to transform it into findings which as social beings we may share and compare with those of other's.' (Rosen, undated, p:12)

41. On the basis of the stories that people create in their interaction and on the basis of the stories that they narrate to each other, they manage to 'share in common' a meaningful world.

42. Through narrating , listening or presenting their stories, people expand the limits of their own experiences. In learning about other peoples' experiences they learn about themselves and their lives. The narrative mode is the way in which we give structure, order and continuity to our lives. It is the way in which we manage to live in a common *real* world.

43. The dramatic activity, as we have discussed, is made meaningful through the same methods that the everyday life is made meaningful. It is also possible to say that the engagement in the drama is in terms of the narrative; the dramatic context has a narrative structure. The children participating in the dramatic

activity are engaged in the presentation of a story which has structure and order in terms of the development of the characters' actions, their feelings, their thoughts and the events presented in the interaction. (See, III:17-23)

44. The narrative of the dramatic activity (the make-believe) is what Rosen calls 'fiction narrative'. In Rosen's words,

> 'We do not ... pluck our stories only from direct experience. We invent the experience, the actors, the action, the circumstances, the provocations and the outcomes.' (Rosen, undated, p:15)

45. The children's engagement with the dramatic context, with the 'fiction narrative', provides them with the opportunity to expand the limits of their world; to reach further than their everyday interaction permits them. Children also learn about the world, about their daily lives. Most important they learn about themselves. (See, IV:17, 30-33, 64)

46. Presenting stories, listening to and reading stories permits experimenting with the possibilities of 'meaning making', of narratizing; in other words experimenting with the possibilities of the human mind. According to Wells,

> 'Constructing stories in the mind -or storying as it has been called- is one of the most fundamental means of making meaning; as such it pervades all aspects of learning.' (Wells, 1987:194)

47. The creation of the narrative in the dramatic activity is not of the same nature as narratizing produced through the everyday interaction or even other 'fiction narratives'.

48. Drama, being an art form, engages the children in the presentation of the narrative through the medium of art. This points to an intensive structuring, giving order and form to the story, in terms of events and significance and making that structure explicit. It points to the creation of a coherent and meaningful narrative. (See, III:26)

49. Moreover the fact that the children who participate in the dramatic activity are invited to engage through the same methods they engage in their everyday life, has important implications for their learning developed out of the activity. The children, in creating their narrative, are 'intrinsically motivated'. They manage to present a meaningful dramatic context for, as we discussed, they are 'predisposed' to do so. (See. II:40)

50. But before we come to say more about the children's engagement in the dramatic activity, we will have first to find out more about the children as 'meaning makers'. We will be concerned to do this in the following section.

2.4 Children as 'meaning makers'

51. In order to appreciate the methods and practices by which the children 'manage' to present meaningful everyday and dramatic contexts we will have to look at and analyse their language. The language that the participants in a social context use will show us how meaning making succeeds.

52. From an etnomethodological point of view (and in other constructivist disciplines as well) language is a means of 'meaning making'. According to Watson (1992:258), for the ethnomethodologists (See, Garfinkel 1984, Sacks 1963),

> '... language is a central and all permeating feature of social life and social order (including social change)'.

53. As Watson goes on to explain,

> '... the analysis of language is the analysis of the active production of the social organisation, the immanent composing of social order' (Watson, 1992:260)

54. In the course of their everyday interaction and through their talk and action, people create the context of a situation. In being attentive to the context and contributing appropriately in language and action they actively engage and they 'manage' to make the context meaningful and 'real'. Through their language they present their ideas, thoughts and feelings and in order to appreciate the other's contributions they then again embark on an interpretation of their language. In such collaborative interaction they present a 'shared in common world'. (See, II:14,15) In that sense that language that people use is a feature of 'meaning making'.

55. Bruner points out that the nature of language is 'two faced'. He says that,

> '... language ... serves the double function of being both a mode of communication and a medium of representing the world about which it is communicating. How one talks comes eventually to be how one represents what one talks about.' (Bruner, 1986:131)

According to the above then, in order to explore the children's engagement with the dramatic context we will have to look and analyse their language.

56. But first, we will look at how it is that the children manage to learn language, how they learn the ways to 'make meaning'. According to Halliday, language

'... is both a product of, and the means by which we have access to the systems of meaning relationship that constitute culture, the specific human environment.' (Halliday, 1975:xi)

57. Learning the language is primarily a process which takes place in the social contexts that constitute a culture. It is an important feature of learning the language that it takes place within concrete social contexts as for example, the family, amongst friends, at school and so on. As Halliday notes,

'The social context is .... not so much an external condition on the learning of meanings as a generator of the meanings that are learned.' (Halliday, 1975:140)

58. Moreover learning the language is the result of the interaction between the parents and other caregivers and the child's own active engagement. This appears primarily in what Wells (1986) calls 'inherent sociability'. He says that,

'Human infants are born with a drive to make sense of their experience and with certain effective strategies for doing so.' (Wells, 1987:33-34)

59. As Wells (1987:34-5) explains, infants seem to be equipped with a tendency to communicate with other human beings. They seem to be attentive to their parents (human faces), and their gestures and voices seem to be signs of a drive to communicate, for example, their needs. Infants seem to be equipped with the means to 'make meaning'. And therefore as Halliday notes, the child

'... learns to mean long before he adopts the lexical mode for the realisation of meanings.' (Halliday, 1975:9)

Learning the language is then, partly, initiated by the children themselves.

60. The parents interpret the child's gestures, sounds and those signs presented in that 'inherent sociability' as being meaningful, or at least as indicative of the effort to communicate. They attribute motives and intentions to the child and respond to these appropriately. In that way, children learn to find their own gestures and voices meaningful (learn the meaning attributed to these by the parents) and a form of communication between parents and children initiates, a form of 'protoconversation'. (Wells, 1986:34).

61. Learning the language has its roots in this 'wordless' communication and is the result of the process of 'give and take' between the child and the parents. (See, Bruner, 1975) In this interaction the parents and the children build up,

> '... the basis for communication, a relationship of mutual attention.' (Wells, 1987:34)

62. The child, in learning the language (in terms of words and meanings attributed to these) learns how to make meaning rather than learning the grammatical structure. In a process of interacting with the social environment the child learns to attribute meanings to the words. (For an account of the developmental phases of language learning, see Halliday, 1975)

63. Learning the mother-tongue requires active engagement and children in learning the language, have to make connections between the words and their contextual meaning through the use of their previous knowledge. As Wells says, learning the language

> ' is dependent on making connections between what they [the children] know and what they are able to understand

in the speech that they hear, (Wells, 1987:39)

What they know, of course is contained in their 'stock of knowledge at hand'.

64. Parents, in helping the child to learn the language, show what it means to mean. For the language that the children learn, is the 'representation' of the shared meanings constitutive of each culture. Children while they learn the mother-tongue and become competent in its utilisation, learn all the ways that meaning is made in their culture.

65. According to Wells, in learning the language through interaction,

> 'The meanings attributed are cultural meanings, and in their responses, parents provide culturally appropriate feedback that has the effect of shaping the infant's behaviour towards what is culturally acceptable and meaningful.' (Wells, 1987:35)

66. In learning the language the children 'learn how to mean'. And as Halliday claims,

> 'The child who has learned to mean has taken the essential step towards the sharing of meanings, which is the distinctive characteristic of the social man in his mature state' (Halliday, 1975:36)

67. Children, in learning the language, not only learn about the culture they live in, but also learn about themselves. They learn that they have intentions and they learn what these intentions amount to in their environment and in their culture. They learn how to be attentive to their parents, they learn the methods by which meaning is presented, they learn how to participate (through appropri-

ate contributions) in the presentation of meaningful contexts, and therefore of a meaningful and *real* world.

68. According to Millward,

> 'The children's ability to contribute properly [in a context] is an aspect of that learning; it is highly constructive in that they are involved in the business of redefining 'reality' for themselves; presenting social experience.' (Millward, 1988:455)

And according to Bruner,

> 'Language not only transmits, it creates or constitutes knowledge or 'reality'...' (Bruner, 1986:132)

69. It should be mentioned that in referring to the language as the only means of communication, we should include all those non-verbal ways that people use to communicate. Those 'non-linguistic clues' that help us to make sense of a context include, for example, gestures, movement, silences and so on (Edwards & Mercer, 1987).

70. Taking under consideration all the above it is possible to see how meaningful contexts (in everyday and make-believe) are created and presented and the primacy of the role that language plays in their creation.

71. Another feature of language learning which should be mentioned is related to the narrative. In the previous section we discussed that narrative as a mode of thought, an intrinsic drive for a particular structure by which we present and perceive everyday and make-believe experience, an 'instrument for making meaning'. (See,II:34)

72. According to the above, children, while learning the language, can be seen acquiring it in terms of the construction of stories. The words that the children learn become meaningful because they are embedded in a narrative. Their understanding of the context is again in terms of the narrative. As Rosen points out,

> '... the narrative mode ... is an intrinsic part of language acquisition.' (Rosen, undated, p:28)

73. In the above discussion we saw some aspects of 'meaning making' in everyday life and the role that language plays. We shall now come to see the role that language has in 'meaning making' in the drama.

74. To start with, 'meaning making' in the dramatic activity is the result of collaboration and mutual attention between the participants (the teacher and the children) and the context they create. The language that the participants use is indicative of the context that they create. The children and the teacher, in being attentive to each others' contributions, respond through appropriate language, which relates to the shared context. Through their words they present the dramatic context as meaningful.

75. According to Millward,

> 'When the words and actions of those engaged in the drama are part of, and made 'meaningful' through, the dramatic context, the participants may be said to be 'presenting experience dramatically' (Millward, 1988:150)

76. The dramatic presentation of experience requires just the same methods and practices as the everyday presentation of experience. Through their language

the participants establish the meaningfulness and reality of the dramatic context; this seems to be the case whether it is everyday life or make-believe.

> '... we have to keep talking and the meaningfulness of a conversation is part of our ability to converse. Our understanding is demonstrated through appropriate contributions'. (Millward, 1988:50)

77. The basis for the creation of a meaningful dramatic context is successful interaction combining both collaboration and shared understandings. Just as the children learn in their everyday life to 'make meaning' through interaction and guidance by their parents, so too the children in the drama 'make meaning' through interaction and guidance by the teacher.

78. From the above discussion it may be seen that language is indeed the means that people have to present and make visible their lives. If we are to look at the ways participants in the dramatic activity manage to create and sustain the dramatic reality we have to look at their language.

79. In the following section we will make a comparison between 'meaning making' in everyday life and in make-believe. We have seen so far that both are created by he same means. However people treat them differently. We will try to find out what might be their differences and how it is possible to trace them.

2.5 Real and fictional contexts

80. From the previous discussions on 'meaning making', it might have appeared that both the everyday and make-believe contexts are created by the same means. The participants' language and action in any social interaction (whether everyday or make-believe) are the means of presenting, and making visible and

meaningful a context. Both everyday and make-believe are 'managed accomplishments'.

81. However, people in the course of their lives do not see them as being the same. Whereas everyday contexts are referred to as *real* the make-believe contexts (the dramatic context for example) are referred to as fictional.

82. Since this study is concerned with the presentation of make-believe contexts it is important to look more closely at the way that people create and present the differences in relation to everyday contexts. This will enable us to look at the children's participation in the dramatic activity in a different light. For as Millward points out,

> 'It is only when we turn our attention to the way in which we experience our social life as real that we can come to appreciate fully the nature of the dramatic experience.' (Millward, 1988:18)

83. The common notion of everyday life as *real*, is a result of peoples' active engagement. In the same way, as people establish the meaningfulness of the world in their interactions, so too they thereby establish its *reality*. Peoples' need for a 'shared in common' world necessitates the collaborative creation of a *shared* and *real* world.

84. There is a reflexive quality to be found between making our world *real*, and the *reality* of the world. We find our world real because we treat it as real and in treating our world as real it therefore appears to be real. According to Millward,

> 'We treat the social life as something about which it makes sense to speak, and in treating our everyday expe-

rience as though it were real (and presenting it that way)
it is bound to appear so.' (Millward,1988:23)

85. In this way, people have created the common sense idea of everyday *reality* which gives stability to their lives and which assures them that the social world not only exists in the course of their lives, but moreover existed before they were born and will exist after they die.

86. This results in what is called an 'institutional reality'; a reality which is, in fact, the product of peoples' agreement, of their commitment to present it through their words and actions as *real.* This is the commitment that results in what is called the 'natural attitude' towards everyday life. (See, Schutz 1967) In other words as Bolton notes,

'Participants must submit themselves to the social event
for it to be truly believable.' (Bolton, 1992:4)

87. Although people themselves create the *reality* and *meaningfulness* of the social world, they are mostly unaware of themselves doing so. Even if at times they realise that they are the creators of *reality*, in the flow of daily life they routinely do not attend its managed quality. It is usually when something goes wrong in an interaction that people might become aware of the 'managed' engagement. (Bolton, 1992:2-5, for examples of such occasions)

88. However, even if in the course of our everyday lives it seems to be difficult for us to be aware of the active engagement in creating *reality*, this is not the case in the presentation of make-believe contexts. There, the participants' active engagement in the presentation of make-believe reality is made explicit.

89. The children who participate in the dramatic activity, for example, are

aware that they have to be attentive to the context they create, are aware that it is they who create it, and finally are aware that it is they who can establish its *reality.* (See, IV:41) As Bolton indicates,

> '... although in 'real life' we may only be conscious of 'working ' at a social context when something goes wrong, in dramatic playing one is constantly aware of the effort required.' (Bolton, 1992:11)

90. Here seems to be located one difference between everyday and make-believe reality. Whereas in everyday life people might not realise their active role in its presentation, in make-believe they do realise it. In the make-believe they focus on its managed quality, its theatricality. Because of that, people have different attitudes towards the two. They treat them differently, and therefore whereas the everyday reality appear to be 'given', the make-believe realities appear to be 'managed'.

91. It seems that the way in which everyday or make-believe contexts are created is not so important as peoples' attitude towards them. As Millward explains, concerning the presentation of everyday or make-believe experience,

> '... it is but a step from one to the other, a shift in attitudes.' (Millward, 1988:155)

92. In order to see how the attitude towards make-believe and everyday life changes, and in what way the change in attitude is presented, we shall have to refer to the nature of the participation in the drama. In Chapter III, we will examine this more closely.

93. However, for the purpose of comparison of everyday with that of make-

believe, we will refer to the commitment that the dramatic activity and any make-believe forces the participants to make. As Bruner points out,

> '... if we are to appreciate and understand ... [the make-believe] we must 'suspend disbelief', accept what we hear for the time being as putatively real, as stipulative.' (Bruner, 1986:51)

94. The 'commitment' to the make-believe is Coleridge's 'willing suspension of disbelief'. In this commitment lies the *reality* and the power of the dramatic experience. It is an unspoken and implicit agreement that the children or other participants make, that they will employ the same means of 'meaning making' in the drama that they employ in their everyday life.

95. It is an agreement that they will treat the dramatic context 'as if' it was real and 'submit' themselves to it in the same way they 'submit' themselves in the everyday contexts. For, whether it is everyday or make-believe context, such commitment is required if the context is to be presented as *real* and to become an experience. As Bolton says,

> '... just as in 'life situations' the participants need to submit to and trust the situation in order to experience it, so it is in dramatic playing.' (Bolton, 1992:11)

96. Another way to look at the everyday and dramatic contexts is in the ways that the accidents affect both. Accidents occur beyond the contextual world. They occur in the natural world, in the world in which we are all objects. Whereas both everyday life and make-believe contexts are 'managed', accidents just happen.

97. An accident in everyday life will not only affect the context created at

that moment- it will actually destroy it. And whether the context is a friendly discussion, a seminar, or a journalist's interview, at the moment that the accident occurs, the previous context ceases temporarily to exist and the accident context takes over. It then requires the participants' active engagement in order to re-establish the previous context (having perhaps first used the accident to develop the 'accident context'). (See, Bolton 1992) Even so, whilst the accident has destroyed the context it has not threatened the everyday world.

98. When it comes to make-believe, where the participants are already intensively engaged in the presentation of the context, an accident will destroy the context. At the same time it will also destroy the make-believe *reality.* There is a sense in which you can not have an accident in the make-believe context for such an *event* pulls you straight back into the everyday world. For the make-believe, as opposed to the stability attributed to everyday life, has to be constantly sustained and seen to be sustained by the participants.

99. The dramatic context, for example, as Millward says,

> '... has to be continually created and sustained by those involved and ... exists for as long as they have a mind to let it do so.' (Millward, 1988:4)

In make-believe, as in everyday life, the participants active engagement is required in order to re-establish the context.

100. We will now look at the everyday and make-believe contexts in terms of their relation to the natural world, or what we might call the physical context. In the physical context we face the manageable and stable context which provides a basic ground for our understanding of situations.

101 There may well be a physical world *out there*, a world in which we are just objects (even just collections of atoms) and it is easy to imagine this world existing beyond our capacity to contemplate it and to talk about it. It looks to be a very different world to the socially constructed world of our everyday lives. (Though even this natural world may not be as 'given' as we are inclined to think for it too needs an 'as if' attitude to explain it. See, Harre, 1983:151)

102. However, the natural world does seem to provide a sense of stability to the 'objects' presented through our 'meaning making' activities. So, although in our everyday life we might use a chair as a ladder, we will not treat it as a ladder. We will always treat it as a chair. The specific meaning that the chair has, seems to be the same in whatever way it might be used. The physical objects in our everyday lives have a stability which is 'institutionalised'. Because this is so, we do not see ourselves creating their stability. They seem to *be there*, and in a very strong sense they seem to be *given*.

103. The physical context within the make-believe could possess the same institutionalised stability. However, it is not always the case. For example, it is possible in the dramatic activity that the chair not only will be used as a ladder, but it might be treated as well 'as if' it were a ladder. The same chair in another make-believe might be treated 'as if' it were a throne, a car, a boat and so on. (See, Bretherton 1984:24, Bateson 1955/1972)

104. In order to conclude, it might have appeared throughout the above discussion that everyday and make-believe contexts differ although both are presented by the same methods, both are actively sustained by the participants, and both are affected by the natural world in the same way (in terms of the accidents).

105. Their difference lies in the way that people treat both of them and can be seen, for example, in the way that they treat the physical context. Whereas everyday life requires to be treated as real, the make-believe requires to be treated 'as if' it were real. The difference from one to the other is but, as Millward (1988) remarks, a 'change in attitude'. (For a further discussion of the ways in which 'meaning making' activities serve to present everyday and dramatic experiences, see Millward, 1988.)

106. In Chapter V, we will discuss further the notion of the 'as if'. Moreover, in Chapter III, we will discuss the implications that the above has for the children's participation in the dramatic reality. For the moment it is important, to see that the only difference between the everyday and the make-believe, seems to be located in the way that people treat these and to mention that this 'change in attitude', might become at times not only rather confusing for children (especially when they are young), but for adults as well.

107. In the following chapter we will look more closely at the dramatic activity. The nature of this will permit us to see the sort of participation this activity requires (features of the application of the 'as if' attitude) and some of the features of the children's engagement in making meaningful dramatic contexts.

Chapter III

THE DRAMATIC PRESENTATION OF EXPERIENCE

3.1 Introduction

1. In the previous chapter, we looked at the ways that people in their everyday life manage to present meaningful contexts and we suggested, following Millward (1988), that people manage to present meaningful dramatic contexts through the application of the same methods.

2. However, the dramatic presentation of experience differs from that of the everyday, in that, it is treated by the participants 'as if' it were real and managed to be seen as make-believe. Moreover it differs from the everyday presentation of experience in that it is mediated through the art form.

3 In the first section of this Chapter, we will see how the children, in presenting the dramatic context in the way that they present everyday contexts, (but in treating it 'as if' it were real) can come to 'live through' it and have a dramatic experience. Moreover we shall discuss how, through thoughtful reflection and evaluation of the dramatic experience, they can gain learning, understanding and knowledge which can thereafter be applied in their everyday lives.

4. In the second section of the chapter, we will consider the dramatic activity as an art form, and the children's engagement within the dramatic activity through the art form. We will discuss the aesthetic attitude and the aesthetic field as those features which constitute drama as an art form and we shall see how

the engagement through the art form enables the participants to have an artistic experience.

5. In the third section, the focus of the discussion will be the relationship between the theatre form and the dramatic activity. They both share common origins, and the same symbolic medium through which they operate. However, as we will see, the participants' engagement in both differs and therefore the activities themselves seem to be of different nature.

6. Finally, and in the last section of the chapter, we will concentrate on the children's emotional response to the dramatic context. Emotion has a cognitive base and relates to learning. Moreover, the emotion resulting through fictional contexts is *real* and has the power to establish the dramatic reality. Therefore it is worthwhile and important to explore the nature of emotion in itself and in terms of the children's response to the dramatic context.

3.2 The dramatic activity as experience

7. The participants in the drama are the children and the teacher (who engages through the 'teacher in role' technique). (See, Heathcote, 1984, Bolton, 1984, 1992) In the process of their interaction develops the dramatic context.

8. Whether the dramatic context will be the participants' own invention or based on a known text, the ultimate aim is to provide the children with the opportunity to 'live through' a fictional situation and have a dramatic experience. As Bolton stresses, drama

> ' ... relies minimally on mimesis; the participant is living the event rather than copying it.' (Bolton, 1992:12)

9. The 'living through' quality of the children's engagement with the dramatic context appears as the children create the dramatic context in the same way as they create the everyday contexts, by means of their language and action. Its basis on the whole, however, is a playful engagement, but we will be concerned with this in the Chapter IV.

10. It is not necessary, for the children, to have any specific skills in order to participate in the drama and create an experience for themselves. It is only essential that they treat the context as make-believe and thereby bring their own selves to the drama in terms of their previous experience and knowledge. As Heathcote indicates, in the drama,

> '... social situations are explored and the participants employ the actual laws of social living.' (Johnson & O'Neil, 1984:130)

11. From the early moments of the participation in the drama the engagement has to be a 'commitment'. Commitment to the activity is the only means of creating an experience. It is the commitment discussed in the previous chapter as we considered the establishment of the real and fictional contexts. (See, II:93-95)

12. For the dramatic reality to come to life, for experience to be created, the participants have to have an intention and have to take the activity 'seriously'. They have to agree that they will treat the dramatic reality 'as if' it were real, and that they will *believe*, in it. (See, IV:43-44) This means *believing* in their roles and in the problem with which they are faced. (As people do in their everyday life, see, II:86)

13. Since the participation in the dramatic activity requires a 'submission'

rather than theatre type skills, it is vital that the children participate willingly and are not subject to personal or social pressures. It is only then that their contributions can be spontaneous and playful. (See, IV:14,V:92)

14. In that way, the children will bring their 'whole selves' (previous experiences and knowledge) into the drama and through a 'living through' quality of engagement they will lay the basis for a dramatic experience to be created.

15. The 'existential' quality (Bolton, 1992:8) of the children's participation in the dramatic activity is the quality that we can find when children are playing, developing on their own make-believe contexts. In this quality of engagement lies partly the dramatic activity.

16. In the teacher's role lies the responsibility of developing out of the children's play, and through the dramatic form a means of illuminating the children's experience and bringing understanding and awareness of its meaningful presentation.

17. The teacher, initially, in the first moments of the children's engagement with the dramatic context, will help them to structure it in terms of the plot, and find the focus of their action within it.

18. The plot or narrative sequencing is the first level on which the dramatic activity moves. The plot identifies with the sequence of the events taking place within the dramatic context that the children create.

19. While working on the level of the plot the children's engagement is in terms of the actions developing the plot which are, for the children, important in themselves. Their understanding of the context is also in terms of the narrative sequencing structure (what happened before, what will happen next).

20. Although an engagement in terms of the plot might ignore the implications of the actions, the motives of the characters, the consequencies and so on, it is the basis for a good story. The plot is the bones of the story and as Bolton notes,

> '... we should respect plot for it is the 'what happens next' a story line that often, as long as the pupils are concerned, gives the drama its dynamic.' (Bolton, 1984:146)

21. The second level, upon which the dramatic activity moves is an 'inner' structure where the significance and the meaningfulness of the dramatic situation is revealed. In this structure is contained the motivational force which powers the drama.

22. This 'inner' structure identifies with the meanings underlying the events of the plot structure. As Bolton explains, the 'real' structure of the dramatic context

> '... is a hidden dimension within the material, making connections with their [the children's] present intellectual and emotional understanding.' (Bolton, 1984:90)

23. The children's engagement with the dramatic context when moving on this second level indicates an emotional and/or intellectual understanding of the implications of the dramatic events for the overall development of the dramatic context. In the discovery of the significance of the dramatic context is revealed the educational value of the dramatic activity.

24. This understanding relates to the reflective and evaluative processes, already in progress, about the interaction and the context created. Moreover, it relates to the application of the dramatic form, the symbolic system of the theatre art form through which drama operates.

25. According to Bolton,

> '... even the simplest form of drama with kindergarten children must be using the art form to illuminate some truth about the world; otherwise dramatic activity simply remains at the 'diagram' level of reiterating facts or practising skills.' (Bolton, 1992:112)

26. The application of the means that the theatre medium provides in the drama (manipulation of time, space, voice, movement and so on) is the teacher's responsibility. Through the application of dramatic form the teacher will help the children to structure the dramatic context and thereby discover its meaningfulness.

27. The children's engagement with the dramatic context when on the second level of structure does not always (at all stages of their engagement) indicate a purely intellectual understanding of the dramatic context. The children might have an intuitive and emotional understanding of what are *the strings that move the situation.* (See, III:45) An intellectual appreciation of the dramatic experience can only come as result of reflective and evaluative processes and the internalisation of the dramatic experience, reinforced by the teacher's participation.

28. The teacher can reinforce the children's understanding through the 'teacher in role' technique (See, Heathcote, 1984, Bolton, 1992) and in appropriate contributions. He or she can help and guide the children to look at the dramatic context, and thereafter at their experience, from a distance, as if from the 'outside'. The teacher can guide them in being the spectators of their own selves and of their own actions in the dramatic context.

29. In that way, through reflecting on and evaluating the dramatic experience

the children can acquire knowledge which has universal implications. Knowledge, which adds to and develops further their 'stock of knowledge at hand'. (See, II:19-22) Also, through reflection the children are enabled to learn and understand about the ways that they themselves created a meaningful dramatic context and thereby they are enabled to feel their own active engagement in the presentation of the everyday life.

30. Through reflection the experience that the dramatic activity has the power to create becomes part of the children's everyday experience. As Wagner notes,

> '... reflection is what makes the knowing something that can be touched and assimilated for later use.'(Wagner, 1985:78)

31. In the above text we looked at some of the nature of the dramatic activity, the place of the teacher, the children's engagement in it and also how, the dramatic activity provides the opportunity for the experience to be created. Most of the issues referred to, will be further discussed in the following chapters.

32. One of the qualities of the dramatic activity mentioned is that of the art form, resulting partly in the medium through which the drama operates. Our discussion, in the following section, will be focused on this issue. The dramatic activity as an art form operating through the aesthetic field.

3.3 The dramatic activity as an art form

33. Dramatic activity is an art form because of the application of an aesthetic attitude towards the activity on the participants' side. The aesthetic attitude, as we will discuss in Chapter IV, could be said to be one which identifies with a make-believe attitude, treating the dramatic context 'as if' it was real. (See,

IV:53)

34. The aesthetic dimension is what all the arts share but, as Best explains, although it characterises all the art forms it is not which differentiates them from our everyday life. The aesthetic attitude is equally applicable towards everyday life; commonplace objects, the natural world, can all be perceived aesthetically.

35. As Best notes,

> 'The aesthetic is generally assumed to be the genius of which the artistic is a species, in that the objects or activities which are characteristic of the aesthetic or, as it is sometimes expressed, of the aesthetic attitude are taken to include works of art, but to extend beyond them to natural phenomena' (Best, 1985:153)

36. According to the above, it seems that the aesthetic attitude is not the privilege of the arts but rather equal part of the processes involved in meaning making, in the creation and presentation of the everyday life. Bolton, points that,

> '... the aesthetic dimension ... can be observed in many social events in 'real life' situations.' (Bolton, 1992:19)

37. Here then lies the application of the aesthetic engagement in the dramatic activity. The children will bring to the dramatic activity the aesthetic quality through which they consider their everyday lives, and which they apply, as we shall discuss in Chapter IV, in their make-believe play. This they do as they focus on 'meaning making' and well as the meaning.

38. Of course this is only the basis, and the dramatic activity as art form requires an intensive application of the aesthetic attitude towards the dramatic

context.

39. This is also, the teacher's responsibility. Through the 'teacher in role' technique and in becoming the example of the aesthetic attitude, the teacher can reinforce the participants aesthetic engagement. (See, V:118-119)

40. Before we come to see the ways in which the teacher can reinforce the aesthetic attitude towards the dramatic context, we will look at some of the ways that the aesthetic attitude presents itself. At the same time we will be looking at the features which characterise the dramatic activity. Thus, we are leading our way towards uncovering the nature of the dramatic activity itself.

41. So, aesthetic according to Pateman,

> '... denotes a mode of response inherent in human life which operates through the senses and the feelings, and constitutes a form of intelligence comparable to, though different from, other forms of intelligence such as the mode of logical deduction.' (Pateman, 1991:7)

42. The interaction with the world of objects, nature and so on, through the aesthetic attitude introduces the application of an intelligence, the aesthetic intelligence. In the aesthetic intelligence the apprehensions as Abbs points out, are,

> '... intuitive apprehensions working through our senses and our feelings, through our sensibility.' (Abbs, 1987:59-60)

43. In the adoption of the aesthetic attitude we find a way of looking into the world, our lives, our selves; the aim always being to learn, to understand. And the

aesthetic, being a form of intelligence, coalesces with knowledge and understanding.

44. According to Abbs, the aesthetic is a mode of 'sensuous knowing' (intuitive understanding) which has however cognitive features and plays an important role in the development of our consciousness.

> '... aesthetic response is inevitably through its sensory and physical operations, cognitive in nature.' (Abbs, 1987:53)

45. The participants, thus, when engaged aesthetically in the dramatic activity have their aesthetic intelligence motivated. In that way, they are assisted to develop an intellectual (and emotional), understanding of the dramatic context.

46. However, this is not to say that there is always an aesthetic attitude in the dramatic activities. It seems that an aesthetic attitude presents itself only in the application of a make-believe attitude, and in the children's playful engagement with the dramatic context. These issues will be discussed further in Chapter IV, where we will be considering the children's possible stages of engagement with the dramatic context.

47. The educational value of the drama is presented in the adoption and cultivation of the aesthetic attitude towards the activity. As Abbs notes, the aesthetic attitude

> '... offers education ... of the highest order, not through the analytical intellect but through the engaged sensibility.' (Abbs, 1987:53)

48. However, if we are to have education, critical understanding and learning, the aesthetic attitude alone in not enough. The first apprehensions, as we saw, are

sensed, felt apprehensions. They can become conceptually formulated and develop into knowledge when the aesthetic engagement combines with the application of the aesthetic field.

49. The engagement through the aesthetic field enables the children in the dramatic activity (and the participants in any other art form) to make sense of the context (whether this is a piece of music, a painting or a poem) and therefore to manage to create an experience applicable to their everyday life.

50. The aesthetic field according to Pateman, has two different meanings.

> 'The first concerns the actual process of art making; the second the nature of the symbolic system in which all art is made.' (Pateman, 1991:4)

51. In terms, thus, of the dramatic activity, the engagement through the aesthetic field indicates that the children and the teacher will follow a process in the presentation of the dramatic context and moreover that they will be 'working' through the symbolic system of the art of theatre.

52. In order to appreciate the notion of the aesthetic field we will first look at the process of *art making.* This is a process through which all art forms pass and is characterised by four stages. They are the stages of 'making, presenting, responding and evaluating'. (See, Abbs 1987:55)

53. It is very important that a work of art passes through all of these stages, though, as Abbs remarks,

> '... there can be no one way of sequencing the teaching of the arts.' (Abbs, 1987:56)

54. In the dramatic activity and in the stage of 'making' the participant's aesthetic attitude can be traced back to an 'intrinsic motivation' in the creation of the context. Bolton (1984:79-80) following Reid, (1982) refers to it as 'disinterested interest', enjoying something for its own sake. The children might be having the feeling, might be having an intuitive expectation that something important is taking place, something which is significant on its own.

55. As Reid explains,

> 'The aesthetic attitude is exemplified whenever we attend to, enjoy contemplatively, anything, for its own sake, for itself, for its intrinsic interestingness.' (Reid, 1981:9)

56. When the children in the drama are engaged at the stage of 'presenting', they engage as the audience of themselves and of their co-participants. The awareness of the existence of an audience reinforces the application of the art form.

57. Moreover, being the audience of their co-participants explicates to the children their own active engagement in the presentation of the dramatic context (and possibly suggests them an analogous active engagement in the presentation of the everyday contexts).

58. Usually in the dramatic activity the stages of 'making' and 'presenting' the dramatic context occur simultaneously. When this is the case, the aesthetic attitude results in a playful engagement and at the same time, in a very powerful awareness of the 'managed' nature of the context creation. (See, VI:80) In this aesthetic engagement we are partly presented with the learning potentialities that the dramatic activity makes possible. (See, IV:14, 62)

59. In the stage of 'responding' to the dramatic context the children's aesthetic

engagement results in the intuitive apprehensions concerning the dramatic context. Their understandings, as long as the evaluative and reflective processes have not been initiated, are felt and only indicative of a further intellectual understanding. In terms of the structural levels, identified in the previous section, it is likely that the children are working on the level of the plot.

60. The stage of 'evaluation' provides the children (and the participants in other art activities) with the opportunity to come to a unity of emotional and intellectual understanding of the dramatic context. As Abbs explains, in the evaluative engagement,

> '... the intellectual and the aesthetic combine to make sense of the sensuous. Evaluation makes intelligible (and communicable) the aesthetic response.' (Abbs, 1987:61)

61. In Chapters IV and V, we will look more closely at the stages of the children's engagement with the dramatic context. There we will discuss further the application of the aesthetic attitude and we shall see some examples of its application in the drama.

62. At this point of our discussion, we have to stress that it is important that, in any form of artistic engagement, the participants engage aesthetically and moreover that their aesthetic engagement passes through all of the four stages referred to.

63. As concerns the dramatic activity, the aesthetic attitude will help the children to evolve their intuitive apprehensions into, both an understanding removed from the particular towards the universal, and into knowledge applicable to their everyday life. As Bolton points out, this is the nature of the aesthetic attitude. In

his words,

> 'The nature of the aesthetic intention is to expose the inner meaning of an event, to indicate universal implications.' (Bolton, 1984:145)

64. The next feature of the aesthetic field consists of the symbolic system through which art works. The knowledge of the system through which an art form works is considered very important if one is to appreciate a piece of art or engage in painting, writing music, performing drama and so on.

65. The medium through which an art form operates serves as the language for everyday life. It opens up channels for communication of ideas, feelings and thoughts and is the means of presentation of the dramatic experience. As quoted by Pateman,

> 'In the arts our beliefs or knowledge about the medium someone is working affect our response, entirely appropriately and often in ways intended by the artist.' (Pateman, 1991:108)

66. This is the case, as well, in the dramatic activity. The medium that the drama operates through is the symbolic system of the theatre. Therefore the teacher and the children participating in the dramatic activity will utilise the same means that the actors and the directors use. In that way they will come to present the context dramatically.

67. So, for example, they will structure the context, they will give form to it, and they will do so through the theatrical conventions of time and space, through appropriate use of voice, facial expressions, movement, silences, symbols, con-

straints, surprises and so on. (See,V:126-127)

68. It is the teacher's responsibility to have knowledge of the theatre medium and moreover to impart some of his or her understanding to the children. However, this is not to put the emphasis on the *teaching* of the theatre medium. Teaching in the drama, as we shall discuss later, is reiforced primarily through the teacher's own example.

69. Concerning the above, Pateman stresses that,

> '... the primary task of art teachers is to initiate their pupils into the vast interactive symbolic system of their disciplines, and to do so in the manner of engaging aesthetic experience, and not inert knowledge.' (Pateman, 1991:5)

70. In the following section of this chapter we will come to consider the relationship between the dramatic activity and the art of theatre. Although they share a lot in common -for example the symbolic system through which they operate- there are significant features that differentiate them. These we shall try to explore in order to become more aware of the nature of the children's participation in the drama.

3.4 The dramatic activity and the art of theatre

71. As was mentioned in the previous sections, both the art of theatre and drama in the classroom operate through the same medium, the same symbolic system. However, this is hardly sufficient to describe the relationship between theatre and drama. Through a further exploration of their features we might be able to appreciate it better.

72. Both theatre and drama have common roots which go back to the origins of theatre but as well to the children's play. (See, Courtney, 1968) These common roots signal the people's need both to extend the possibilities of their action and thought and to develop and enrich the knowledge they have about themselves and their lives. The potentialities of both activities are located in their ability to create experience out of fictional contexts.

73. As Elam explains,

> '... the dramatic 'model' is essential to our understanding of the world, not only in the sense that we continually apply dramatic metaphors to all spheres of activity ..., but also because the way in which we make sense of our lives and their component acts is very considerably influenced by our experience of dramatic worlds, where actions are seen in their intentional and teleological purity.' (Elam, 1980:133)

74. The essence of the engagement in the presentation of dramatic realities (as in the presentation of any fictional reality) is the possibilities that provide an opportunity for the participants -the teacher and the children- to experiment with the creation of contexts free from the limitations that such experimentations would meet in everyday life. (See, IV:17)

75. A feature of the relationship between theatre form and dramatic activity resides in their relation to everyday life. For both, everyday life presents the basis of their meaningfulness.

76. As concerns the theatre form, Frost explains, that,

'... what happens in the 'theatre' or other 'performance space' is important in the context of the world outside. They exist in some sort of dialectical relationship rather that in separate compartments.' (Frost & Yarrow, 1990:3)

77. The same sort of relationship applies to dramatic activity, for, as Millward points out,

'... we do drama and drama is meaningful because we do drama in a meaningful world.' (Millward, 1988:6)

78. In relating so strongly to our everyday lives, both the theatre form and the dramatic activity, influence the ways that we make sense of them. They generate new understandings, they create new experiences which have the power to bring change in everyday life itself.

79. In this power to create experience and bring change, lies partly, the educational value of both the theatre form and the dramatic activity. According to Bolton,

'... in the theatre and in the classroom, drama is a way into knowledge: it opens up new ways of looking at things.' (Bolton, 1992:115)

80. Both the theatre form and the dramatic activity are fictional creations. Therefore, they have to be seen to be 'managed', and exist only as long as the participants have a make-believe attitude towards them and present them as 'managed'. (See, II:30, 98) The engagement with the fictional context and the generation of fictional experience requires 'commitment'. An equal 'commitment' is expected from the actors performing the play, the audience watching it and from

the children participating in the dramatic activity.

81. The next common ground which the two activities share is that of the aesthetic field through which they both operate. The four stages of the work (making, presenting, responding, evaluating) apply both to the theatre and to the dramatic activity.

82. It is possible, of course, in both dramatic activity and theatre art for the stages of 'making' and 'presenting' to occur simultaneously. In terms of the theatre we are then referring to the mode of improvisation. (Consider, for example, the work of Mike Leigh)

83. This is usually the case in the classroom drama. The participants are making the dramatic context at the time of its presentation. As Abbs points out,

> 'In ... certain forms of drama ... the performing act is itself the primary act of creation with no fixed form prior to its expression. In such cases the art-making and the art-performing exist simultaneously in the achieved moments of continuous improvisation.' (Abbs, 1989:59)

84. The second feature related to the aesthetic field and characteristic of both the theatre art and the dramatic activity is the symbolic system through which an art work operates. Whether we are talking about a performance, or an activity in the classroom, the medium through which the work operates is the medium of the art of theatre.

85. The above indicates, on a first level of analysis, that the theatre art and the dramatic activity seem to be so similar that they might be the same. But this is rather a superficial notion, for if we look further at the participants' engagement

in the stages through which the work passes and finally at the ways that both come to be created, it will become obvious that important features make them different.

86. In the stages of 'making' and 'presenting', for instance, there may be differences in the participants intentions. According to Bolton,

> '... whereas the dramatic playing is the intention to be in an imaginary event the performance mode is the intention to describe an imaginary event.' (Bolton, 1984:32)

In other words, whereas the participants in both activities are presenting experience the presentation occurs in different terms.

87. To start with, and as concerns the stage of 'making', in the theatre the participants can be divided into two groups, each engaging differently. On the one hand are the actors, specially trained in working through the symbolic medium of the theatre. The actors when in the stage of 'making', are aware that their work will be presented in front of an audience. On the other hand is the audience, who (usually) does not participate in the stage of 'making' (rehearsing).

88. In the dramatic activity, concerning the stage of making, both, the teacher and the children engage collaboratively for the creation of the dramatic context. And although their engagement is not the same it often appears to be so. As we shall see (See, IV:99), the children engage for the sake of the activity. The teacher engages in order to help the children have a dramatic experience and learn through it. Moreover, they do not (usually) engage in order to perform in front of an audience.

89. According to Bolton (1992), another difference between the theatre and the dramatic activity lies in the fact that the actors are necessarily aware that the

activity will have to be repeated (though this is not to say that each performance is the same).

90. The participants in the dramatic activity, on the other hand, engaged playfully and are, as Bolton notes,

> '... freed from the need to see the creation as repeatable...' (Bolton, 1992:12)

91. While in the stage of 'presenting', the actors are engaged in describing to the audience a situation, a dramatic context. Through the theatre form they illuminate the context, in terms of the events, the motives, the feelings and the thoughts of the characters. They are intensively structuring it and deliberately present, through their theatrical language and action, the 'outer' and the 'inner' structure of it, for the benefit of the audience.

92. At the same stage, the audience engages differently. As Bolton mentions, the audience,

> '... is not showing anything, just 'submitting' themselves to the entertainment.' (Bolton, 1992:9)

93. Although one could infer from the above quote that the audience has a passive role in a performance this is not the case. For, it is only in front of an audience that a performance becomes meaningful. In the theatre as in other art forms, according to Abbs (1987:58),

> 'The work exists in its action on the senses and imagination of the audience. No audience.., no aesthetic.'

94. The audience is not in any sense a passive recipient of the acts on the

stage but is, rather, actively enaged for the construction of the dramatic reality, through processes of interaction and interpretation of the actors' contributions.

95. The active nature of the audience's participation, according to Frost & Yarrow,

> '... implies the creation of new, often unsuspected or unintended meanings out of the signals received. The audience does not only 'read' the performance- in a very real sense it 'writes' it, too.' (Frost & Yarrow, 1990:167)

96. As concerns the dramatic activity, the presentation of the context is not in front of an audience. Or rather, the audience is not immediately visible. While presenting the dramatic context the participants are primarily engaged in creating an experience for themselves.

97. However on a different level they have an audience; themselves, their co-participants but, as well, the teacher (who can be at times the audience of the children's engagement, and this in a very strong sense).

98. Whereas the actor's primary concern in a performance is to 'describe' the dramatic context to an audience, the concern of the participants in the dramatic activity is to 'live through' it. Yet, this is not to say that the engagement in the dramatic activity does not present 'descriptive' qualities or that actors in the theatre do not 'live through' their parts.

99. According to Bolton (1992:38), initially in the dramatic activity and as long as the participants are 'working at establishing the ficticious context' their engagement is characterised by a 'descriptive' quality. (See, V:88)

100. Moreover, although the actor's primary concern is to describe to the

audience it is true, for the actor, that he or she might come sometimes to 'live through' the dramatic context. Bolton remarks, that it is important for the actor,

> '... to be able both to 'describe' and 'live spontaneously' within the imitative constraints.' (Bolton, 1992:9)

101. However, although at times the actor might come to 'live through' the dramatic context, and the child might come to perform in front of an audience, the nature of their engagement differs for they have different 'intentions'.

102. Finally, and as concerns the children's participation in the dramatic activity, it was mentioned that the teacher will introduce them into the use of the means of the art of theatre. This of course does not imply that the children need to be trained as actors. For as Bolton notes, the

> '... application of the theatre form occurs within the existential experience.' (Bolton, 1992:22)

103. So, the participants in the drama will neither have as their focus the appropriate manipulation of the theatre means, in order to 'describe', nor will they have as their only focus, to 'live through' the dramatic context. For it seems, according to Bolton (1992), that they must be able to combine these in order to present meaningful dramatic contexts.

104. The above discussion shows that the dramatic activity is an art form similar to the theatre. In fact, drama has resulted as an educational medium from the art form of theatre. However, this should not be confused with asserting that drama and theatre are the same.

105. In the last section of this chapter, we will discuss the nature of the emotional engagement with the dramatic context. For the emotion developed

through the dramatic context is one feature of the participants' engagement which is too significant to be ignored.

3.5 Emotional response to the dramatic context

106. Considering the nature of the dramatic activity so far explored, one can appreciate that its educational value results from its power to create an experience for the participants analogous to the experiences created in everyday life.

107. A feature of the activity, which contributes in the creation of the dramatic experience (and also enables learning to take place) is the emotion developed during the dramatic activity and through the dramatic context.

108. According to Best, it is in the emotional response to a work of art that part of its educational value resides. In his words,

> 'The peculiar force of learning from a work of art consists in an emotional experience which casts a new light on a situation, revealing what the analogous learning situation amounts to.' (Best, 1985:184)

109. As Bolton points out, the emotional response to a fictional context - such as a dramatic context, a book or a sculpture- is 'real'. (Bolton, 1984:106) He argues that although the emotion felt in the dramatic activity (and in any art form) results from a fictional context and is actually 'a response to a bracketing-off from living' (it has no implications for the participants everyday life, in the sense that it does not result from everyday life) it is, however, 'real emotion'.

110. Finally, he claims that emotion felt in the dramatic activity is responsible for, and we could say, indicative of, the existence of the *dramatic reality.* In the

face of the participants' emotion the dramatic activity justifies itself. He explains that it,

> '... is the basis of all imaginative acts that through emotion something absent is brought into the present.' (Bolton, 1984:106)

111. Because drama, and any make-believe, can evoke 'real' emotion, it is considered important that the children should be protected in the dramatic activity. (See, Bolton, 1984) So, the teacher has to respect the children's need not to be exposed in front of the other children. She or he has to protect them from confronting personal problems in the drama in ways that are likely to be too distressing.

112. According to Bolton, this can be achieved in,

> '... careful grading of structures towards an effective equilibrium, so that self-esteem, personal dignity, personal defences and group security are never over-challenged.' (Bolton, 1984:128)

113. The emotion which appears through the dramatic engagement is not of one kind. It seems to differ according to the participants engagement. It differs according to whether the children are working on the level of the plot or on the level where the 'inner' structure of the drama lies.

114. But before we come to look at the range of the participants' emotional engagement with the dramatic context, we shall have to look at what seems to be perceived as the nature of the emotion itself.

115. The emotion in everyday life and make-believe always develops through a particular situation, a context, and relates to the participants' (or observers')

understanding of it. As Mc Gregor puts it,

> 'The way we feel in a situation depends on what we know and how we interpret it. And the way we interpret it depends on the framework of ideas and concepts we bring to it.' (Mc Gregor, 1977:22)

116. According to Best (1989), in the above issue is presented the cognitive and rational nature of emotion; one that points at learning and knowledge acquisition. He argues that there always is a logical -an empirical- connection between what we feel about a situation and what we think about it. The emotional response displays its nature in the fact that it results from reason. The same applies not only to everyday life but also to make-believe and the arts.

117. Concerning the emotional response to the arts Best points out that,

> 'It is only because we are capable of cognition and rationality that we can have artistic feelings.' (Best, 1989:82)

118. When one is engaged in a work with an aesthetic attitude and when one treats the art work 'as if' it is real, (and not as real) and finally when the medium that the art form operates is employed, then the emotion which results can be 'artistic'. Best stresses that, the

> '... artistic feelings are necessarily dependent upon an understanding of the relevant art forms.' (Best 1989:)

119. In terms of the dramatic activity, it would be unreasonable to say that the participants' emotional response is, at all times, artistic. The children's emotional engagement in the dramatic process (the intellectual engagement as well) changes. It differs according to the four stages of the art form passes. (See, Chapter V)

120. In the stage of the 'making' the children's emotional response to the dramatic activity, on the whole, identifies with what Bolton names 'imperative tension'. He notes, that,

> 'The participants creating the dramatic fiction experience a tension, a feeling that something special is going on, that something must happen because they have elected or contracted to make it happen. I call this imperative tension.' (Bolton, 1992:11)

121. The imperative tension identifies with the 'enjoyment' of creation. And in the cases where the engagement through the art form is a well practised activity, the imperative tension becomes a conscious expectation. It then identifies with a certain 'appetite moved by the foretaste of knowledge'. As Abbs quotes from Stravinsky,

> 'All creation presupposes as its origins a sort of appetite that is brought on by a foretaste of knowledge.' (Abbs, 1987:57)

122. When the participants in the dramatic activity are in the stage of 'presenting', their emotion identifies with an enjoyment of giving form to the dramatic context, of giving shape to the experience. This emotion, as Abbs remarks,

> '... can come close to an intellectual pleasure in itself - the pleasure we derive from seeing how something works, how it has been made.' (Abbs, 1987:61)

123. In other words, such emotional response in the dramatic activity would be the result of the children's awareness that they themselves 'manage' to present

the dramatic context; the awareness that it is themselves, that give form and shape to the context, that they infuse power and reality to it, that they create experience.

124. In the stage of 'responding' to the dramatic context -a work of art- and as long as the evaluative processes have not been initiated, the children's emotional response is in terms of the plot. Although it is a raw response untempered by intellectual understanding, (emotion developed out of the plot) this is the emotion which establishes the *reality* of the work of art. Also, it points at opportunities for the dramatic reality to be generated and further (on other levels of understanding) developed.

125. If the stage of evaluation of an art work precedes that of responding to it, then the participants' emotional response is of a different nature and may identify with the 'artistic feeling'. The same applies to the dramatic activity.

126. This is the emotion which identifies with being freed from the particularity of the dramatic context, independent of the development of the plot. It is emotion evoked out of knowledge, which is the outcome of the internalisation and the universalisation of the dramatic experience.

127. According to Heathcote,

> 'The universals bring the thematic experience into the conscious use of concepts; into the head as well as the heart type of experience.' (Johnson & O'Neill, 1984:35)

128. The education that the dramatic activity can provide is realised in the universalisation of the experience. Here the nature of the 'artistic' emotion is presented; emotion which results from bringing together everything we think, know and feel. And as Bolton notes,

'... it is the ensemble thinking , seeing and hearing that must come first if we are to educate all of our pupils in the art of drama.' (Bolton , 1992:22)

129. As was mentioned, one feature of the engagement in the dramatic activity is the application by both the teacher and the children of the dramatic form. According to Abbs, working through the art medium will enable the children to expand their emotional responses to the dramatic context. In Abbs words,

'In learning to understand the art form one is ipso facto extending the range of feelings it is possible to have.' (Abbs, 1989:83)

130. And as Pateman notes,

'... [one] of the most important contributions of the arts in education is ... to educate them to become capable of a continuously expanding range of vivid and subtly discriminating feelings, which are their own, first hand, authentic.' (Pateman, 1991:71)

131. In this section, we discussed the nature of emotion and we saw some kinds of emotional responses that the engagement in the art form and in the dramatic activity can evoke in the participants. We discussed these in terms of the stages of the art form. We shall look at some examples of the children's emotional engagement with the dramatic context, in Chapter V, where we will be referring to the children's stages of engagement in the dramatic activity.

132. As was often mentioned throughout this chapter, the dramatic activity relates strongly to children's play. The children's engagement with the dramatic

context was often referred to as *playful.* This will be the focus of our discussions in the following chapter. We will consider the children's play, in order to see how the dramatic activity relates to play, and in which ways a playful engagement can help the children in their participation in the activity.

Chapter IV

PLAY, DRAMA AND LEARNING

4.1 Introduction

1. The qualities of the dramatic activity, referred to in the previous chapter, may seem to be far removed from children themselves and the sort of activities they would normally engage in. Terms like aesthetic field, symbolic medium and art form, for example, may be distanced from children's interests and understandings. However, if we see how the dramatic activity relates to play, this *distance* should be bridged.

2. In our discussions so far, we have been considering the children's participation in the dramatic activity in terms of bringing their 'whole selves in' and 'living through' the dramatic context, applying the everyday means of creation of order, and so on. This sort of engagement, however, will be achieved only if the children participate playfully in the dramatic activity.

3. In order to find out, how it is that the dramatic activity can create the opportunity for children to engage playfully, we will have to look at play. In the second section of this chapter we will try to uncover some of the features of play and we will discuss some of those which have significance and relevance for drama.

4. In the third section of this chapter, we will discuss the relation of play to 'not play'. In considering this relationship we might display something of the relationship between everyday life and make-believe. In order to do so therefore,we

shall explore the ways the difference between play and 'not play' is presented by children. Moreover, we will look at the role of the children's intention to play.

5. The following two sections (fourth and fifth) focus on learning through play. In the last one of them, we will discuss Vygotsky's account of the higher quality of learning taking place in the 'zone of proximal development', and also the notion of the teacher aiding the children's learning through 'scaffolds'. (See, Bruner, 1986)

6. In the last section of the chapter we will draw the links between play, drama and learning. We shall see the ways in which the dramatic activity invites learning by creating a playful basis, and the ways in which this learning develops through the art form.

4.2 The nature of play

7. Play is one of the most important features of childhood. As Guha notes, the whole of childhood finds its role in the development of play. She mentions that,

> 'The function of the long period of childhood is to create the conditions for play. Play is the vehicle for the kinds of complex learning on which the human condition depends.' (Guha, 1987:67)

8. Throughout childhood, play (for example free-flow play) is the child's main activity and through play children manage to come to terms with everyday life, to adjust themselves in the world and to become competent players of the *game of life*. Play, provides the children with the time necessary to experiment with what it means to be part of a society and part of a culture.

9. It is important to notice that every evocation of play indicates a change in

attitude, and the application of an 'as if' frame of mind. However, we will further discuss this feature of play in the following section.

10. Bruce (1991) provides an account of features of play which will supply us with a psychological basis for the children's participation in the dramatic activity. It would seem appropriate to focus on Bruce's account since this seems to point to those features of play which are particularly significant in drama.

11. One of the first features, that Bruce attributes to play, is that, it

> '... is an active process without a product.' (Bruce, 1991:59)

When children engage in play, they do not aim at achieving a certain result from their engagement. They are engaged for the sake of the activity itself. As we will discuss later, (See, III:54, IV:53-54) in this sort of engagement one can sense an aesthetic quality.

12. As Bruce points out, even when children pre-arrange the theme of their play, or prepare costumes for their make-believe, this is considered to be a 'product of representation', used only as a means of establishing and developing the play. It is in the act of playing that children are primarily interested; there is no other conscious intention than playing.

13. When children engage in play (free-flow type make-believe activities) they do not know beforehand how the play is going to develop, or how it is going to end. They do not know, and, for as long as they play, they are not interested in knowing. According to Pateman,

> 'Play is not for anything; it just is.' (Pateman, 1991:143)

14. Another feature of play identified by Bruce is that it

> ' ... is intrinsically motivated.' (Bruce, 1991:59)

It is based on an internal motivation, on the child itself; no one can be forced to play. The child playing follows its own ideas, plans and needs. In play the child does everything in its own way, but, as we shall see not as it likes. (See, IV:56-58)

15. On the above features rests partly the following characterisation attributed to play. As Garvey (1977:10) mentions, play is 'pleasurable and enjoyable'.

16. The enjoyment that children derive out of play results, partly, from the fact that it does not have any external aim to fulfill and the children are free to develop it on their own. And it results, partly, from the fact that play (for example, symbolic play) is fictional, and developed with a frame of mind which is different from that with which we routinely approach everyday life. (See, II:93-95, III:12)

17. All play, being fictional and make-believe, provides the children with opportunities to experiment, and learn more about themselves and their everyday lives. Play extends the limits of the children's potentialities for, according to Bruner, it,

> '... provides the children [with] an excellent opportunity to try combinations of behaviour that would, under functional pressure, never be tried.' (Bruner, 1976: 38)

18. The possibilities of experimentation that play provides are based on some particular qualities. According to Bruce play

> '... exerts no external pressure to conform to rules, pressures, goals, tasks or definite direction.' (Bruce, 1991:59)

19. It is true that the children in play are free to determine their own actions. They are free from rules imposed from the outside of the situation. It is the children who choose to play and the children who choose what to play.

20. However, as Vygotsky (1978:103) noticed, the *freedom* that the children's play seems to generate is an 'illusory freedom'. For the children's play has rules. The rules that the players have to follow are the rules 'internal' to the make-believe engagement and to the play context, and these are not subject to their will.

21. In order to present the play context, for example, of 'Cowboys and Indians', the children have to respect the rules related to the management of their play. These are conventional rules, as for example, *bang bang* or hiding behind imaginary rocks; there are also rules related to the *reality* of the play context. For example, the reality of 'Cowboys and Indians' introduces the idea of Indians hiding behind the hills, a particular language, use of special names, bows and arrows, smoke signals and so on.

22. Although play is not bound by the rules of everyday reality, it has to take on its rules. For, play is achieved only through reference to everyday life, and everyday life, and its rules are featured in the child's play world.

23. So, the material on which the children draw, in order to create a play context, is everyday life. This is material which is grounded upon the children's previous knowledge and experience.

24. As Bruce notes, in play,

> '... previous first hand experiences including struggle, manipulation, exploration, discovery and practice ...' (Bruce, 1991:59)

are all becoming part of the play. In the creation of their play the children employ all that they have learned, all the processes already matured, and explore and practice further those that are in the process of maturation or not yet discovered.

25. Play, in relating to everyday life, might appear to have imitative qualities. However, this is not the case. As Bateson points out, the children who play are,

> '... making new maps by transforming old ones.' (Bateson, 1984:25)

26. In play the children do not simply engage in the representation of everyday social roles or social contexts. Whereas, players draw their material from everyday life, (and engage in the same way they engage in their everyday life) they do, however, re-arrange this material to fit their needs and explorations. They reconstruct it in order to make sense out of it for themselves.

27. As Bruce notes,

> 'Play, is about possible, alternative worlds which involve 'supposing'... and ... 'as if' which lifts the players to their highest levels of functioning.' (Bruce, 1991:59)

28. In play the children are enabled to expand the range of their experiences in a frame removed, beforehand, from everyday life. According to Choen, through the adoption of different roles and the experience of different feelings the children gain sense of their own identity.

29. In his words in play,

> '... the frequent skipping in, and out, of roles would seem to be a way of testing identity. I learn who I am

through playing many roles; I test the boundaries of myself.' (Choen, 1987:172)

30. The children in their play come out of their everyday life roles to take up other roles they choose. Often these roles are of a functional nature, in that they enable the child to see what it would be like to be in different situations. They want to hold onto their own identity even when they play at hunters, or astronauts, or robbers. In relation to the roles adopted in play they come to realise their own selves.

31. As Blenkin explains, activities like symbolic play

> '... permit a degree of distancing from the immediate context and thus some generalisation of thought.' (Blenkin & Kelly, 1987:19)

32. And as Bruce notes, play relates to meta-cognition in that it,

> '... involves reflecting on and becoming aware of what we know, of meta-cognition.' (Bruce, 1991:59)

33. Metacognition points to self-awareness, being aware, of what one knows and what one does not know, of what one remembers and what one forgets. Metacognitive development generates the ability to make plans, to have expectations, to control results of actions. (Meadows, 1986)

34. Finally, as Bruce expresses it, play

> '... brings together everything we learn, know, feel and understand.' (Bruce, 1991:60)

Rather than being another feature of play, the above statement gathers to-

gether all aspects of play and shows how it is in play that we might best look for the children's abilities, needs, wishes and understandings.

35. If we are to work with children in order to help them develop we shall have to start from 'where the children are', from where the children present us with their whole selves. If we are to invite the children into the dramatic activity, we might have to start with inviting them to play.

4.3 Play and 'not play'

36. In Chapter II, we looked at the relationship between everyday life and make-believe. We suggested that although both are created by the same means, people's attitude marks them as different. Whereas everyday life is treated as real, the make-believe is treated 'as if' it were real.

37. The same sort of relationship is to be found between play and not play. Both are created by the same means, however, they require for their presentation different attitudes.

38. According to Bretherton, the children's ability to present make-believe contexts and the ability to present everyday contexts is a result of basically the same function. He suggests that,

> '... the ability to create symbolic alternatives to reality and to play with that ability is as deeply a part of human experience as the ability to construct an adapted model of everyday reality. (Bretherton, 1984:38)

39. The different attitude by which play and 'not play' are presented is expressed by Bateson (1976) in terms of the existence of a boundary between play

and 'not play'. Bateson (1976) stressed that every time play is evoked, the child intentionally crosses the boundary from everyday life to play.

40. In other words, as Handelman puts it, every invocation of play,

> '... makes a choice -it puts the value of play above that of not-play.' (Handelman, 1991:6)

41. Playing (as all engagement in make-believe and art) is not something that just happens to us, but is rather the result of an intention. We determine when we are going to play and in order to play we have to be able to sustain an 'as if' attitude for as long as the play lasts.

42. As Choen notes even very young children, by the age of two,

> '... not only create play situations deliberately but are capable of intending to do so.' (Choen, 1987:135)

43. In order to appreciate the nature of the intention to play, we shall focus on Bateson's account. As he explains, the evolution of play creates a paradox related to the actions and the words of the people involved in the play. The paradox appears as the

> '... actions in which [the players are engaged] do not denote what those actions for which they stand would denote [in everyday life].' (Bateson, 1976:121)

44. In relation to the meaning that words and actions invariably have in everyday contexts, the meaning of actions and words in play is paradoxical. For as Handelman (1991:4) puts it they serve,

> '... to do simultaneously one thing and its contrary.'

45. Bateson (1976) gives an example of a child playfully biting another in order to explain the paradox that play creates. A bite in play serves to achieve two contradictory functions at the same time and has for the players two contradictory meanings.

46. On one hand, it serves as a fictional bite in the sense that the players (usually) will not bite themselves in order to make their co-players suffer pain; all the players have to treat the bite in their play as fictional. On the other hand, and at the same time, the bite has to be treated 'as if' it is real, in order to evoke the response that a real bite would. Rather than being an actual bite -in the physical sense- the play bite is rather a symbolic one affecting the players and the play context in terms of the meaning only.

47. As Pateman expresses this,

> 'Play ... exists in a realm (of fiction, imagination or symbolism) where it would be misguided and mistaken to evaluate it with respect to the kind of moral, political, common sense or scientific criteria always relevantly applicable in everyday life.' (Pateman,1991:142)

48. In that sense then one immediately realises that no one can play without having the intention to play. And this intention to play (and treat the activity as play) has to be maintained throughout the period of play. For in play one makes sense only by changing values, applying a different frame of mind to the interpretation of actions and words.

49. And as Bateson (1976:128) pointed out, it is only by the message 'this is play' that the paradox can be overcome. It is obvious what sort of misunderstand-

ing such an unawareness could create for some of the participants. As we discussed in Chapter I, it would result in meaningless interaction; the participants would fail to create a meaningful context for they would fail to contribute appropriately. (See, II:26)

50. In the message 'this is play' lies the conscious intention on the children's side to cross the boundary and thereby to change the frame of mind by which they value their experience.

51. The paradoxical nature of play has implications for the dramatic activity. It indicates that the teacher has to be constantly aware of the children's engagement in it. He or she has to make sure that they know, at any moment of their participation, on which side of the boundary they are; that they know when it is play and when it is 'not play'.

52. Furthermore, the intention to play is one more piece of evidence that no one can be forced to participate in the drama without his or her will. (See, III:13)

53. As was pointed earlier in this section, the application of an 'as if' attitude seems to indicate an aesthetic quality in the children's engagement. According to Moses Goldberg

> '... aesthetics is the ability to treat the 'as if'; to react in a sensory and emotional way to conventionalised stimuli; ... This ability to pretend is called 'art' in adult life, but 'play' in childhood.' (Koste, 1978:Introduction)

54. The aesthetic attitude results possibly in children's play, for in play, the child, as was mentioned, engages for the sake of the activity itself. This notion opens up new ways of looking at the learning opportunities (through an aesthetic

engagement) that play generates. (See, III:45-48)

55. In the features of play discussed so far, are located the potentialities for learning and development that play provides. In the section that follows, we shall see how play reinforces children's development in a way that no other activity can do.

4.4 Learning through play

56. Vygotsky (1978) stressed the important role of play in children's learning and development. He pointed out that it is in play that the child, for the first time, acts independently of immediate perception and according to the meanings of a situation.

57. For Vygotsky (1978:94) this meant that all play is based on an imaginary situation which has internal rules. Children have to attend to these rules throughout their play. They are rules that the character's behaviour implies. Acting according to the rules of a situation is possible only when the child is acting independently from immediate perception, in a cognitive way.

58. In playing being the mother, for example, the child will have to meet the concept of *motherness* with consistency . He or she will have to take into consideration those of the rules that the concept implies and which are routinely presented by the activities of mothers in everyday life.

59. Children, when they play, are acting according to those rules in a way that they would find it very difficult to act in their everyday life. In order to explain this Vygotsky (1978:94) refers to Sully's example of the two sisters playing at being 'sisters', playing at reality.

60. The sister's play behaviour would be according to what they thought appropriate for the relationship between sisters, to the rules that the concept of sisters implies. For example, dress alike, talk alike, being helpful, forgiving and so on. Whereas the sisters in everyday life, would not normally behave according to what they thought appropriate for their relationship and would find it very difficult to act according to those rules, in play they would be able to sustain the appropriate attitude. In that way they would come to find out more about their sisterhood.

61. As Vygotsly remarked,

> 'In play action is subordinated to meaning but in real life, of course, action dominates over meaning.' (Vygotsky, 1976:551)

62. A feature of play that reinforces learning is that in play the child follows its own pace of development. Children choose when to play and children choose what to play. In play they explore and learn what they want to. In play children master the higher levels of quality learning, for, play is initiated and motivated by the children themselves.

63. As in learning the language, when they are playing children have to be actively involved. (See, II:58) According to Edwards & Mercer,

> 'Children cannot learn things simply by being told, they need to be able to relate such principles to their own actions.' (Edwards & Mercer, 1988:95)

64. Another feature of play, which points to learning is that, being fictional, it provides children with an area safe for free experimentation. It isolates the fear

of failure that children have to face in their everyday life. As Moyles notes,

> 'One of the major features of learning through play must be the opportunity it provides for learning without threat from those things which go wrong.' (Moyles, 1989:28)

65. The errors in our everyday life, and in play as well, provide children and adults with opportunities to reflect upon their previous actions. The error that arises out of an imaginative situation permits reflection which is free from the emotional involvement that an error in everyday life would evoke in terms of the consequences it implies.

66. Another feature of play that relates to learning is its interactional basis. (See, Vygotsky, 1978, Bruner, 1976) The interaction with other children of the same age accommodates the development of their meta-cognitive awareness.

67. In the course of their interaction, and in their effort to create a meaningful context, the children will be faced with problems and disagreements and will have both to face and to solve conflicts. The way that these problems or conflicts are treated by children themselves (as opposed to the way that adults would treat them) helps them overcome them and see them as manageable. This is because children act and think (literally speaking) on the same level of competence and understanding.

68. Moyles refers to a study which provided evidence concerning the above discussion. According to the study that Blatchford et al. (1982:3) conducted it seems that,

> '... children of the same age interacting together facilitated 'interpersonal discovery and competence' in a way

that interactions with socially sophisticated elders did not.' (Moyles, 1989:30)

69. According to Vygotsky an important feature of learning generated through play is that it takes place in the 'zone of proximal development'. We will be concerned with this in the following section.

4.5 Scaffolding the children's learning

70. Vygotsky (1978) shows children's learning as affecting two developmental levels. The first developmental level is the child's 'actual developmental level', the level constituted by the skills that the child possesses.

71. In Vygotsky's words a child's actual developmental level is,

> '... the level of development of a child's mental functions that has been established as a result of certain already completed developmental cycles.' (Vygotsky, 1978:85)

In other words, the child's actual developmental level indicates all those things that the child is able to do on its own.

72. The second developmental level, towards which Vygotsky pointed, is the 'zone of proximal development' where the child's future developmental level is presented.

> 'The zone of proximal development defines those functions that have not yet matured but are in the process of maturation, functions that will mature tomorrow, but are currently in an embryonic state.' (Vygotsky, 1978:86)

73. As we discussed in Chapter II, learning the language is a social and cultural

act. Learning is a result of interaction with the human environment (parents, caregivers) and the culture. (See, II:57-58)

According to Vygotsky all human learning,

> '... presupposes a social nature and a process by which the children grow into the intellectual life of those around them.' (Vygotsky, 1978:88)

74. This is the nature of learning that play makes possible. Learning which results through collaborative and communal play.

75. When children are playing with peers or adults, or just playing by themselves (with other children more experienced in the context of play) the learning that takes place affects the 'zone of proximal development'.

76. According to Vygotsky, the 'zone of proximal development',

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

77. In communal play with more experienced peers or adults the child manages to act beyond his or her average abilities, for peers and adults serve the child as a form of 'vicarious consciousness'. (See, Simons, 1991:26)

78. In working (playing) with others to overcome a problem or use a new concept, the children can recognise this. Therefore initially, and with the help of their peers, or adults, they can perform it themselves. Once the solution of the

problem or the new concept becomes internalised, the children are able to perform the solution of the task, or utilise the new concept, on their own.

79. As Vygotsky remarked,

> '... what a child can do with assistance today she will be able to do by herself tomorrow.' (Vygotsky, 1978:87)

80. Vygotsky identified the process by which peers or adults help children learn in the 'zone of proximal development', as 'scaffolding'.

81. As Simons quotes from Mercer (1988:89) 'scaffolding' is a process where,

> 'Students are helped to understand a concept normally regarded as beyond their level of comprehension, because the tutor or aiding peer serves the learner as a vicarious form of consciousness until such time as the learner is able to master his own action through his own consciousness and control.' (Simons, 1991:26)

82. Simons explains, that the formation of a new concept is based on a complex process where the aim is the solution of a problem. Such a solution will arise only through a change in the concept already understood by the children and in the development of another new concept thereafter.

83. Vygotsky, as Simons (1991) points out, identified three stages in the process of the formation of a new concept. These seem to be applicable to any learning situation, as well as to dramatic activity.

84. In the first stage, the children work with a group of events or objects which present no common features to the children and thus have no need to be joined

together. In the second stage, the children are able to work with what Vygotsky called 'functional equivalent' of a concept; they are able to behave as if they were aware of the concept and they had understood it. In the last stage the children are able to create groups of those events or objects and in these groups the new concept will result.

85. As Simons, 1991:26 explains:

> '... the transition from the initial stage to the understanding of a concept can occur as a result of experience, or as a result of an explanation by another more experienced person.' (Simons, 1991:26)

86. Therefore it lies with the teacher to find the appropriate ways of intervention so that the children will be helped to acquire, for example, a new concept, and develop their learning.

87. According to a project that Bruner, Wood and Ross (1976) conducted, the following points in the process of 'scaffolding' were identified.

> 'The children were engaged in the task playfully ... the tutor controlled the focus of attention ... by slow and often dramatised presentation demonstrated the task to be possible ... kept the segments of the task on which the child worked to a size and complexity appropriate to the child's power ... set the things in such a way that the child could recognise a solution and perform it later even though the child could neither do it on its own nor follow the solution when this was told to him ... finally

> ... as the tutoring proceeded the child took over from her parts of the task that he was not able to do at first but, with mastery became consciously able to do under his own control.' (Bruner, 1986:75)

88. To sum up, the notions of 'scaffolding' and the 'zone of proximal development' indicate a model of learning which has a social and communicative basis. Such a model of learning suggests the collaborative creation of learning contexts which have features of the child's everyday play (children intrinsically motivated in their learning).

89. This model suggests that the teacher (in the dramatic activity for example) structures the learning context according to the children's actual developmental level, uses 'scaffolds' to help them to work in the 'zone of proximal development' and finally guides the children towards the internalisation of the learning. In other words, that they do on their own what they did with the teacher's help.

90. In such learning contexts the children have the opportunities to engage in safe experimentation and learn out of their errors, and therefore develop meta-cognition (awareness of the self).

91. In the section that follows, we will discuss how play relates to drama. What are the features that they share and what are those that differentiate them. Moreover, we will discuss the learning opportunities that the dramatic activity provides us with in the face of the application of the model of learning we have been discussing in this section.

4.6 Learning through dramatic playing

92. Throughout our discussions on play in this chapter, it might have appeared

that the dramatic engagement has a playful basis. Bolton (1984,1992) utilises the term 'dramatic playing' to refer to the dramatic activity.

93. The term seems to be pointing to the double nature of the activity. On one hand, it is *dramatic* in that it employs the medium of the theatre. The dramatic activity as an art form operates through the aesthetic field. On the other hand, *playing* seems to refer to the participants' engagement in an activity which corresponds to that of playing.

94. In order to appreciate the links between drama and play we will briefly refer to those features that they share and to those that differentiate them. The learning potentialities of the activity will partly be as a result of the relationship between drama and play.

95. To start with, and as we have been previously discussing, play and drama exist only when the participants treat the contexts with an 'as if' attitude. Participation in play, and in drama requires a 'commitment', a change in values. (See, III:11-12, IV:41)

96. Beyond a change in attitude, both the children who play, and the children who participate in the drama, present the contexts in the same way they present everyday contexts: by means of their previous knowledge and experience and through their language and action.

97. Although the basis of the make-believe context (drama or play) is the everyday life, children's engagement in make-believe is not imitation of everyday life. Children in drama and in play, instead of merely representing their everyday experience, embark on explorations of the possibilities of their action and thought, through the creation of fictional experiences. (See, III:8, IV:25)

98. The context that children in drama and in play create is an imaginary situation. Their engagement with it is therefore 'free from external limitations' but nonetheless subject to the 'internal rules' that structure the context (conventional rules and rules which present the reality of the particular make-believe context).

99. Children, in both drama and play, can be 'intrinsically motivated'. They engage for the sake of the activity itself, and for no other purpose or final aim. It could be said they treat the make-believe context aesthetically. In such engagement, play and drama can become enjoyable and pleasurable activities and enable the children to participate with their 'whole selves'. (See, III:54, IV:13-14)

100. The learning opportunities that a playful engagement in the dramatic activity can provide are in terms of the children's engagement. This is because children, be it in drama or in play, can develop the context on the basis of their needs, understandings and knowledge.

101. Moreover, learning arises from out of the teacher's role. The ideal example of 'scaffolding' the children's learning is the teacher's engagement through the 'teacher in role' technique. His or her participation as 'co-dramatist' permits the teacher to help the children structure their play on their own basis.

102. Furthermore, through his or her engagement from within the dramatic reality the teacher can mould the children into new understandings (through his or her dramatic action), and thereby provide them with opportunities to act upon these understandings in order to internalise them.

103. Although the dramatic activity has its own way of development one could see an analogy between the processes that Simons (1991) describes and the stages in which the dramatic activity roughly develops. (See, Chapter V)

104. So, a corresponding stage of engagement, to Simons first stage, would then be the children's initial engagement in the drama. The children, developing their own play, bring ideas, thoughts and understandings into the situation.

105. The second stage could be the structuring of the dramatic context under the teacher's guidance, with the help of the 'scaffolds' and in terms of the development of the aesthetic attitude. The children's participation could possibly relate to Vygotsky's 'functional equivalent' of a concept; the children structuring the dramatic context, as if their understanding of the significance of the dramatic situation had already become internalised.

106. Finally the stage of engagement characterised by reflection and evaluation seems to identify with the internalisation of those understandings, with the child's mastery of the learning.

107. As Simons explains in the application of such a model, the dramatic activity would be successful in terms of the children's participation and learning for

> '... such drama ... scaffolds the learning in such a way that the child is eased from the vicarious consciousness of the enabling tutor, to the functional equivalent of the concept, to the point where he/she can assume his/her own conscious control of the knowledge.' (Simons, 1991:27)

108. Throughout the above discussion we see the playful basis of drama and therefore the learning opportunities it opens up. However, as O'Neil puts it, drama has an aspect which children's play has not.

> 'As in play, in drama we may be merely rearranging

> our materials, but because of the nature of the activity and the possibility it carries of the growth of the dramatic world, drama also has a formative aspect' (O'Neil, 1985:160)

109. The formative aspect of the activity lies in the application of the medium of the theatre. This will be introduced by the teacher and, in the face of the utilisation of the art form, children will be aided to apply the dramatic form to the play context. In that way and through the teacher's help and guidance they might manage to develop what Millward (1988:abstract) calls a 'well-made play', a play which is 'structured, purposesful and explicable'.

110. As O'Neil puts it,

> '... the boundary between play and art is a conscious and reflective attitude.' (O'Neil, 1985:160)

111. Our discussions in this chapter have been about play and the learning opportunities that play makes possible. We saw, that the learning opportunities drama opens up are based on the children's playful engagement with the dramatic context and also on the teacher's guidance and help throughout the activity. Finally, we stressed that play is only one of the components of the drama, and that only in the application of dramatic form does the dramatic activity fulfill its aims.

112. Together with the two previous chapters, we have been trying to build up a basis for understanding the nature of the dramatic activity in relation to everyday life and the consequences for the teacher's and the children's engagement.

113. In Chapter V, we will look at the children's and the teacher's participation in drama in terms of stages of engagement. In those stages we will meet

features of both everyday and make-believe engagements as well as features of the dramatic activity so far discussed: the children's willing participation, their intention to change attitude, their playful engagement, the teacher's 'scaffolding' processes and so on.

Chapter V

STAGES OF ENGAGEMENT IN THE DRAMATIC PRESENTATION OF EXPERIENCE

5.1 Introduction

1. In this chapter we will discuss some possible stages of engagement, both the teacher's and the children's, during the dramatic activity. We will refer to different features of their engagement such as, the intention to participate, the application of the 'as if' attitude, the development of the plot of the dramatic context, the emotional response to it, the application of dramatic form and so forth.

2. These stages of engagement in the dramatic activity are grounded in data used for the analysis of the participants' language and action in a variety of drama situations.

3. From the analysis it appeared initially that the participants' level of engagement in the drama varied. As a result, almost from moment to moment, an effort was made to identify the nature of this variation and to develop a framework of possible stages for the interpretation of the dramatic engagement.

4. The sources for the research were, direct recording of drama contexts (video) and quoted examples from books. The reader can find an account of information related to the pieces of drama used in the research in Appendix A.

5. In the presentation of the stages we will try to uncover the methods by which the teacher and the children manage to present meaningful contexts whether

engaging from within the everyday or from within the dramatic reality. In order to uncover these methods we will look at specific examples of dramatic engagements.

6. However, in this chapter we will not focus on the analysis of the participants' language. Rather we will discuss the features of the teacher's and the children's engagement and will try to identify the character of each of the stages of their engagement.

7. Through the research seven stages of engagement were identified. Whilst these are hierarchical it is not to be inferred that people doing drama move through stages in such a prearranged order.

8. Rather, as we will see, the children's engagement moves according to whether the children engage from within the everyday or from within the make-believe reality and to the degree of their involvement within the make-believe context. Moreover, it moves according to the structure that the teacher will give to the activity.

9. So, in the sections that follow we shall discuss each of the seven stages and the attributes that these present. In the last section we will refer to the process of 'reflection' and the ways that this might take place within the dramatic activity.

5.2 Stage I: Considering the make-believe from everyday reality

10. The participants' engagement in this stage is preparatory to the dramatic activity and is situated in the everyday reality. Through discussion, or by reference to previous or other make-believe activities, the teacher and the children, in this stage, are engaged in contemplating the make-believe (not specifically drama).

11. Their engagement does not identify with participation in any make-believe

form and it does not necessarily require an awareness that they will participate in drama, at least on the childrens' side.

12. It does, however, pre-suppose the ability to consider the 'as if' and therefore to engage in the make-believe. The examples which follow show the teacher and the children contemplating the make-believe in different ways.

A/ 'The outlaws', G.Bolton

T: 'Do you like the stories?'

13. In the above example the teacher initiates a discussion about stories by asking the children whether they like stories. There is no evidence that would permit us to say whether the children are aware that they will participate in drama. However, the teacher gets them to reflect on their experience of stories in order to prepare them to participate.

14. For, all the children know what a story is. Through the narrative structure they make sense of their everyday life. (See, II:40,49) Therefore the discussion about stories serves to evoke the whole range of make-believe activities, where the 'as if' frame of mind is applied.

B/ G.Davis (1983:10)

T: 'Are you good at pretending?'

15. In this example, the link between the everyday life and the make-believe is to be found in *pretence.* Pretence is one feature of the range of make-believe activities, for the appreciation of which, the ability to enter the realm of the make-

believe is required. Also, it suggests an engagement in drama rather than simply fiction.

16. The teacher evokes the make-believe in children's minds by directly referring to their ability to pretend (for when children are engaged in play pretence is one of the key features).

17. Moreover, in asking them whether they are 'good at pretending' the teacher clearly indicates that the presentation of the make-believe is not easy. The teacher challenges them to participate, for, although it requires ability it is an ability that all children have and practise (unless there is a pathological problem).

18. The children might not be aware that they will participate in drama although the fact that the teacher asks them about their abilities in pretending might possibly suggest to them that the nature of the activity which will follow will be related to play or even drama.

19. The teacher's aim is to invite the children into considering the make-believe and prepare them for participating in the dramatic activity.

20. This stage of engagement results from within everyday life. The teacher and the children in this stage of their engagement do not prepare the dramatic context and do not even refer to the dramatic activity.

21. The significance of this stage of engagement is to be found in the opportunity which it provides for the teacher to test the children's awareness of the differences between the everyday and the make-believe realities. Such engagement is important for young children, as well as for children who have never before engaged in the dramatic activity. It helps them to prepare psychologically for the participation in the make-believe, it helps them to adopt the appropriate attitude.

22. The following stage of engagement is one that could possibly involve some sort of participation in a make-believe activity. It is still a pre-dramatic engagement but it finally results in the invitation for participation in the dramatic activity.

5.3 Stage II: Possibility of participation in the dramatic activity

23. In this stage the teacher's and the children's engagement is still, more usually set in everyday life, only now an invitation is addressed to the children which invites them to participate in the dramatic activity. The invitation is the main feature of this stage of engagement and, there are various ways in which this can be done.

24. In such a stage of engagement it is possible for the participants to discuss, create and even develop the dramatic context. In the following examples are presented some possible ways that the invitation to engage in the dramatic activity might be given.

A/i 'The soldier', G.Bolton

1. T: I am not going to tell you a story this morning. We are going
2. to do a story that nobody has ever heard of before. I can't
3. tell you what it is going to be about, but I can tell you how it is
4. going to begin because...I am going to begin it...and we are all
5. going to be in this story. But I am going to be in, to begin
6. with. In a moment I am going to be something in the story.
7. Does it sound all right?

25. In the above example the teacher prepares the invitation to the drama by providing the children with all the necessary information concerned with the

nature of their engagement in the dramatic activity.

26. His first words (lines 1,2) introduce them to the idea that the story will be created by them. In utilising the active verb 'do' he implies some sort of *active* participation. Moreover, through his words he is trying to impart an enthusiasm for the activity and the story about which 'nobody has ever heard' and which, by implication has yet to be created.

27. In the following lines (3-6), he is going on to give them a little more information about the nature of their future engagement ('In a moment I am going to be something in the story'). This indicates that the teacher will take on a role and implies that the children's engagement will be of similar sort. Finally (line 7), he asks for their agreement to participate.

28. The participants' engagement arises from within the everyday reality. Although the teacher does not clearly indicate to the children that they will do some drama together his words encourage them to think about exactly this sort of engagement. The teacher's engagement is characterised, mainly by an effort to make the children as aware as possible of the nature of the activity.

B/ii 'The soldier', G.Bolton

1. T: I am going to do a little bit and then I shall come back and sit
2. on this chair; and this chair is quite a useful chair because
3. whenever I come to this chair it means that we've come out of the
4. story and we're just us again...and we are here just to talk
5. about what has being happening.

.....

29. In the above example the teacher while preparing the children for their participation in the dramatic activity, introduces them to the idea of the boundary between the everyday and the make-believe reality. (See, IV:39) He does so (lines 1-4) by presenting the children with a representation of the everyday reality, the chair he is sitting on.

30. The creation of such a representation serves to provide the children with a visible location, a boundary to the everyday reality. Each time a crossing of the boundary takes place it will be obvious to all the participants.

31. Thus, for as long as the activity lasts, the chair will help them to differentiate between, the everyday and the make-believe, the play and the 'not play'. In this way the children will be always aware in which of the two worlds their teacher is working and thus be able to interpret his or her language and actions appropriately.

32. At the same time, the chair will provide both the teacher and the children with the opportunity to come out of the dramatic reality when necessary and will indicate this to everyone. This negotiation takes place from the everyday reality and is still preparation for the make-believe.

C/ 'The outlaws', G.Bolton

1. T: Well now,we're going to start some drama work...
2. And I like to start by asking the class I am taking what kind of
3. drama they would like to start doing. What kind of play they
4. would like to start to make up...
5. Any ideas, suggestions?

.....

33. In this example the teacher is working with children who have been engaged in some drama before, so, the invitation to participate is presented in the offer of a choice (lines 2-5).

34. What is stressed through the teacher's words (line 4) is that the children will 'make up' a play on their own. They will be engaged by bringing into the drama their own needs and ideas an activity and on this basis they will develop the dramatic context.

35. The teacher and the children are negotiating the theme of the drama. They do so from the everyday reality and not participating in the dramatic activity. However, they are actively considering the possibility of dramatic engagement.

D/ G.Davis, (1983:17)

1. T: Would you want a play about helping people in trouble or being
2. the people in trouble?
3. Do you want to be scared or to scare others?

.....

36. In the above examples the invitation to participate in the dramatic activity results again in negotiation of the theme of the dramatic context. The focus of the teacher's words is to prepare the children for taking a certain stance towards the context of the drama; to help them find the focus of their action in it and in terms of the emotional quality corresponding to their choice .

37. As it appeared through the examples we saw, the main feature of this stage of engagement is the invitation to participate, and it is an engagement which usually takes place from within the everyday reality.

38. Out of this invitation the theme of the drama might be decided and even developed, and the processes of building the participants' belief in the dramatic reality might also result.

39. This kind of invitation to the dramatic activity might have the form of other make-believe activities such as, for example, the creation of a story.

40. The engagement in such case does not always come from the everyday reality but possibly from the make-believe, for example, the children treat the narrative context 'as if' it were real. However, in both cases the children are not engaged from within the dramatic reality for the participation in the drama has not yet been initiated.

41. The difference between this stage of engagement and the previous one lies in the invitation which here takes place and in the fact that the children become aware that they will be engaged in a particular aspect of the make-believe reality, drama.

42. As was mentioned earlier, the invitation to participate in the dramatic activity, in whatever form it takes, is important for no one can present or appreciate make-believe contexts unless she or he is, aware of the outline context and willing to participate and develop that context.

43. The negotiation about the features of the activity can be also very important, especially for children who have not participated in drama before. It will help the children develop common understandings. Therefore, when the drama begins, all will feel they have shared understandings about their engagement in the activity. (See, IV:100, 104)

44. A last point to make in relation to this invitation is that the children's

agreement or not to participate is not yet obvious. To find out we have to wait and see how they act.

45. In the following stage of engagement we shall see the initiation of the presentation of the dramatic context; the children are not yet engaged in participating but they are rather observing the dramatic context.

5.4 Stage III: Observers of the dramatic context

46. In this stage of engagement the teacher or the children are engaged in presenting the dramatic reality. The teacher alone might be presenting the dramatic context through his or her role, whilst the children are quite likely to be interested observers.

47. It is interesting to notice that, although in the classroom interaction it is usually the children who start an activity and the teacher the one who observes, the dramatic activity offers to the children the opportunity to observe the teacher's engagement first. In that way the children are guided towards the appropriate participation in the drama.

48. The children's engagement can be both situated in the everyday and in the make-believe reality. However, an engagement from within the make-believe reality does not imply that the children participate through their dramatic roles. They rather engage as audience of the presentation of the dramatic reality. They engage with the dramatic context from the 'outside'.

49. In this stage of their engagement with the dramatic context, the children, as we will see, although they do not engage through their dramatic roles, they might be, developing the dramatic context, structuring it, elaborating it, presenting it.

50. When this stage appears at a point where the dramatic activity is in progress, then, it is likely that the children engage from within the make-believe reality (with an 'as if' attitude) but distanced from the action. In that way the engagement provides them with the opportunity to 'slow down the action' and reflect on what has been taking place in the drama.

A/ 'The soldier', G.Bolton

1. T: I am going to start..I am going to start the story.
2. You have to watch very carefully.

(the teacher gets up from the chair, and starts walking across the room, up and down, up and down; he is pretending to be holding a gun in his hand; he stops walking and returns quickly to his chair)

3. T: What did you see?
4. Ch1: ... soldier/
5. Ch2: ... marching/
6. Ch3: ... walking/
7. Ch4: ... holding a gun ...
8. T: So if we were to tell the story so far, it would be ...

(the teacher narrates the story of the soldier who was marching, holding a gun)

9. T: Let us see what happens next.

(the teacher returns back to his marching and begins elaborating the story; he then goes back to the children and asks them to tell him what they saw; he repeats this a couple of times)

.....

51. The teacher through his first contributions (lines 1,2) gives the children the last warning that the make-believe starts in a few moments. And the moment he starts marching he has *stepped* into the make-believe and is engaged in the creation of the dramatic context.

52. The dramatic context is presented through the teacher's actions. His attitude towards the activity is a make-believe; his actions are 'as if' they were real.

53. The children are not asked to participate in the dramatic reality. They are only asked to 'watch very carefully' (line 2). Since no evidence of their engagement with the dramatic context appears we can only speculate about possible forms this might take.

54. So, possible engagement would be that the children, although they do not participate in roles, are involved as audience. They engage form within the make-believe reality. Therefore, they might have an 'as if' attitude towards the context and the activity and be *actively* involved in the dramatic interaction. (See, III:94-95)

55. Another possible attitude that the children might have, would be to take no notice of what the teacher is doing, and to ignore the dramatic reality. Such engagement would indicate that the children are in the everyday reality. They ignore the dramatic reality and they might not be interested in this. However, this is not to say that they are not aware of its presentation, aware of its existence.

56. Such engagement indicates that the children treat the dramatic context as everyday. Thus, they have not changed values in their interpretations of the teacher's language and action. They might, therefore, according to their everyday

interpretations, have different attitudes towards the dramatic context. This might be treated as non-sense, as funny, as awkward, as silly and so on. In this case they treat the make-believe as 'non-serious'.

57. When the presentation of the dramatic context in the above example stops it indicates that the teacher has stepped out of the dramatic reality. He, then, asks the children to describe to him what they saw ('What did you see', line 3).

58. In that way the children will show their attitude towards the dramatic context and also what they understood by the teacher's presentation. In that way the teacher is able to make sure that they all have the same understandings and share the same context.

59. The fact that the children (lines 4-7) *see* a soldier, holding a gun and so on indicates that they treat the teacher's actions 'as if' they were real, and not as real.

B/ G.Davis, (1983:31)

T: I was running through a forest one day, when suddenly I tripped and fell. I looked to see what had caused me to trip, and I discovered a metal thing fixed to the ground. I wondered what it was doing in the middle of the forest, but I had no time to find out just then, but I was determined to return, and bring some helpers with me... (Will you come with me and find out what it means?)

.....

60. In this example the teacher is using the narrative form to initiate the

participation in the dramatic activity. For as long as he tells his story the children are the audience of a story which will be the dramatic context.

61. As in the previous example, here we cannot be certain of where the children are in terms of everyday or make-believe worlds, until they show their response in some way.

62. If the children have submitted themselves to the story, if they have an 'as if' attitude towards it, then the teacher might be able to lead them from the story listening, to active participation in the drama. In this way, participation into the dramatic activity will be encouraged by participation in the story.

63. It might have appeared through the examples we saw that the characteristic of this stage of engagement lies in the fact that the children participate (dramatically or not) from the 'outside' of the dramatic context.

64. They might be participating as audience watching the teacher's action in the dramatic context, they might be listening to a story or they might be themselves representing the dramatic context in some way (for example, creating tableaux). However, when the engagement is to be found in the beginnings of the activity, they do not develop the dramatic context through roles and they do not, clearly, show their attitude towards the dramatic reality.

65. The same kind of engagement does not have to be part of the initiation into the dramatic activity. It is quite possible for the teacher to get the children to engage like this at some point during the dramatic process. The main features of the children's engagement will be the same, but since the dramatic context will be well developed at that point, the aim of such engagement will not be the same.

66. This might be used to identify with moments of reflection on the dramatic

context. The children keep away for a while from the action and the fluidity of their participation in the drama in order to feel, think, reflect on the dramatic context they have created.

67. In the following stage of engagement the children will be participating in the dramatic activity and therefore their attitude towards the drama should be much clearer.

5.5 Stage IV: Participation in the dramatic reality

68. The engagement in the dramatic activity, in this stage, identifies with the children's first participation in role. In terms of the stages of the art form discussed in Chapter II, this stage of engagement identifies with the stages of 'making' and 'presenting'. In the dramatic form, as was mentioned, the two stages coincide. (See, III:85-86) However, elements of both an engagement in 'making' and in 'presenting' the dramatic context might have been taking place in stages II and III, and even in stage I.

69. The children's engagement presents their attitude towards the dramatic reality. At the same time, it provides the evidence required in order to say whether the children have agreed to participate and treat the dramatic context 'as if' it were real.

70. On the one hand, those children who have agreed to participate will have an appropriate attitude towards the dramatic context. They will be collaboratively engaged in developing it and making it meaningful. On the other hand, those children who have not agreed to participate may not accept the dramatic reality. They may interpret the language and the action of the dramatic context as real and it may seem meaningless or at least very strange.

71. In the following examples, we will see some of the attitudes that the children might have in the early stages of the dramatic activity. We will see some forms that their first responses might take.

A/ 'The Giant's box', P.Millward

1. T: Welcome, you know what happened to me?
2. I just found a box.
3. Ch1: No, you haven't.
4. Ch2: The box belongs to me.

.....

72. In the above example the teacher, from within the dramatic reality, welcomes the children, who have just entered the drama space, and introduces them to the problem he is faced with.

73. His words are treated with disbelief and laughter, for the children do not interpret them 'as if' they were real. They do not contribute from within the dramatic reality, but rather from the everyday life (line 3) and so their response is not appropriate.

74. The first child who speaks (line 3) in denying the teacher's words denies the dramatic context and shows that the play for him is certainly not working.

75. The following contribution (line 4) could be seen as appropriate for the make-believe, for, it does not dispute the teacher's words and it could be possible to see it as indicative of a development of the dramatic context. But it seems that this is not what the child is doing. In the face of this contribution he is rather challenging the teacher or using the drama to serve his own ends.

76. Both responses, in being inappropriate, provide us with the evidence that the children's engagement is a a feature of the everyday reality and not of the dramatic.

B/ 'The soldier', G.Bolton

1. T: Hey, what are you people doing on the King's grass?
2. Ch: We are sitting down for a picnic. *(laughs)*
3. T: Oh dear! I've got a terrible problem.
4. Would you like me to tell you?
5. Ch: Yes. *(laughs)*

.....

77. The above example is taken from the piece of drama we looked at in the previous stage. The teacher, having moved in and out of the dramatic reality quite a few times, is now (line 1) addressing the children from within it and asks for their contributions.

78. The children, laughing at the beginning, respond to his question (line 2,5) and their response is an appropriate one in the sense that they do not dispute his words and they develop the dramatic context with their contributions.

79. The children's laughter, however, which is not appropriate in terms of the dramatic reality, suggests that they do not engage spontaneously in the development of the dramatic context and that they are not 'living through' the experience. It seems that the children are collaborative and willing to participate in the drama, but still in the everyday presentation of experience, they are keeping the drama at arm's length.

80. At the same time, their laughter points to the managed nature of the dramatic presentation of experience. This, as was mentioned, has to be seen to be managed, and the children's initial laughter shows that this is so. (See, II:87-89)

81. Moreover, the fact that their contribution, ('We are sitting down for picnic') develops the dramatic context, shows that it is possible to contemplate, and even develop, the make-believe from the everyday without destroying it.

82. The teacher (line 3,4) in his role as the soldier, ignores the children's laughter and keeps contributing dramatically, so that, the children will have the time to feel more comfortable and change their attitude. Through his appropriate attitude he reinforces their belief in the dramatic reality and by ignoring their laughter, he ignores the everyday reality and validates the existence of the dramatic.

83. From within the dramatic context and in the light of his problem (line 3,4) he asks, again, for the children's agreement to participate.

84. The children's response is of the same nature as their previous response and is indicative of their willing participation in the dramatic activity.

C/ 'The outlaws', G.Bolton

1. T: I've been down to the town where you told me to go and they
2. know that we are here. So we better go and hide somewhere.
3. It's no use to go towards the town cause they are waiting for us.
4. They think we've got to go back to the town.
5. Where do you think is the best place to hide?

(the children point towards one direction with their hands)

6. T: Are there any buildings over there ?

7. Ch: No..

8. T: Well who is going to lead the way over there ?

(two children answer by raising their hands up)

9. T: Well those who are going to lead the way ... lead the way.

10. The rest will follow .

(two children are leading the way; the rest of the children follow)

.....

85. The teacher's input brings us straight into the make-believe world of the outlaws. His contribution provides the children with all the necessary information about the particular moment of the dramatic context that they will need in order to contribute properly.

86. The teacher controls both the interaction (he is initiating the dramatic context) and the development of the context (he is the one who chooses the particular moment of the action).

87. His question ('Where do you think is the best place to hide?', line 5) is one which, in being open to the children's ideas, helps them to answer it. With this sort of question he asks them to take limited initiative and limited responsibility for the development of the context; he only asks them to step in the fictional context and treat everything that takes place 'as if' it were real.

88. The children's answer is not even heard, but one can sense that it is an appropriate answer which accepts the dramatic context. It seems that the children's engagement has a 'descriptive' rather than an 'existential' quality. (See, III:98-99)

89. However, since they have the appropriate attitude, they provide the

teacher with the opportunity to develop further the context, and give them both time to feel more comfortable, and time to find the 'existential' quality in their participation.

90. The above examples display some of the features of this stage of engagement. The teacher enables the children to respond from within their dramatic roles. The children show their attitude towards the dramatic reality. The only way that the teacher is able to see their attitude is to ask for their contributions. In the previous engagements the children could have easily agreed that they would take part in the drama, but they will prove their words only with appropriate contributions when the dramatic activity begins.

91. If their contributions are inappropriate (in terms of the drama), they indicate that the children are probably in the everyday reality. If they are appropriate (in terms of the drama), they indicate that they have crossed the boundary and that they contribute from the dramatic reality.

92. In this stage of engagement, then, one can see the intention which lies behind the engagement with any make-believe: the intention to change values and treat the language and action 'as if' they were real and not as real. Moreover, it signals the significance possesed by the invitation to the dramatic activity. For no one can be forced to participate.

93. The children's contributions in this stage of engagement, although appropriate in terms of the dramatic context, are not confident and playful. So, the teacher is mainly responsible for developing the context and sustaining the dramatic reality. However, it is possible that, through their contributions, they create the basis for a play to be developed later on.

94. In the following stage of engagement the children will be playfully engaged from within the dramatic reality. Through confident and appropriate contributions they will be establishing the dramatic reality.

5.6 Stage V: Generating the dramatic reality

95. The children's engagement in this stage could be characterised as playful, because they take initiatives in the development of the dramatic context and their contributions are likely to have a 'living through' quality.

96. They are engaged 'for the sake of the activity itself' and not in response to the teacher's demands or questions. Therefore in their engagement we can trace an aesthetic attitude towards the dramatic context.

97. Through their playful engagement the children build up the context bringing their past experiences and knowledge (the 'stock of knowledge at hand'), as well as their ideas and wishes. Through such an engagement they generate the dramatic reality.

98. The teacher is in control of the interaction, but not of the development of the dramatic context. She or he contributes as a co-participant from within the dramatic reality and not only as teacher. In that way the teacher helps the children to structure and share the context in terms of the plot. She or he helps them to establish the dramatic reality through their appropriate engagement.

A/ 'The Outlaws', G.Bolton

1. T: Do we just sit here?
2. Ch: *** any gold/
3. Ch: *** sell it to the Indians for food and horses.

4. Ch: There is some gold ...down there ...look...!!

5. T: How do you tell?

6. Ch1: Well it is shining!

(the child 'holds' in his hand a piece of gold)

7. T: Pass it around to see what people think.

8. Ch2: Some have to go and find some ***

9. Ch1: We can get it to the Indians and they can give us some ***

10. Ch3: Yes, but there is the back yard; there might be some left.

11. Ch2: Some can go back and have a look.

12. Ch1: 1, 2, 3, 4. Go back and check.

.....

99. In the above example the teacher, ('Do we just sit here?', line 1) initiates the interaction and from within the make-believe challenges the children to take over the development of the dramatic context. He challenges them to take the initiative and create their own play.

100. The children's responses (lines 2,3), although a response to the teacher's challenge, develop (line 4) into an initiation of a new topic within the dramatic context, that of the discovery of gold.

101. In the light of the children's change of engagement, the teacher's engagement (line 5,7) changes as well. He is no longer challenging the children to contribute, but has become the co-player who, through his role in the drama, brings his own ideas and beliefs. Through deliberate questioning ('How do you tell', 'Pass it around to see what people think') the teacher helps the children to structure the context in terms of the plot. In the development of the plot the dramatic context

acquires its dynamic, and its reality is generated. (See, III:20)

102. The children treat the teacher's contributions with a make-believe attitude. They are playfully participating and it is in this engagement that the aesthetic attitude towards the dramatic context results. In the following (8-12) lines they develop the dramatic context on their own.

B/ G.Davis, (1983:7)

1. T: Where shall we go?
2. Ch1: Let's go to the sun.
3. Ch2: We can't do that.
4. T: Why?
5. Ch3: Because it's too hot.
6. Ch4: We'd get burned up.
7. T: It seems we can't go to the sun. *(to Ch1)*
8. Ch1: Yes, we can.
9. T: How?
10. Ch1: We make a rocket out of special stuff that
11. protects us from the heat.
12. T: Do you think *(to the class)* we can make our rocket like that?
13. Ch: Oh, yes. *(many children)*
14. T: What shall we make it out of?
15. Ch1: Asbestos.

.....

103. In the above example, the children's and the teacher's engagement is the same as in the previous one, since it has a playful nature. It is obvious that,

although the teacher initiates the interaction and is involved throughout the extract (6 out of 11 contributions are his) he does not control the dramatic context.

104. The teacher, in his first contribution ('Where shall we go') gives the children a question which provides them with the opportunity to respond with their own ideas. He gives them the opportunity to negotiate and decide about the context development on their own.

105. The child's contribution ('Let's go to the sun', line 2), although a response to the teacher's question, is an initiative in terms of the structure of the context and in terms of presenting the topic of the dramatic engagement. The playful and appropriate nature of the children's participation in the drama appears in the following contribution (line 3); an initiative which, although challenging the previous contribution, it does not challenge the dramatic reality.

106. The teacher interferes, ('Why?', line 4) in order to help the children structure the context. He provides them with 'scaffolds' which will help them share, and make use of, the dramatic reality and will lead them to its meaningful presentation.

107. The children's and the teacher's following contributions (lines 5-15) are negotiations about the dramatic context. They seem to have an 'as if' attitude towards the dramatic context, so negotiations, disagreements, new ideas, are all managed from within the dramatic reality.

108. Through their contributions in the dramatic context the children bring their previous knowledge and experience, as for example 'We make a rocket out of special stuff that protects us from the heat' (lines 8,10) and 'Asbestos' (line 15). On the basis of their understandings and their needs they establish the dramatic

reality. The knowledge of 'rockets' and 'special stuff' out of which these are made, as well as the understanding of the nature of materials like 'asbestos' (line 15) are the evidence that the children bring their 'whole selves' to the drama.

109. In this sort of engagement is assigned the character of this stage. We can identify the 'intrinsic motivation' in the development of the dramatic reality. We can see that the children participate in the activity for 'the sake of the activity itself', thus, we can see an aesthetic quality in their participation. (See, IV:53-54) The teacher is not imposing constraints or 'external limitations' upon the children on the basis of his 'teaching identity', but rather engages as co-participant.

110. The tools that they are using in order to build up the dramatic reality consist of their imagination, their past experiences, their knowledge of the way that people interact, and their will. Through this engagement the children and their teacher manage to develop the dramatic context in terms of the plot and have an intellectual understanding of its development.

111. They create a context which has the power to evoke their emotional responses. Through the emotional responses the dramatic reality will come to life as if it were an everyday context. We will look at this stage of the engagement in the following section.

5.7 Stage VI: Emotional response to the dramatic context

112. This stage of engagement is characterised by the participants' emotional response. Their engagement could be said to be that which identifies with the stage of *responding* to a work of art. However, we are talking about an emotional response which does not seem to result through evaluative processes and, occasionally, might not even result through the dramatic context.

113. The emotional response to the dramatic context is the result of the 'existential' quality of the children's participation in the dramatic situation. It indicates that the context has developed enough to acquire a power of its own; a power to evoke in the participants responses which perhaps might not have been expected.

114. Through their playful engagement and through their emotional responses the children create the basis for a dramatic experience. For through their emotion they validate and establish the dramatic reality.

115. The children's engagement, at this stage of the dramatic activity, has reached the higher levels of their play. Therefore the teacher's role at this point changes.

116. He or she, participates as co-player and from within the dramatic reality, in order to help the children distance themselves from the dramatic context and modify their playful engagement. The teacher in this stage of the dramatic participation introduces, through his or her role, the children to the qualities of the art form of drama, and possibly enables them to see, or feel the underlining structure of the dramatic situation.

A/ 'The Outlaws', G.Bolton

(the children have just discovered that the mineral they have found is 'real' gold; they show their enthusiasm about the discovery by jumping around the room, smiling to each other and so on, in an atmosphere of celebration)

1. Ch: We are rich!! We are rich!!

(several children together)

2. T: Look...I've never held gold before! What does it look like?

3. It's only a little bit of stone! Isn't it ?

4. Ch: Yes. Yes.

(in lower voices, thoughtfully)

.....

5. T: It's worth thousands of dollars!

6. What would you buy?

7. Ch: Food/

8. Ch: Horses/

9. Ch: Guns/

10. T: We could go anywhere with horses.

11. Does this thing we are holding means horses?

12. Ch: Yes !! *(several together)*

13. Ch: And food /

14. Ch: And more weapons!!

15. Ch: We may be able to buy our freedom!

.....

117. The development of the plot and the 'existential' quality of participation evoked the children's emotional response ('We are rich, we are rich..',line 1). Their language and their actions (jumping all around) in being appropriate to the dramatic context, indicate that the children are likely to experience real emotion (as a result of their engagement with the dramatic context). In the light of their emotional engagement the dramatic reality comes to life. (See,III:109-110)

118. The teacher's contribution ('Look I've never held gold before', line 2) aims at elevating the significance of the discovery of the gold for the children.

Through his words the teacher draws the children's attention to the gold; a piece of gold becomes an object of aesthetic quality, significant in itself.

119. Through this sort of intervention the gold can become a symbol for the children. The teacher's words reinforce the children into treating the dramatic context aesthetically.

120. The teacher's following self-reflective question ('What does it look like?', line 2) and then his answer ('It's only a bit of stone. Isn't it?', line 3) reflect an effort to help the children focus on the gold itself. It serves to distance them from the plot, which evoked their emotion (the discovery itself) and suggests another level of engagement with the context, which is not, however, yet clear.

121. The children's responses, ('Yes, yes..', line 4) show a change in their engagement. They indicate that the teacher's intervention influenced them; the emotional tone of the previous (line 1) contributions is not to be found in this one. However, it is not possible to detect the nature of this change through their words.

122. It is possible that the children, 'slowed down' their reactions as response to the teacher's comment (in the same way they would react to any comment made by their teacher in the classroom). It is also possible, and this seems to be the case, that something more than a simple response to the teacher made them reply thoughtfully. This might have been an intuitive understanding of their teacher's words which, however, they did not intellectually appreciate.

123. The teacher's following question explicates the meaning of his previous contributions for the children. His question ('It's worth thousands of dollars, what would you buy?', line 5,6) initiates the process of investing the 'gold' with meanings which relate to the dramatic context, to the situation in which they are involved.

124. Through the teacher's contributions, the children are helped to distance themselves from the action, and consider the implications of the discovery for the dramatic reality. His contribution is an invitation to structure the dramatic context, not according to the plot (the discovery of the gold) but rather according to the significance of the dramatic situation (what the discovery of the gold implies for the dramatic reality, of what use it is and so on).

125. The children's responses to the teacher's question ('Food, horses, guns', line 7,8,9) indicate that there has been a change in their engagement. They seem to be distanced from the emotion that the discovery of the gold evoked. Through their contributions they are structuring the dramatic context, and intellectualising their experience.

126. In the following lines of the extract (10-15) we can see how, by appropriate questioning the teacher managed to make the gold a symbol for the dramatic context. According to Bolton,

> '... symbolisation is to do with gradual accretion of meaning.' (Bolton, 1992:43)

127. So, initially (lines 2-3) the teacher draws the children's attention to the gold, and invites an aesthetic stance towards this. Then, through questioning, he provides the children with the opportunity to invest the gold with meanings, related to the dramatic context (lines 5-6). Finally, (lines 10-11) through his words ('Does this thing we are holding means horses?') he demonstrates in his language the significance that the gold has been invested with, for the dramatic reality. (See, Bolton, 1992 for an account of the process of symbolisation)

128. The children seem to be applying dramatic form to the dramatic context

and to come to terms with its significance. However, this is not to say that they have a coherent intellectual understanding of the discussion that their teacher engaged them in. At this point they seem to be following the teacher into something which they are not able to appreciate fully, although their last contribution ('We may be able to buy our freedom.', line 15) indicates the opposite.

129. The teacher through his contributions in the above extract, sets an example of the co-player who guides the children into structuring the dramatic context on levels which they probably could not be engaged with on their own.

B/ J.Neelands, (1984:16)

(in a big castle the storyteller narrates a story about a monstrous dragon, in the land of the Danes; the people are petrified of the dragon, but no one dares to kill him; Beowulf (the King's son) becomes excited and wants to go and kill it; the King tries to prevent him ...)

1. B4: I think we could leave it *(the dragon)* there...
2. C: Yeah.
3. Be: *(stands)* I don't care. I am going.
4. T: For what purpose Beowulf?
5. Be: I want to kill it. *(stamps foot)*
6. T: Do you think he's the kind of...will the Danes
7. let him fight the dragon?
8. Be: I'll prove it.
9. T: You've got a wild tongue in your head - take a seat.
10. Be: No.
11. T: Beowulf, you don't stand in my court.

12. Be: I want to take my men.

13. T: Listen to those who are older and wiser than you

14. - talk this through first. *(Beowulf, sits)*

.....

130. In this example the emotional response to the dramatic context results in Beowulf's obsession to kill the dragon, ('I don't care I am going', line 3). His words indicate that a conflict is brewing between him and the King (the teacher) who tries to moderate Beowulf's excitement.

131. It is possible that Beowulf is not emotionally involved with the dramatic context, but rather eager to get to the next piece of action, that the dramatic context brought forth. In that case he would be contributing from the everyday reality and not in response to the dramatic context. It is also possible that Beowulf is 'describing' an emotional response rather than 'living through' it. However, it seems that his words indicate an emotional response rooted in the dramatic context.

132. The teacher's question, ('For what purpose Beowulf?', line 4) invites Beowulf to structure the dramatic context and explain his intentions. However, Beowulf's overwelming emotions do not permit him even to discuss the reasons for his decision to kill the dragon.

133. So the teacher, in his following contribution, and through his role ('... will the Danes let him fight the dragon?', lines 6,7) puts constraints on Beowulf's plans, without interrupting the dramatic reality and coming out of his role. In this way, he is trying to structure the dramatic context, and provide Beowulf with the opportunity to see the implications of his decision and the possible constraints he might have to face.

134. Beowulf responds spontaneously from within the make-believe ('I'll prove it.', line 8) without taking under consideration either the teacher's or the King's words. He is well in the play, and even if the case is that he is challenging the teacher, he does this from within the make-believe and because the dramatic context gave him the opportunity to do so.

135. It is interesting to note that, even if Beowulf's words cannot prove that he is emotionally responding to the dramatic context, it is quite clear that through the teacher's words, ('You've got a wild tongue in your head ...', line 9) Beowulf is presented as being emotionally overwelmed by his role in the dramatic context. The teacher's engagement might be therefore reinforcing Beowulf's appropriate responses and helping him to appreciate more clearly what he feels.

136. In the remaining lines of the extract , the interaction presents the teacher engaging in order to prevent Beowulf from following his impulse to kill the dragon. The idea behind the teacher's engagement seems to be to help Beowulf and the rest of the children develop the dramatic context, not in terms of their actions but rather in terms of the implications of these. To help them structure the dramatic context on the basis of an intellectual understanding, rather than an emotional drive.

137. The engagement in this stage relates the emotional response to the dramatic context. This results in a process of 'give and take' between the participants and the context they are creating; it has a reflexive quality which is to be found in the everyday contexts as well.

138. It indicates that from the moment the participants in the drama manage to create a meaningful context and invest it with their appropriate language and

action, with their 'commitment', this develops a power which evokes in them even unpredicted responses. These responses further develop the context which will invite new responses. (See, II:22)

139. The teacher's engagement could be characterised as an effort to get the children to participate in structuring the context through dramatic form, and to consider the implications of their actions. Encouraging the children to intellectualise their experience, the teacher aids them to distance themselves from the dramatic context and change their engagement.

140. Guided by the teacher the children's engagement changes, but this is not to say that the children have a purely intellectual understanding of the dramatic context. Their understandings are likely to be intuitive. (See, III:27) However, it is on these understandings that the children's further engagement with the dramatic context is based.

141. The teacher's engagement in this stage can also be characterised by the introduction of the art form. From within the make-believe she or he can become an example of an aesthetic attitude towards the context, and together with the children create symbols and elevate the significance of their action. She or he can create 'imperative tension' and moreover help the children to apply the dramatic form in their own engagement.

142. The children's engagement, once free from the emotional response to the plot of the dramatic context, and once mediated through the art form, results in a 'unity of content and form': an emotional and intellectual understanding of the dramatic context, presented through the art form of drama. We will discuss this stage of the children's engagement in the dramatic activity in the section that

follows.

5.8 Stage VII: Unity of content and form

143. In this stage of their engagement the teacher and the children are to be found working through the art form and on the level of the meanings of the situation they are exploring. That is, they are presenting the dramatic experience through the dramatic form and they are moving towards an intellectual and emotional understanding of their experience.

144. The emotion which is evoked by the dramatic context, when mediated through these understandings and through the art form, can become an 'artistic feeling'. (See, III:118)

145. The teacher is engaged in reinforcing the childrens' appropriate response and through questions which have a reflective nature in providing them with the opportunity to structure the context through the art form. And therefore the children, in this stage of their engagement, might come to a presentation of their experience mediated through their 'natural understandings' of the medium of theatre.

A/ 'The Giant's Box', P.Millward

(the teacher is talking to the telephone with the Giant, whose box the teacher and the children in role have found and opened)

1. T: Hello, giant Gray ...
2. He wants to know how we know his name.
3. Ch1: From the shopping list.
4. Ch2: We found the box.

5. T: He sounds angry, he wants to know if we have opened the box.

6. Ch: No, no, we didn't open the box.

7. T: He wants to know how we found his phone number.

8. Ch1: It was on the outside of the box.

9. Ch2: Ring him off again.

10. Ch: Yes, yes. *(several)*

11. Ch2: Hung on, hung on.

.....

146. The teacher in the first contribution, ('Hello giant Gray', line 1) creates the basis for the children to face the consequences of their actions (they opened the Giant's box) in the dramatic reality. This contribution initiates a process of bringing what was implicit in their actions to the surface of the dramatic context and deliberately prepares his following contribution. His question ('He wants to know how we know his name', line 2) gives hints to the children of what could possibly underly their actions.

147. The children's responses ('From the shopping list' and 'We found the box', lines 3,4) show that they are still unaware of the direction towards which the dramatic context is developing. Although their language does not provide evidence that they realise what might follow, it is possible that they have intuitive understandings of something significant taking place. It is as if they are experiencing an 'imperative tension' which leads them towards these realisations. (See, III:120)

148. The teacher, through questioning ('He sounds angry, he wants to know if we have opened the box', line 5) brings them slowly towards that realisation. His words, ('He sounds angry ...', line 5) present the children with a surprise which elevates the tension and suggests another level of structure of which they were not

aware. With the next contribution ('... he wants to know if we have opened the box.', line 5) the teacher shows the children the consequences of their actions.

149. The teacher's contributions result from within the dramatic context for his role is the medium through which he will reinforce the children's understanding of the dramatic context.

150. The children's contributions ('No, no, we didn't open the box', line 6) indicate that they came to appreciate intellectually the development of the context. The fact that this contribution contradicts their previous one ('From the shopping list' and 'We found the box', lines 3,4) is another piece of evidence. Their response is emotionally overwelming (they actually lie) but can be justified because it is a result of an intellectual understanding of the dramatic context .

151. The teacher's contributions provided a structure to the dramatic context which reinforced the children's realisation and intellectual understanding of their actions. Through slow questioning he created a surprise for the children, which elevated the tension and made the discovery of the implications of their actions a new experience for them.

152. The application of the art form of drama (structuring the context through the creation of a surprise) helped the children to discover by themselves the underlying structure of the situation they were creating and exploring. Rather than being told what would result through their actions, they were enabled to find out through the teacher's appropriate contributions mediated through the dramatic form.

B/ 'The outlaws', G.Bolton

(the teacher and the children are gathered in a circle, in order to talk about the 'dreadful crime' they have committed and that made them outlaws)

1. T: Come closer and say quietly what you remember about the place
2. that you lived in and dared not go back to.
3. Ch1: Birds on the trees, *** nice and peaceful.
4. T: And you dare not go back?
5. Ch1: No.
6. T: What do you remember most?
7. Ch2: Wife... and kids.
8. T: What do you remember?
9. Ch3: Wife, no love *** another man *** killed him.
10. T: Would you go back?
11. Ch3: No.

.....

153. The teacher has gathered the children in a circle and in that way, through the ritual of the circle, (application of dramatic form) elevates the significance of what is taking place. His contribution and the hightened form of language he is using, ('Come closer and say quietly what you remember about the place that you lived and you dare not go back', lines 1,2) comes from within the dramatic reality, although he is giving them instructions.

154. He is in control of the interaction but he is engaged in providing the children with the opportunity to present their experience through the art form. The ritual of the circle and the low voice are the means by which the children will be helped to present their experience of the situation in which they are involved.

In that way, the teacher's contribution serves to give form to and enhance, the significance of the dramatic context created and so it does not interrupt the dramatic reality.

155. The children's response ('Birds on the trees, ...nice and peaceful..', line 3) indicates an insight into the 'Outlaws' situation. It is only through such insights that the children can reflect on their past and present it in appropriate language and action.

156. The teacher's question ('And you dare not go back?', line 4) reinforces this understanding in relating it to their present situation (being wanted by the law). In that way it draws out of the context the implications of their actions (the crime that they committed).

157. The teacher, through questioning the rest of the children ('What do you remember most', lines 6,8), brings the children to experience emotionally, and through their language, the implications of being 'outlawed'. The emotion resulted through their words is an 'artistic feeling' which is mediated through the art form (low voice, serious and thoughtful faces) and is possibly generated out of an intellectual and emotional understanding of the dramatic situation.

158. The engagement at this stage reflects the discovery of the 'inner' structure of the dramatic context. It results in appropriate language and action and in an emotional response which is 'artistic'. The presence of this emotion indicates that the children are discovering the *strings that move the situation.* It is by means of this understanding that they experience the appropriate emotion for the dramatic context.

159. The emotion developed through this sort of awareness, is emotion which

fits the character as she or he becomes aware of the role that she or he had in the context, and as she or he becomes aware of *how everything happened.*

160. The children's engagement indicates that they are in communion with their roles in the dramatic context, and the art form becomes a possible medium for the expression of this.

161. The teacher's engagement at this stage is characterised by a structuring of the context, giving to it dramatic form (creation of constraints, imperative tension, manipulation of time and space, rituals and so forth) in order to guide the children into an understanding of the dramatic experience.

162. Moreover, the teacher in contributing himself or herself appropriately through the art form (voice, pace, face expressions, silences etc.) *teaches* the children the art form. Therefore the children can (through practice) develop their awareness of the dramatic presentation of experience.

163. The teacher engages from within the dramatic reality and although it is likely that she or he is in control of the interaction, she or he leads the children towards the explication of their experience, without interrupting the dramatic context. The teacher's contributions provide the basis for intellectualising the children's experience and through appropriate questioning the intellectualisation comes whilst the children are 'living through' the dramatic context.

164. However, as mentioned, it is possible that at this stage of engagement the children will only have intuitive understandings of the situation and will not be able to formulate it conceptually. The process of reflection on the dramatic context will permit the children to look at their experience when it is over and while they are detached from it. In this way the dramatic context will become an

equal experience among the children's everyday experiences. In the section that follows we will look at the process of reflection.

5.9 Reflecting on the dramatic experience

165. Reflection refers to the internal process by which we come to look at past experience and evaluate it. The teacher in the dramatic activity creates opportunities for reflection through appropriate questioning or other activities (writing, drawing, and so on). In reflection the children, removed from the action, look back at the dramatic experience from a distance, and with the advantage of distance, they evaluate it.

166. The teacher, in the following example, is using the narrative form in order to get the children to reflect on what has been taking place within the dramatic context.

A/ 'The Outlaws', G.Bolton

T: I don't know how long ago it happened but we were all outlawed. That means that you.. and you.... and you...and all of us here have committed some dreadful crime. If we go back we are going to be punished for that crime. In the town over there, there are people who would take us back to our home town. We mustn't go back.

.....

167. The narrative takes place within the dramatic reality. The teacher is in role and so are the children. The narrative form provides the teacher with the opportunity to leave time for the children to reflect on what they have cre-

ated. Moreover, the narration removes the children from the dramatic action, and engages them as audience.

168. Through the teacher's words, which give them the story line of the dramatic context, the children are provided with the opportunity to make sense of their experience through the narrative structure and through the distance that the role of the audience, or the listener, provides them.

169. Another possible reflective engagement through the narrative structure is that of the children themselves narrating the story of the dramatic context, on the plot level. In that way the children make sense of their action in the dramatic context whilst narrating it ; in the same way they make sense through narrating in their everyday life.

170. Reflection can be evoked as well by the teacher's questions or statements, at the same time, of the presentation of the dramatic context. The fact that he or she, through a role, can be in control of the dramatic interaction without destroying the dramatic reality, enables the teacher to do so. For example,

B/ J.Neelands, (1984:16)

T: You might took the right decision, but I feel that one day we are going to regret for saving those peoples' lives. I hope you've done the right thing.

.....

171. Through this reflective statement, the teacher invites the children to consider their action in the dramatic context. By drawing the implications that their actions in the drama could possibly have in the future (dramatic future) he

is reinforcing them to reflect on the decisions they have been taking. The teacher's statement comes from within the dramatic reality, and at a point where the children are probably 'living through' their roles in the dramatic context.

172. The opportunities for reflection from within the dramatic context can be reinforced through the dramatic form. For example, the creation of rituals or ceremonies which slow down the action permit the children to reflect on the context, whilst they are distanced from the fluidity of the action.

173. Reflection from within the dramatic reality can be evoked as well through other activities (for example, writing, clay making, creating tableau and so on). Such activities might well become part of the dramatic reality. Therefore, although they will distance the children from the context they will not interrupt the dramatic engagement.

174. Finally, reflective opportunities can be provided for the children out of the drama. The teacher might well stop the dramatic engagement and invite the children into a discussion about what has taking place in the drama. (Such occasions provide as well the opportunity for structuring the dramatic context from the 'outside'.) The discussion out of the dramatic context, as well as from within it, helps the children into considering their action. It helps them to intellectualise it and conceptualise their experience. It also provides the opportunity for them to reflect on the way the drama was managed and their success in creating an art form.

175. In those reflective processes evoked by and through the dramatic context lies the potentiality of the medium for learning.(See, III:27-30, IV:30-33) The children, in evaluating what has been taking place in their drama, in considering *how*

and *why* everything happened come to internalise and 'own' an experience which thereafter has the value, power and significance of everyday life experiences and becomes a part of all their life experiences, a part of their 'stock of knowledge at hand'.

176. The reflective processes are relatively easily traced in the activities that the teacher creates for the children and in her or his words. They might also be traced in the children's words and actions within the dramatic reality. However, reflection is a process internally developed, the product of which (the learning) might not be always tracable. That is to say, that we can not always be certain about the children's understandings of the dramatic context and the quality of their reflection.

177. The teacher creates the basis for reflection and learning, in structuring the dramatic context according to an identified learning area. However, the teacher can only lead the children towards new understandings. He or she cannot indicate what these understandings are for each individual child.

178. In this chapter we discussed the stages of engagement identified through the analysis of different pieces of drama. It seems that through an evaluation of the children's engagement the children can benefit. For, if we manage to identify the children's engagement in a dramatic session we might then be able to better appreciate the childrens' needs and understandings. Therefore and on this basis ('where the children are') the teacher can help them structure the dramatic context, and have a dramatic experience.

179. In the next chapter we will analyse a drama session and try to apply in this the stages of engagement discussed throughout this chapter.

Chapter VI

ANALYSIS OF A SUSTAINED DRAMA TEXT

6.1 Introduction

1. In this chapter, we will try to apply, to a single piece of drama, the stages (identified and described in the previous chapter) of the participants' engagement in the dramatic activity.

2. In order to uncover the stages of the children's engagement we will analyse their language, for language serves to present the everyday and the make-believe contexts. (See, II:55) The focus of this chapter, however, is not an analysis of the linguistic structure but rather to provide information which might be useful to us in order to appreciate how the teacher and the children in the dramatic engagement interact and manage to present a meaningful context.

3. Through their language and action we are at first particularly interested to see the extent to which they manage to present an everyday or dramatic (make-believe) context. Thereafter, the features that differentiate their engagement within the dramatic reality (establishing the context, existential or 'descriptive' quality of participation, playful engagement and so on) will be the focus of our attention.

4. The analysis is not linguistic and we are not aiming to identify discourse structures (dramatic or everyday). (For further information on 'discourse analysis' see, Sinclair & Coulthard, 1975) However, structures which characterise classroom discourse (like IRF), when identified, are indicated. It is a feature of the engage-

ment in the drama that the language differs from that of the classroom. (See, Caroll 1991) (For further information on linguistic research see Halliday 1975, Edwards & Mercer 1987)

5. The material for this analysis was drawn from a video source. A drama workshop with 6-7 years old children and their teacher D.Heathcote (See, Appendix A relevant information and Appendix B for a complete transcript). Every effort was made for the presentation of the data to be as accurate and informative as possible. The reader may find the original tape 'Making Magic' at Newcastle University Library (it is available for public scrutiny, though not for copying). The analysis of the transcript develops according to the flow of the dramatic activity from the initial 'departure' point, where the teacher and the children meet, all the way to the end of the session. However, due to the limits that the nature of this study defines, not all of the transcribed discourse analysis is presented. The reader may find the whole transcript of the session in Appendix B.

6. For reasons of consistency (to the hierarchical presentation of the stages in the previous chapter) and in order to have a structured presentation of the analysis, an effort was made to analyse pieces of discourse in an order which corresponds to that of the stages in Chapter V. As a result we have ommitted extracts which presented identical engagements as well as extracts presenting stages of engagement already identified. However, occasionally such editing of the transcript did not seem appropriate. So, the reader will be able to identify previous stages of engagement appearing later in the analysis as well as the other way round.

7. The transcript is presented in extracts and reference to these is made in terms of numbered lines. It would be recommended that the reader consults Appendix A, before proceeding to the analysis.

6.2 Stage I: Considering the make-believe from everyday reality

8. The session that follows is likely to have taken place in a classroom. It is a rather wide classroom devoid of furniture. The teacher, who sits in a chair, has gathered around her the children in order to explain to them what they will do together. She is holding two chess pieces in her hands: the Queen and the King.

9. Both the teacher and the children are in the everyday reality contemplating the make-believe as they refer to a previous dramatic activity. The teacher therefore prepares the children for the dramatic engagement.

Extract 1

1. T: I am Mrs Heathcote and we brought Sparky one day,
2. didn't we? Sparky the dragon. Well of course, when
3. I showed Sparky he was very sad, wasn't he?
4. He was crying because he'd lost his baby dragon.

.....

10. The teacher's first contributions and reference (lines 1-3) to 'Sparky the dragon' serves to invite the children to reflect on, and reminds them of, the activity and therefore of the nature of the work that they did together in the past.

11. The teacher, through her words, ('... when I saw Sparky he was very sad', line 2,3) rather than referring to the children's dramatic experience, and therefore reinforcing their reflection on this, focuses on a feature of the situation they were participating in, or possibly to the problem they were faced with (Sparky's sadness). It might be the case that in that way the teacher wants to help the children to appreciate that the aim of their participation in this activity will be, as well, to confront and solve a similar problem.

12. It is interesting to note that though the teacher talks about a fictional character (a dragon) her language itself does not indicate whether reference is made to an everyday or make-believe context. It is through the content of her words (referring to a dragon) that we can appreciate whether the reference is towards an everyday or a make-believe context. The teacher refers to 'Sparky' as if Sparky was a real person.

13. Indeed it seems that no matter whether the stories that we narrate are everyday or make-believe and whether we get them from our own experiences, or our friends experiences, or from books, films, fairy tales and so on, the language by which we present them is the same. It seems that in remembering (as in reflecting), the everyday or make-believe quality of the original memory ceases to be significant. What seems to matter is rather the story itself, the experience created . As Birch points out,

> 'The point is that language as representation is always fictional. There are no ontological reasons for words meaning what they are deemed to mean.' (Birch, 1991:35)

6.3 Stage II: Possibility of participation in the dramatic activity

14. In the following episodes the teacher and the children engage in Stage II, where they are preparing for the participation in the dramatic reality. In the story which the teacher gets the children to create, they find the focus of their action in the make-believe (the dramatic reality), elaborate the context and the teacher invites the children to participate in the dramatic activity.

15. In the first extract (lines 1-18) the teacher presents the children with two chess pieces. These become the characters of the story they are creating and which

will be the basis for the dramatic context. Also the teacher and the children find the focus of their action in the dramatic reality. In the second extract, the teacher invites the children to participate in the dramatic activity, though reference to the dramatic activity is not being made. In the last two extracts the teacher and the children are making the last negotiations before the dramatic activity begins.

Extract 2

(the teacher presents the children with the Queen)

1. T: And I found this lady... and I wonder whether you ...
2. could tell me why she is so sad.
3. Ch: 'Cause she lost her baby. *(several children)*
4. T: Pardon?
5. Ch: * * * * *
6. T: You think she lost her baby? I never thought about it.
7. Do you think that she's lost her baby or do you think
8. other things might have made her sad?

(5 seconds)

9. T: She might be sad 'cause she's lost her baby .
10. Can you think of any other reasons why this lady might be sad?
11. Ch: Because the dragon lost her baby.
12. T: You mean the dragon took her baby away? Is that what you mean?
13. Ch: No...she's sad because emm.. emm.. the dragon has lost
14. her baby dragon.
15. T: And this lady has lost her baby baby.
16. Is that what you mean?

(the child nods 'Yes')

.....

16. The teacher's first contribution ('And I found this lady...', line 1) presents the children to a lady (the Queen). Relating 'Sparky the dragon' to that lady the teacher indicates to the children that the lady has a feature in common with Sparky the dragon; that is, that they both represent the make-believe. She is using the two chess pieces in order to help the children build up another story and get them involved in the creation of a context which will be the basis for the dramatic engagement.

17. It is interesting to note that in these two chess pieces we have an example of some of the different levels of representation that an object might have. In the case of the chess pieces, the first level of representation is a functional one; they are figures used in the chess game. They exist as such representations only for those who are aware of the game. Another level of representation can be traced back to the fact that they are statues, representing human figures. Finally, the teacher through her words, creates another level of representation for the two chess pieces; that of the King and the Queen and thereby that of real people with real problems (sadness).

18. The teacher's question ('... I wonder whether you could tell me why she is so sad', lines 1-2) invites the children to create a story. Her question is open to any responses related to 'sadness' (her original contribution) that the children can bring in the discussion. Moreover, it has a make-believe quality, in that it presents the 'lady' as a real person which suggests that the teacher engages from within the make-believe reality.

19. The children's response ('... she lost her baby', line 3) shows that the children have agreed to collaborate in the creation of the make-believe context. Their words show that they accept the existence of the make-believe reality and treat the lady 'as if' she were real. However, they do not indicate a change in attitude, a make-believe attitude, for they seem to be rather responses to the teacher's previous contributions.

20. The content of their answers is generated out of their discussion about Sparky, and his lost baby. It seems that the teacher, in relating Sparky's sadness (the problem they were faced with in their previous drama) to the lady's sadness (lines 1-4), has probably reinforced the children's belief that they will have to face a similar problem. So the children, in their response, do not manage to bring their own experience of 'sadness' into the context, but 'rushed', instead, into what the teacher seemed to be pointing to in her previous contribution (line 3).

21. This is evidence that the children are in the everyday reality, and moreover, that they engage as pupils seeking to find out what an appropriate answer would be for the teacher. They are attentive to the context that they are creating and attentive to the teacher's contributions. However, the 'classroom game' that they are playing restricts their thinking. Though actively engaged, they are not constructing a context for themselves, and are definitely not engaged playfully.

22. Possibly, if the teacher's question had a different quality, inviting the children to reflect on their own experiences, the children would have been able to respond independently of the earlier discussion and free from the rules implicit in the classroom interaction.

23. The teacher's next contribution ('You think she lost her baby? I never

thought about it. Do you think she lost her baby or do you think other things have made her sad?', lines 6-8) being part of the classroom interaction, seems to be signalling that the children's contribution was not appropriate in terms of the context of their discussion. In her contribution therefore the teacher suggests to the children that they bring other ideas to the context.

24. The children do not respond and the reason might be that they were discouraged by what seemed to be an inappropriate contribution. It might however be that this time the children did not manage to decode the teacher's contribution (lines 6-8), which didn't bring any new clues about the context.

25. The teacher's question ('Can you think of any other reasons why she is so sad?', line 10) is characteristic of a classroom context ('Can you think?) and asks the children to bring new contributions. Although the teacher's language at some point ('... she is so sad..', line 2) suggests that her attitude towards the context is make-believe, the fact that she engages through her teaching role suggests that she is not participating from within the make-believe reality and that inspite of what she may intend she is inviting the children to respond as pupils.

26. Tracy's response (' Because the dragon lost her baby', line 11) indicates that although she managed to bring a new contribution she is still holding off the previous context, and suggests that Tracy, responds to the teacher as pupil. It seems that she is involved in this 'teacher-pupil' game (that the teacher initiated through her contribution) and instead of responding in accordance with her own understandings she is responding according to what she thinks the best answer for the teacher would be.

27. The misunderstanding which develops in the following (11-14) lines be-

tween the teacher and Tracy seems to be a result of the games that the teacher and the children were engaged in. Tracy seems to make efforts to create meaning and the teacher either does not realise the meaning of Tracy's words (they do not relate to what she would expect to hear) or she does not want to follow Tracy's idea (the teacher might have already decided about the dramatic context) and bring the 'dragon' into the make-believe context. The negotiation in these lines points to the 'managed' and actively sustained nature of 'meaning making' as it shows both the teacher and the child making efforts to communicate their meanings and understandings.

28. The negotiation ends up with the teacher's contribution ('And this lady has lost her baby baby', line 15), where she reinforces Tracy's -and the rest of the children's- agreement to accept that the lady is sad because she lost her baby (the children's initial contribution). She does so by creating a sense of agreement with Tracy, (' ... is that what you mean?', line 16).

29. The teacher's engagement in this episode identifies with Stage II: Possibility of participation in the dramatic activity. As was mentioned, in Chapter IV, it is possible that the teacher initiates the development of the dramatic context even before she or he invites the children to participate in this. Here the teacher engages in this way by creating a story with the children which will provide the basis for their drama. She is in control of the interaction and her engagement leads to the basic structure of the make-believe context and possibly to the focus of the action (find the baby) later in the dramatic context.

30. However, whereas the dramatic context has to be the result of the children's own ideas and needs, the teacher, in creating 'classroom contexts', fails to invite the children's playful engagement, and therefore restricts the opportunities

that the dramatic activity provides for learning which is based on the children's needs and understandings. And as the teacher's and the children's classroom behaviour indicated in this stage of their engagement, they both participated from the everyday reality. This seems to be the case in the following extract.

Extract 3

1. T: *** this lady is ? She is sitting in a very beautiful chair.
2. Ch: Queen.

(several children repeat)

3. T: She is a Queen . I didn't think Queens ever lost babies.
4. Did you ? I wonder how she came to lose her baby.

(3 seconds)

5. Ch: Some naughty man came and took it.
6. T: Some naughty man came and took it away! What do you think?

(to another child)

7. Would you therefore get it back again?
8. Ch: Yes.
9. T: Who do you think this is? *(presenting the King)*
10. Ch: The king. *(several)*
11. T: The King? You mean the King is the Queen's husband?
12. Ch: Yes. *(several)*
13. T: I see. Do you think he is sad 'cause he lost his baby?
14. Ch: No...*(several in low voices)*
15. T: What do you think he is feeling then?

(4 seconds)

16. Ch: 'Cause his wife lost her baby.

17. T: He is feeling sad because his wife lost his baby.

18. What do you think he is thinking ?

19. Can you tell by looking at his face?

(the teacher is still holding both figures in her hand)

20. Ch: Wishing that he would find the baby.

21. T: Wishing you said that he would find the baby.

(2 seconds pause)

31. The teacher's first contribution ('*** this lady is?', line 1) brings more information into the dramatic context, relating to the lady's identity. The teacher, through her words, ('She is sitting in a very beautiful chair', line 1) gives clues to the children concerning the lady's identity and therefore reinforces their response. The children's response, is the expected one ('Queen', line 2) which several children repeat, almost in unison.

32. It seems that the children's response is such because the children were after the teacher words and after these sort of clues (the element of the beautiful chair) which would permit them to understand what it was that the teacher wanted from them. The presence of such clues in the teacher's words indicate that she and the children still engage from the everyday reality and that they participate in a classroom context.

33. The teacher's following contributions ('She is a Queen. I didn't think Queens ever lost babies.', line 3) bring together and relate one to another those elements of the make-believe context that have been, so far, decided. In this short outline of the context, the children are provided with the opportunity to share it.

34. The teacher's contribution presents features of classroom interaction in that it presents the IRF structure. (See, Sinclair & Coulthard, 1975, Edwards & Mercer, 1986) (IRF structure is an exchange structure: an initiation by the teacher which elicits a response by the pupil, followed by an evaluative commend or feedback from the teacher.) The teacher's first words repeat the children's and that repetition follows the introduction of a new topic into the context. The new topic appears in the teacher's last question ('I wonder how she came to lose it', line 4).

35. The children's response ('Some naughty man came and took it', line 5), is appropriate and moreover sounds very positive. However, this is likely to be a response to the teacher (the teacher initiated the classroom context through her contribution) so it perhaps reflects what the teacher was looking for and is not an initiative on the children's side.

36. The interaction in the following lines of this episode seems to present the same classroom quality. This appears in the teacher's language which is strongly characterised by classroom structures (IRF). Moreover, in other phrases which are also indicative of classroom interaction ('Who do you think ... ?', line 9, 'I see.', line 13, ('What do you think ...?', line 18, 'Can you tell' line 19).

37. Through this kind of interaction the teacher invites the children to participate into the dramatic reality ('Would you therefore get it back again?', line 7) and moreover negotiates with them about another character of the make-believe, the King. The children's contributions, in that they are evoked in a classroom context, are therefore likely to be responses to the teacher's questions rather than responses through which the children will bring their own ideas to the context. The interaction under these terms seems to be responsible for misunderstandings

that appear to be created such as, for example, the children's awkward responses (lines 14, 16) to the teacher.

38. So, both the teacher and the children, in the above episode, are likely to be negotiating the make-believe context whilst being in the everyday world of teachers and pupils. The implications for the dramatic activity are as mentioned; that the children guided by the teacher's clues or indications fail to bring their own contributions into the context. This puts constraints on the development of a 'shared in common' context.

Extract 4

1. T: Would you help hem find their baby?
2. Ch: Yes. *(all)*
3. T: I wonder where the nasty man took the baby?

(5 seconds pause)

4. Ch: To their ... to their hiding place.
5. T: To their hiding place.
6. Why would a nasty man want to take the Queen's baby away?

(3 seconds pause)

7. Ch: Because they didn't want the Queen to have the baby.
8. T: They didn't want the Queen to have the baby. Why not?
9. Ch: Because it would grow into a princess.
10. T: Because it would grow into a princess/
11. Ch: and they.. they.. they took it away
12. because they wanted it to be their maid.
13. T: They took it away so that the princess would grow to be their

14. maid. I wonder if the princess knows that she is the princess?

(3 seconds)

15. T: Do you think princesses know that they are princesses?

16. Ch: Yes. *(several, in low voices)*

17. T: Even if they are living with nasty man ... working as a maid?

18. Ch: No...

19. T: You think she would know?

(2 seconds pause)

.....

39. The teacher and the children have so far found the focus of their action in the context (to help the Queen to find the baby) and presented two of the main characters (the Queen and the King).

40. The teacher's first contribution for the episode ('Would you help them find their baby', line 1) invites the children once more to participate in the dramatic activity. And as it appears again, although her words do not point directly to the dramatic action (they could, of course be 'Would you help them find their baby ... if you were there?') they have the active quality which would encourage most of the children to think that they are connected with drama. The teacher's language could both indicate an engagement from within the make-believe reality as well as from the everyday.

41. The children's response ('Yes.', line 2) is an agreement to participate and their language seems to be appropriate, as if indicating a change in attitude towards the context, an engagement from within the dramatic reality.

42. The teacher's succeeding question (' I wonder where the nasty man took

the baby', line 3) seem to be similar to their previous exchange. Through her words the teacher presents 'the nasty man' as 'real' (use of the definite article 'the') and therefore presents the make-believe in its entirety as 'real'. (See, II:55) And the children, in their answer ('To their ... to their hiding place.', line 4), adopt a similar attitude towards the experience and reinforce the make-believe.

43. Throughout the previous contributions it appears that the teacher and the children might possibly be engaged from the make-believe reality. Their language seems to suggest that their engagement is participation in the dramatic reality. Yet, this engagement does not last, because in the following interaction the teacher and the children present everyday reality.

44. The teacher's contributions in the rest of the episode , as we will see, have the sort of focus (character's motives) which enable us to say that it is as if the teacher wants to guide the children towards the proper drama. However, in order to develop such discussion the teacher creates a classroom context. Her contribution ('To their hiding place. Why would a nasty man want to take the Queen's baby away?', lines 5-6) presents the typical classroom structure (IRF). She repeats the children's words and then initiates a new topic. Her question ('Why would a nasty man...', lines 5-6) invites the children to 'think' and make hypotheses from the everyday reality about the dramatic context.

45. The children's response ('Cause they didn't want the Queen to have the baby.', line 7) shows that the children contribute from the everyday reality and are engaged as pupils. The uncertainty of this contribution is possibly created because the teacher's question was an open question, which did not provide the children with any clues of what an appropriate answer might be.

46. The change in the children's attitude in comparison to their engagement in the previous lines (line 1-6) shows that the children followed the teacher's engagement. This therefore confirms that it is the teacher who, as the leader of the activity and through her own example, can guide the children into everyday or make-believe realities.

47. The teacher's and the children's engagement in the following lines of the extract is similar. The teacher's language (lines 8, 10, 13-14) retains the classroom character observed in the previous lines (IRF structure). It situates both herself and the children in the everyday reality and might be responsible for the children's contradictory and uncertain replies (lines 9, 11-12, 16, 18).

48. The initial moments of this episode suggested that the teacher and the children would start participating in the dramatic reality (Stage IV: Participation in the dramatic reality). However, their engagement remained out of the dramatic participation, pointing only to a possible dramatic engagement which might be about to follow. The teacher and the children are therefore still in stage II: Possibility of participation in the dramatic activity.

Extract 5

1. T: Well now where should we begin to find this nasty man
2. who got the Queen's baby?
3. Does anybody know how the Queen feels right now?
4. Ch: She feels sad. *(several repeat)*
5. T: Would anybody like to be the Queen feeling sad?

(some children raise their hands up)

6. T: Your hand was up first. Would you like to sit here and be the

7. Queen feeling sad? Is anybody interested in the King feeling sad?

8. Would anybody like to be the King?

(the children do not respond and the teacher turns to the Queen)

9. T: Well, it looks as if the King went away.

(a boy raises up his hand)

10. Oh, good. Have we got a chair for the king?

11. I wonder what we could use for the King to sit on?

12. Q: Over there is a chair.

13. T: Oh, that would be lovely. Could you just hold that?

(the teacher asks the Queen to hold the two statues)

14. T: And we'll get the chair for the King. Would you like a

15. red chair or a blue chair or a green chair, King?

16. K: A blue.

17. T: A blue chair. Well that's lovely. So the King sits in a blue

18. chair and the Queen sits in a brown chair.

(both the Queen and the King, from the moment they are sitting on their chairs, are laughing; the teacher moves the two chairs a bit and the tape recorder and the microphone appear; she asks the children to be careful because 'this is rather special for we want to hear what happens')

. . . . . .

49. Although the teacher's first contribution ('Where should we begin to find this nasty man who took the Queen's baby?', line 1) seems to initiate the participation in the dramatic reality, her immediately following question ('Does anybody know, how the Queen feels right now?', lines 2-3) suggests that she has

not the intention to do so and that she contributes from the everyday reality.

50. This seems indeed to be the case, for the engagement thereafter arises from the everyday reality. The teacher negotiates issues related to the management of the drama with the children: who will take the role of the Queen, who the King's, where the Queen and the King are going to sit and so on. The everyday reality can be perceived not only in the content of their words but also in the application of classroom interaction rules (the children raise up their hands).

51. In the above episode it is interesting to see that occasionally, and through the teacher's words, the everyday and the make-believe realities mix. So, one of the teacher's contributions ('Well it looks as if the King went away', line 9) negotiates the management of the make-believe context from within it. Her language presents dramatic reality while the content of this is everyday management of the dramatic reality. Of course the children do not seem to be at all puzzled by this complex fusion of the two realities. They seem to appreciate (and indeed it feels very simple) what the teacher means. (See, Bretherton 1984: Metacommunicative signals)

52. Similar instances are to found later in the extract where the teacher, while presenting an everyday context, refers to the child who took the King's role as 'King'. This sort of 'confusion' of the two worlds, seems to be likely to occur at this point, where the group is moving across realities.

53. In all the above episodes (2-5) the teacher's and the children's engagement seemed to be at Stage II: Possibility of participation in the dramatic reality. Although, at times, it seemed as if the children were actually contributing from within the dramatic reality, such engagement was not sustained long enough to make us say that the stage of their engagement had changed. Usually the case

was that the teacher, in bringing classroom attitudes to the dramatic activity, reinforced the children's response as pupils. The classroom contexts dominated the dramatic engagement.

54. However, the teacher and the children in these episodes managed to give a basic structure to the story, find out about the characters, consider their motives and arrange some practical matters relating to their participation in the drama such as, for example, their roles. Therefore, the participation in the dramatic context is about to commence.

55. As it appeared throughout the above episodes, the teacher, in bringing the classroom attitude to the dramatic activity, at times made it difficult for the children to contribute appropriately. Occasionally, such engagement even confused and puzzled the children. This is because for as long as they were participating as pupils, they were kept from developing the dramatic context according to their own understandings. They were trying to ascertain the teacher's meanings and at times it was difficult for them to follow the teacher.

6.4 Stage III: Observers of the dramatic context

56. In the episode that follows, the dramatic context is initiated. But, the teacher and the children are not participating in role. Two of the children are in role as King and Queen and present the dramatic reality whilst they sit in their chairs. The teacher describes the dramatic context, exemplified by the Queen and the King, and the rest of the children engage as the audience of the dramatic context. They seem therefore to be in the Stage III: 'Observers of the dramatic context'.

Extract 6

1. T: Here is the sad Queen ...

(the teacher brings the statue in front of the child animating the Queen so that this will make the relation between the story and the statues obvious to the children)

2. ... who's lost her baby, and here is the King who is sad

3. because the Queen has lost his baby.

(both children are smiling, however, in the teacher's following contribution they both become serious)

4. T: Your majesties/ *(turns suddenly to the children)*

5. Have we come to help them?

6. Ch: Yes *(all in low voice)*

7. T: Right, would you like to stand up and let them know we've come?

8. Would you mind to ... come ... first ... to the palace with me?

(children are standing up in front of the King and the Queen)

9. T: Shall we all go together?

10. Ch: Yes.

.....

57. The language in the teacher's first contribution ('Here is the sad Queen who lost her baby, and here is the King who is sad because the Queen has lost her baby.', lines 1-3) presents herself and the children (except the Queen and the King) engaging as audience of the dramatic reality. The children who are 'in role' are used to represent the dramatic reality (as if, for example, they were in a photograph, or a chess piece).

58. One could appreciate that the children's engagement could result either

from the everyday or the dramatic reality, and that it could move through different levels. But, since the children do not talk or act, it seems that we can have no evidence about their engagement (ie they are like chess pieces which are *made to serve*).

59. The Queen and the King seem to be aware that they are 'used' to represent the dramatic context. Their laughter indicates that they might not feel part of this reality. Of course this could be due to different reasons. It could reflect a feeling of embarrassment that many participants would have at the beginning of the drama. It could also be a sign of the pleasure the children gain at the thought of their forthcoming participation in the dramatic activity. Finally, it could indicate satisfaction that it was they who got the *best parts* in the play. In whichever case, their laughter indicates that they are being used to present the dramatic reality whilst not being *in* that reality.

60. The teacher's following contributions ('Your majesties/ have we come to help them?', lines 4-5) suggest that although she initially seemed to have the intention of initiating the dramatic participation, in the end she comes out of the dramatic engagement. She did so in order to get the children's agreement one more time, and to remind them of their aim in the drama, which is to help the Queen find the baby.

61. The negotiation in the following lines of the extract, although it seems to be from within the dramatic reality ('Would you like to stand up and let them know we've come', line 7) is in fact the outcome of the teacher's concern to structure the children's action in the dramatic reality. It is therefore likely to be taking place from within the everyday reality. However, the last lines of this episode prepare for the participation in the dramatic reality. In the extract that follows, the dramatic

presentation of experience is initiated.

6.5 Stage IV: Participation in the dramatic reality

62. In the episodes that follow, the participation in the dramatic reality is initiated by the teacher. The children follow the teacher's engagement and participate themselves in the dramatic reality through their roles. However, it often happens that the teacher and the children engage from the everyday reality. This usually occurs when the classroom context dominates that of the dramatic.

63. In both episodes that follow, the children and the teacher are at times in the Stage IV: Participation in the dramatic reality. Although their language and action present dramatic reality, the children do not 'live through' the dramatic context. Their engagement has rather a 'descriptive' quality. Through such engagement the dramatic context develops further and the dramatic reality seems occasionally to come to life.

Extract 7

1.	T:	I've just heard the Queen has lost her princess.
2.		Have you heard about it?
3.	Ch:	Yes. *(several)*
4.	T:	I read it in the paper this morning and it says she is crying
5.		all over the palace and she has been saying that if anybody could
6.		come and help she'd be very grateful. Would you come and help?
7.	Ch:	Yes. *(several)*
8.	T:	Will you come and help? *(to another child)*
9.	Ch:	Yes.
10.	T:	Hands up if you 'll come and help.

(children hold their hands up)

11. T: Oh, that's ever so good. I am sure she'll be very pleased. She
12. might want to know what we're all called and I don't know how do
13 you go to the palace. Does anybody know the way to the palace?
14. Ch: Me.
15. Ch: Yes *(several)*
16. T: Could you lead us?
17. Ch: Yes.
18. T: Thank you very much. We'll just go to the palace first then.
19. Right, what's your name?
20. Ch: Tracy.
21. T: Tracy. Tracy, will take us to the palace.
22. I'll just find out what the Queen's name is.

(the teacher spoke in a low voice; then she turns towards the Queen)

23. T: Your majesty, what is your name?
24. Q: ***
25. T: Queen Gale.

(the teacher turns towards the King)

26. T: Your majesty, what is your name?
27. K: King David.
28. T: King David and Queen Gale.

(the teacher turns to a child who's hand is still up)

29. T: Do you want me to say something?
30. Ch: ****
31. T: Right, you can put your hand down then.

(she turns to Tracy)

32. Tracy, could you lead us to her majesty Queen Gale and his
33. majesty King David, please? I've got a little piece of wire here,
34. so I might not be able to walk very fast.

(to the rest of the children)

35. T: Will you follow her? ... Right.

(Tracy is leading the way, smiling. They are walking in a circle around the Queen's and the King's chairs)

36. T: I hope it's a nice palace. I've never been in a palace before.
37. Oh, what a quick way you found.

.....

64. The teacher at this point of the activity initiates the participation in the dramatic context. Her contribution ('I've just heard the Queen has lost her princess. Have you heard about it?', lines 1-2) presents the dramatic reality and the dramatic present and enables the children to respond through their roles.

65. The children's response ('Yes', line 3) is appropriate, for the children accept the teacher's words 'as if' they were real. In that way they show their agreement to participate. However, this is not to say that in this contribution we have evidence of the children treating the dramatic reality in the 'as if' mode. It might be the case that the children are only responding to the teacher.

66. The teacher's following words ('I read it in the paper this morning and ... Would you come and help?, lines 4-6) establish the dramatic reality. Through her role in the drama the teacher invites the children to re-confirm their agreement to participate in this, and at the same time invites them from within the dramatic

context to take part.

67. The teacher's two succeeding contributions ('Will you come and help', 'Hands up if you will come and help', lines 8, 10) have the same purpose. However, in the last one of them, the teacher is not contributing any more through her dramatic role as she is asking the children to raise their hands up. She engages in the dramatic activity as a teacher rather than as a co-participant.(See, IV:101) In that way, however, she puts constraints on the development of a playful engagement on the children's side.

68. The children's responses ('Yes', lines 7,9) and, most importantly, the fact that they respond by raising their hands suggest that the children engage as pupils, and that they, therefore, participate from the everyday reality. As was mentioned earlier, the children follow the teacher's engagement. So, as long as the teacher presents classroom contexts through her language, she invites the children to participate in these as pupils and thus from the everyday reality.

69. The 'classroom interaction' game ends with the teacher's statement ('I am sure she will be very pleased', line 11) whereby the teacher, by referring to the Queen, situates the children's agreement in the dramatic reality. Her words establish as appropriate for the dramatic context their previous engagement .

70. Through the question the teacher poses ('Does anybody knows the way to the palace?', line 13) she asks, for the first time, the children to contribute on their own in the dramatic context and gives them the opportunity to do so from within their roles. Although, it is not clear whether the teacher engages from the everyday or the dramatic reality, her words present the dramatic reality and suggest that she engages from within it.

71. The children's responses ('Me', 'Yes', lines 14,15) stand clearly as appropriate for the dramatic context. They present the dramatic reality and they indicate that the children want to participate in the dramatic context and take responsibilities for its development.

72. Throughout the following lines of the extract, the teacher and the children are in the Stage IV: Participation in the dramatic activity, developing the dramatic context while in role. However, their engagement is not always from within their roles in dramatic reality. The teacher initiates these movements in and out of the drama. She does so in order to find out the Queen's and the King's names ('Your majesty what is your name', lines 23,26). In this way the teacher interrupts the dramatic context and in this way it is likely that she interrupts the children's engagement from within the dramatic reality.

73. She also seems as if interrupting the dramatic reality in her contribution ('I've got a little piece of wire here ...', line 33). And yet her contribution of itself does not interrupt the dramatic context. Because, on the one hand, the teacher is delibarate in not identifying its purpose (to record the drama). Such an explanation would have destroyed the drama. And, on the other hand, because she relates it (the wire) to the drama, ('... so I might not be able to walk very fast.', line 33-34). This statement shows that this boundary between the everyday and the make-believe reality is a subtle one.

74. The children's engagement is appropriate to the dramatic reality. However, it has to be stressed again that their appropriate contributions do not always indicate that the children contribute from within their roles. It might be the case that they are only responding appropriately to their teacher. Even if this is not the case in this stage of their engagement, the children do not seem to be 'living

through' the dramatic reality. Through their appropriate contributions they are rather describing the dramatic engagement.

75. In the extract that follows the teacher and the children are also in this stage of engagement. However, there are some differences in their participation since they are invited to bring their own contributions and develop the context.

Extract 8

1. T: Can we all come in now? Let's all go in. Shall we?

(the teacher stands in front of the Queen)

2. T: Your majesty we've heard that you are feeling rather sad.
3. Are you? What's happened?
4. Q: I've lost my baby.

(the Queen is trying unsuccesfully not to smile; she is looking towards the King who is also smiling)

5. T: See if you can find out how she came to lose it.

(to the other children, with voice and face both serious; reinforced by the teacher's attitude the Queen becomes serious; the King, however, is still laughing)

6. Ch: How did you came to lose it?

(several children almost in one voice)

7. Q: A naughty man took it away.

(in a serious voice but feeling rather uncomfortable)

8. T: When did they come?
9. Q: This morning.
10. T: Were you awake?

11. Q: No.

12. T: Tell us about it. May we sit down, your majesty?

(at the teacher's last words '... your majesty?', the rest of the children laugh)

13. Q: Yes. *(Seriously)*

(the children are sitting down in front of them)

14. T: Can you tell us what happened both of you?

(at these words both the Queen and the King laugh; the rest of the children as well from time to time. A child tries to interrupt, the teacher turns and in very serious tone says 'This is King David.'; she then turns back to the Queen)

15. T: What happened?

16. Q: They took it away in their hiding place.

17. T: They've taken the baby to a hiding place?

18. Q: They've killed it.

(the Queen is biting her lips to avoid laughing)

(3 seconds pause)

19. T: Did you hear what she said? *(almost whispering)*

20. Ch: Yes. *(several)*

21. T: How do you know they've killed it? *(to the Queen)*

(4 seconds pause in which the Queen seems to feel very uncomfortable, looking around, looking at the King)

22. T: That's a terrible thing to do. Isn't it?

23. How do you know they've killed it your majesty?

(5 seconds pause; the Queen is not looking anymore at the teacher so that she might avoid laughing; the King is almost serious as well)

24. T: Do you know anything about this King David?

25. K: Yes. *(he sounds confident)*

26. T: Well can ... you ... tell us what happened?

27. K: A bad man took it to the castle *** he was *** the door ***.

(the King is serious and seeming to feel comfortable)

28. T: And have you heard they've killed the baby?

(the King does not answer, but nods negatively)

29. T: What do you think, do you think the bad man

30. the baby? *(to the rest of the children)*

31. Ch: No/

32. Ch: Yes/ *(several repeat)*

(3 seconds pause)

33. T: You think they would, and you think they wouldn't.

34. Hands up if you think they would have killed the baby.

(a couple of children raise their hands)

35. T: You think they would have killed it. *(turns to the Queen)*

36. Was it a little girl or a little boy?

37. Q: A little boy.

(both the Queen and the King are very serious)

38. T: A prince! ch..ch..ch !*(with emphasis and disapprovement)*

(5 seconds)

39: Hands up if you think they haven't killed the baby.

(most of the children this time raise their hands up)

(the children are in front of the Queen and the King, smiling and laughing; some children, as well as the teacher herself, are still behind the chairs; in terms of the drama space they are therefore out of the palace.)

.....

76. The teacher and the children 'arrive' in front of the palace where the Queen and the King are sitting in their chairs. The teacher initiates the interaction. In small, joined, almost repeated questions ('Can we all come in now? Let's all go in. Shall we?', line 1) she encourages the children to enter the palace, as if encouraging them (one more time) to enter the dramatic reality.

77. Her words although they signal the participation in the dramatic reality, could also be indicative both of the everyday reality (the teacher encourages the children to enter the drama by leading them in) and of the dramatic (the teacher in role negotiating with the children-citizens to enter the palace). However, it seems (according to her previous engagement) that the teacher contributes from the everyday reality, and in order to lead the children in the drama.

78. In her following contributions the teacher, in control of the activity, initiates a discussion with the Queen. The questions that she poses ('Your majesty, we've heard that you are feeling rather sad. Are you? What's happened?', lines 2,3) are enquiring about the dramatic context, that has been so far created, and are quite simple questions for the Queen to answer (for as long as she has been attentive to the context). Through these questions that the teacher poses, the Queen is invited to present the dramatic reality.

79. The Queen's response ('I've lost my baby, line 4) is appropriate in terms of the dramatic context, for it accepts and validates it. But the fact that the

Queen laughs when she speaks these words indicates that she is engaging from the everyday reality. It is as if the Queen is aware of, and makes an effort to bring appropriate contributions. Finally, however, she does not manage to do so.

80. In the Queen's engagement we are presented with one more occasion where the 'managed' nature of the presentation of the dramatic context becomes obvious, as well as the effort that its presentation might require. Also, it becomes obvious how important it is for the drama that the contribution is appropriate but also, that is presented in appropriate manner. (As one could imagine this is also important in classroom life. See, Millward, 1988, Chapter 2.)

81. The following contribution is the teacher's ('See, if you can find out how she came to loose it.', line 5) and serves to instruct and urge the rest of the children to participate through their roles in the dramatic reality. But in order to instruct the children, the teacher interrupts the dramatic engagement, fails to demonstrate the appropriate attitude and therefore fails to reinforce the children's appropriate engagement.

82. The children respond to the teacher's request all in one voice by repeating her words ('How did you come to lose it?', line 6). The fact that they are repeating the teacher's words shows that they followed the teacher out of the dramatic engagement and responded from the everyday reality. They respond to the teacher as pupils in the classroom.

83. The Queen's response ('A naughty man took it away', line 7), however, is appropriate this time. It seems that the Queen manages to present the dramatic context appropriately, both in language and in action. Of course this is not to say that the Queen is 'living through' the dramatic context. Her previous efforts

to overcome her laughter suggest that she is rather describing the appropriate response.

84. Following the Queen's response, the teacher, in asking small, close questions ('When did they come?', 'Where you awake:', lines 8,10) facilitates the Queen's answers. Her questions indicate participation from within the dramatic reality and help the Queen to present the dramatic context and moreover to build it on the basis of her own understandings.

85. Although the Queen's engagement is in the 'descriptive' mode it does not harm the dramatic reality. On the contrary it seems that such engagement could even reinforce an engagement in the 'living through' mode. For participating in the dramatic reality without interrupting would help the children to build their belief in it.

86. However, the nature of the teacher's following questions ('Tell us about it.', 'Can you tell us what happened both of you?', lines 12,14,15) leave the Queen alone to sustain the dramatic reality and moreover to develop the dramatic context. Although the Queen manages initially to contribute appropriately, ('They took it away in their hiding place', line 16) she fails to do so in her last contributions ('They' ve killed it', line 21). Her laughter destroys the dramatic reality. Even when the teacher questions her and tries to elaborate her contribution, the Queen does not contribute at all.

87. The dramatic reality has been interrupted again. The reason is probably that the Queen was not yet ready to develop the dramatic reality on her own. It seems that the Queen needed more time in order to feel ready to take over the development of the context. And it is possible that if the teacher's questions had

retained the closed nature they had in the beginning of the episode, they would have 'protected' the Queen and she might have been able to respond appropriately. Therefore the dramatic reality would have not been interrupted.

88. During the remaining part of this episode, the teacher comes out of the dramatic reality, (lines 29-35) asking questions of the sort that we described as classroom style. She asks the children to 'think', to raise their hands up and so on. She engages, therefore, from the everyday reality and invites the children's analogous engagement.

89. In the previous two episodes we saw that the teacher's and the children's engagement presented features of participation in Stage IV: Participation in the dramatic reality. These features where apparent in appropriate contributions which were likely to be in 'descriptive' rather than 'living through' mode. However, the teacher, and through her the children for the greater part of both episodes were out of the dramatic reality, contributing from the everyday.

90. The analysis of these two episodes therefore suggests that in this stage of the children's engagement the dramatic reality is likely to be sustained by the teacher through her own contributions. Moreover, that the teacher can reinforce the children's contributions through appropriate questions (close questions). These appropriate contributions seem to be in the 'descriptive' mode. Yet, through such contributions it seems that the children are enabled to come to 'live through' the dramatic context later.

91. In the episodes that follow we will see the children participating appropriately in the dramatic reality and possibly 'living through' it.

6.6 Stage V: Generating the dramatic reality

92. Until now the dramatic context has been developed at the basic structural level of plot. So it has been agreed that robbers have taken the baby away and that the children will help the Queen and the King find their baby. However, as we have seen, the children have not so far been engaged playfully. Their contributions were controlled by the teacher and even when the children contributed appropriately, their engagement was likely to be in the 'descriptive' mode. In the following episodes the teacher's and the children's engagement changes.

93. In the first extract the teacher is still in control of the interaction, but not in control of the development of the context. The children are given the opportunity to bring their own contributions and structure the dramatic context according to their wills. This is not to say that the children structure the dramatic context on their own, for the teacher's interventions (questioning) provide them with the guidelines to do so.

94. This engagement, however, ceases when the teacher contributes from within her teaching role and not from her dramatic role. At these instances the teacher's and the children's engagement result from the everyday reality.

95. In the second extract presented in this section, the children participate from within the dramatic reality which they present and defend on their own. The teacher is in role as shop-lady and that gives the children the opportunity to show their belief in the dramatic reality and moreover to participate as it seems in the 'living through' mode.

Extract 9

1. T: What do you think that we ought to do first?
2. Ch: Find the baby, try and find the baby.

(several children repeat)

3. T: Try and find the baby.
4. But I don't know where to start looking.
5. Ch: Go to the castle .../*(several children repeat)*
6. Ch: And slip in .../
7. T: And slip in at night time/
8. Ch: *** /
9. Ch: *** try and get the child/
10. T: Would you be able to be up late at night,
11. 'til we could go sneaking into the castle very late?
12. Ch: Yes. *(all together)*
13. T: Could you? *(to a child)*
14. Ch: Yes.
15. T: Do you think there is anything we ought
16. to take with us to help us?
17. Ch: ... lamp/
18. T: Some lamps. Have you/
19. Ch: ... some lamps/
20. Ch: ... food/
21. T: Have you got any lamps? Pardon?
22. Ch: *** take food.
23. T: And some food.

24. We are not going to give the food to the bad man I hope.

25. Ch: No, we are going to give some to the child.

26. T: I don't know what sort of food to take for a baby.

27. What does your baby have to eat? *(to the Queen)*

28. Q: Bread.

29. T: Bread. So we need to take some bread. How old is the baby?

(3 seconds pause)

30. Q: Three.

31. T: Three years old. What else do they get for the three years /

32. Ch: Baby food. *(several repeat)*

33. T: Baby food. Have we got any baby food?

34. Ch: Yes, in the shop.

35. T: *** in the shop?

36. Ch: Yes, in the shop.

37. T: Have you any money? *(she is looking in her pockets)*

38. Ch: Yes. *(She is laughing)*

39. T: Have you? Who's got some money? I came without

40. any money this morning. Have you got any money?

(the children nod yes)

41. T: Oh good, how much is that then?

42. Ch: I've got seven *** in the classroom.

43. T: Oh that would be helpful. Do you think/

44. how much is that money there?

.....

96. The teacher's first contribution ('What do you think that we ought to do

first', line 1) challenges the children to plan their actions in the dramatic reality, and to take over the responsibility of the development of the dramatic context. Her contribution seems appropriate and arising from within the dramatic reality. The teacher, as it appears, is in control of the interaction and through questioning enables the children to structure the dramatic context.

97. The children's reply, ('Find the baby, try and find the baby', line 2) establishes what has been, so far, implicitly agreed and brings the focus of the dramatic context into action. The children, through their appropriate answer, show that they have realised their roles in the drama.

98. Their language has everyday qualities (for example the use of the verb 'try') which give a sense of reality in their efforts and this possibly suggests that the children are playfully contributing. It also suggests that, although their contributions are evoked by the teacher's question, they arise from their roles in the dramatic reality. Therefore, they are initiatives in terms of the context development.

99. Although the children's engagement in the previous episode (classroom interaction) suggests that they participate from within the everyday reality, knowing that the dramatic presentation of experience is only a change in attitude, 'a step' from one reality to the other, permits us to acknowledge that the children engage from the dramatic reality.

100. The teacher's following contribution seems to present features of everyday classroom interaction. So, she repeats the children's words, ('Find the baby, try and find the baby', line 3) and thereby presents herself as unable to help them ('But I don't know where to start looking', line 3,4). This possibly points at a

change in the teacher's engagement.

101. However, her contributions seems to qualify as appropriate for the dramatic reality. So, the first one could be seen as agreeing with the children's contributions and the latter as showing a participant's lack of confidence. Therefore in being appropriate to the dramatic reality, they invite the children's appropriate engagement.

102. The children's responses ('Go to the castle, ... and slip in, ... at night time, ... try and get the child', lines 5-9) seem to justify that it was the teacher's contributions that gave them the chance to bring their ideas in the dramatic context and to keep contributing according to their wills. For they are responses that seem to have a 'living through' character. Moreover, they are initiatives in terms of the dramatic context.

103. The teacher's following contribution ('Would you be able to be up late at night, 'til that we could go sneaking into the castle very late?, lines 10,11) presents an interesting feature in that it introduces an element which hints at the the children's everyday identity. Although through her words, the everyday reality intrudes into the dramatic it does not interrupt it.

104. On the contrary it seems that the teacher, in asking the children to bring everyday qualities in their drama (the considerations of childhood) manages to make the dramatic participation feel more realistic. Through these everyday qualities she challenges the children ('Could you..?', line 13) as well as their attitude towards the dramatic reality. She makes them think about what they are doing.

105. Most importantly, the teacher's challenges come from within the dramatic reality. So, it could be suggested that the children's appropriate responses to the

teacher's challenges ('Yes'..., lines 12,14) contribute to developing the dramatic context and the children's participation in the dramatic reality.

106. In the above extract and to the end of the interaction the children's engagement appeared more confident and seemed to arise from within the dramatic reality. The children brought their own contributions into the dramatic context possibly while 'living through' it. Because the teacher gave them the opportunity, the children managed to develop the context and perhaps according to their own ideas.

107. However, when the teacher's engagement presented features of everyday classroom interaction (IRF structure, lines 22-34), then it seemed as if the children were reinforced to slip out of the dramatic reality into to the everyday.

Extract 10

(the teacher and the children arrange that they will go to the shop in order to buy baby food; the Queen knows the way to the shop and also the way to the robbers castle; the teacher proposes to be the shop lady; the children will be the customers; they also arrange that the shop lady knows nothing about the lost baby and the robbers; the teacher goes to the place which is supposed to be the shop; the children follow her.)

1. T: Oh good morning, are you not at school?
2. Ch: No. *(all)*
3. T: But it's supposed to be a school day, isn't it?
4. Ch: No, we're off.
5. T: Why are you off?
6. Ch: We're trying to help the Queen to find the baby.

(several children talk at the same time)

7. T: Has she lost it?
8. Ch: Yes. *(all)*
9. T: Well, I've never heard of anything like it. She must
10. have just not looked properly. Where did she lose it?
11. Ch: Some naughty man took it. *(several)*
12. T: Oh, I hope my shop is all right.
13. Just a minute I'll have a look.

(the teacher goes back, as if to check that everything is all right)

14. T: Well they don't seem to be round here.
15. Have they been in the village?
16. Ch: Yes. *(several)*
17. T: When did they come?
18. Ch: This morning. *(several)*
19. T: Well I never saw anybody and I've been up very early.
20. They must have come very soon.
21. And where are they taking the baby to, then?
22. Ch: To their palace.

(there are several children talking at the same time; this makes their words unrecoverable)

23. T: Do you mean to say they've got a big palace and they've
24. gone and come and taken the baby from our palace?
25. Ch: Yes. *(all)*
26. T: I wonder why?
27. Ch: No one would have ***

28. T: Isn't it dreadful? *** and got somebody else.

29. And they'll have to wait till she grows up, won't they?

30. Ch: Yes.

31. T: Ridiculous.

.....

108. The dramatic context in the shop is initiated by the teacher in the role the shop-lady. She welcomes the children ('Oh, good morning are you not at school?', line 1) as she would welcome any other young customer and offers them a question which will give them the opportunity to present the context that they have created, as well as their own roles in the dramatic reality.

109. The teacher's contribution is presented through her dramatic role. She is still a teacher doing some drama. However, although her teaching role is still recoverable it is not marked. So, although she is in control of the interaction her attitude is the appropriate one for a shop-lady who is not aware of the children's experiences.

110. She is still treating the children as young school children. However, this does not seem to harm their dramatic engagement. On the contrary, it serves as a topic through which the teacher gets the opportunity to ask the children about the dramatic context. In that way she challenges them to present it on their own. She tests their belief in the dramatic reality and moreover, as teacher, finds out about the children's dramatic experiences.

111. By appropriate questioning ('Why are you off?', 'Has she lost it?', 'Where did she lose it?' lines 5,7,10) the teacher encourages the children to present the dramatic context and empowers them to take part. She helps them to structure

it.

112. The way that her questions are developed (from line 1, the shop keeper noticing that the pupils are not at school, to line 11, the revelation of the problem the pupils are facing) is a deliberate creation of tension. So, the teacher, in leading the children into slowly bringing the dramatic events into light, manages to build up their significance for the children, in the interests of the dramatic reality.

113. The children responses ('We are trying to help the Queen find the baby', 'Some naughty man took it', and so on lines 2,4,6,8,11) are appropriate and seem confident and playful. Their engagement seems to indicate that the children treat the dramatic context 'as if' it was real and that they have built up their belief in the dramatic reality. An interesting point to notice is that the children's words are identical to ones used in the talk before the drama got underway. However, this is not to say that the children are only repeating the teacher's previous contributions but rather to show the relevance of the non-drama stages (I, II and possibly III) for the drama that is to come. And also the way in which old words can be new minted and uded by the children.

114. In this engagement, the teacher, freed from the need to sustain the context, has the opportunity to engage deliberately in her questioning. She has the opportunity to open up other dimensions in the children's thinking and understanding.

115. So, through her words ('Oh, I hope my shop is all right. Just a minute I'll have a look.', lines 12,13), the teacher makes the children consider the universal application that the dramatic events might have. From the context of the palace (the Queen and the King who have lost their baby) she transfers them to the

broader context of the village (the citizens and the robbers), part of which is the palace.

116. As has been earlier discussed (See, III:29, 63, 128) the opportunities for education that the dramatic activity can provide lie partly in the universalisation of the dramatic experience. Through her words, the teacher enables the children to consider, or at least intuitively appreciate, that what takes place in their drama, is not isolated from everyday life. In the same way as the dramatic situation had implications for the inhabitants of the village, so any situation in the children's everyday life could be seen as having implications broader than one could imagine. In other words, the teacher, through her contribution, provides the children with the opportunity to move from the particular situation that they are in, towards a comprehension of its wider significance.

117. The teacher, up to the end of this extract, encourages the children to present the dramatic reality through spontaneous 'lived through' contributions. She encourages them to feel at home with the dramatic context and finally she gives them the time to reflect on what has taken place and time to consider the implications of their drama. She is still in control of the activity, but she manages to incorporate her teaching identity into her role as shop keeper, and thus her dominance over the dramatic interaction does not negatively affect either the children's contributions or the dramatic reality.

6.7 Stage VI: Emotional response to the dramatic context

118. In the episode which follows, the children are still in the shop, explaining their plans to the shop keeper. Their engagement with the dramatic context is often playful. The teacher, (in role as shop keeper) through the questions she

poses, guides the children into considering and structuring their actions in the dramatic reality.

119. The difference between the children's engagement in this episode and the previous ones lies in the emotional character that their engagement acquires. This appears through their language and action. However, this is not to say that it is always their roles in the dramatic reality (the fact that they might manage to find the Queen's baby) which evoke the children's emotion. It seems likely that the children's emotion relates more often to their action in the drama rather than to their roles.

120. Although the children participate in the drama playfully they also leave the dramatic reality and contribute from the everyday.

Extract 11

(continuing from line 31, extract 10)

1. T: Anyway what are we wanting?
2. Ch: Some baby food. *(several)*
3. T: But the baby is going away, what do you want babyfood for?
4. Ch: The baby/ in the castle ...

(the children speak all together)

5. T: You mean you are going to the robbers palace?
6. Ch: Yes. *(several)*
7. T: Won't it be very dangerous? *(in low voice)*
8. Ch: No/
9. Ch: Yes. *(several)*
10. T: Are you not frightened?

11. Ch: No. *(all)*

(she looks at them as if wondering about their words)

12. Ch: We'll kill them.

(some children are laughing at these words)

13. T: Have you got anything to do it with?

14. Ch: Sword.

15. T: You've got your sword. Are you taking your swords with you?

(the children speak together, their words are unrecoverable)

16. T: You'll never get into the palace.

17. They'll have it all locked up.

(the children speak all together again, probably giving ideas about the ways they are going to deal with the robbers)

18. T: Oh, I see. What/

19. Ch: Climb up the walls.

19. T: Well I think you are very brave.

20. I hope the teacher knows what you are up to.

21. Ch: ****

22. T: Well, as long as the baby is safe. They are not likely

23. to kill the baby, are they?

24. Ch: We'll pick it up and run away from them.

25. T: You'll have to find out where it is first, won't you?

(the child nods positively and some are laughing at these words)

26. T: I wonder where they've hidden it ... in their palace.

(the children's words are unintelligible for they are talking all together)

27. T: In the church? In a cage? In the dungeon?

28. Well, it will never grow up properly down there. Will, it?

29. Ch: I think it is locked in a cage.

30. T: Fancy, putting a baby in a cage. You've learned

31. an awful lot this morning. All I've done is open my shop.

.....

121. The interaction in the first lines of the extract signals a further elaboration of the dramatic context and the revelation of the focus of the children's action in the dramatic reality.

122. The teacher, through her contributions ('What are we wanting?', line 1), in her role as shop keeper structures the presentation of the dramatic context for the children. Her first question seems to be a preparation for her next ('But the baby is going away, what do you want babyfood for?', line 3). It seems that the teacher, by this slow uncovering of the 'truth' intensifies the significance of the children's contributions (for both the children and the dramatic reality).

123. The children's responses ('Some baby food', 'The baby/ in the castle', lines 2,4) uncover the dramatic reality and generate the 'shop' context. The children contribute appropriately and they are possibly 'living through' the dramatic context. It seems that what enables them to participate in the 'living through' mode is partly their shared experience in the development of agreed contextual background and one to which they are happier to contribute. For, the shop is familiar ground, for the children, in a way that the palace may not be. Familiar in that they do shopping (and take on roles as shoppers) and familiar in that the language they use is ordinary and not the hightened, formal language of the palace 'Your majesty ...' and so on.

124. The nature of the teacher's questions (closed and sceptical questions which interrogate the children's words), ('You mean you are going to the robbers palace?', 'Are you not frightened ?', lines 5,10) help the children both to respond easily and to enjoy their participation in the dramatic reality. One can sense the children's satisfaction as they contribute to something significant through their positive responses (lines 6,11).

125. This satisfaction suggests that the children are aesthetically engaged with the dramatic context. For as long as the children are 'living through' the dramatic context and engage for the 'sake of engaging' they are likely to enjoy their participation in the dramatic activity

126. Of course our interpretation of this particular facet of the children's engagement is not to deny any other possible facets of engagement. For example, it might be the case that, for some of the children, their responses are only responses to the teacher (and not from within the dramatic reality). However, it seems more convincing to suggest that, since the participants' contributions and actions in the dramatic reality are so far mostly appropriate, the above is not correct.

127. Concerning their contradictory responses ('No.', 'Yes.', lines 8,9) to the teacher's question ('Won't it be very dangerous?', line 7) can be explained in terms of the absence of a shared context, rather than in terms of an engagement from the everyday reality. A perfect reasonable explanation would also be, that amongst any group of people in a situation some will see it as dangerous or threatening whilst others will not. We see this as a problem in the drama whereas one would not see it as a problem in the everyday life.

128. Through such participation (playful, 'living through') the children reach

a point where their engagement gains an emotional tone. Their responses ('We'll kill them', line 12) and later ('We'll pick it up and run away from them.', line 24) indicate the presence of an excitement which has been created through their participation in the dramatic activity.

129. The children's contributions are responses to the teacher's questions ('Are you not frightened?', line 10) and ('They are not likely to kill the baby, are they?', line 22, 23) and they are responses untempered by thought or planning of their action in the dramatic reality. They are related to their excitement and as it seems show the children's eagerness to succeed their aim in the drama and find the Queen's baby by any means.

130. Although the children's contributions seem to be appropriate to the dramatic reality, as their language is appropriate, the first of the two contributions has as a result some of the children's laughter. The children laugh and for a moment the dramatic reality is interrupted.

131. Later in this episode we find another instance of the children responding emotionally to the dramatic context and in relation to their roles in this. Their contributions come also as a result of the teacher's initiations. However, this time the teacher's question ('You will never get in the palace. They'll have it all locked up', lines 16,17) provides the children with the opportunity to structure the dramatic context and plan their action within this.

132. The children's responses to the teacher's contribution ('Climb up the walls', line 19) and the fact that they speak all together seeming to be bringing ideas for getting into the robbers' castle, are appropriate to the dramatic reality. The overwhelming emotion that appears (the children speaking all together and

very apparent to anyone viewing the tape) predominatly relates to the children's own roles in the dramatic context. As has been mentioned this emotion is evoked through the teacher's challenges. Through these contributions and their emotional response the children bring the dramatic reality to life. (See, III:110)

133. Some features of this stage of engagement (Stage VI: Emotional response to the dramatic context) are also to be found in the teacher's role. The teacher, throughout the extract and in correspondence to the children's engagement, helps them to give form to the presentation of the context (questioning line 1- 12), through her own appropriate behaviour. So, for example, the teacher's engagement throughout the episode is theatrically appropriate (tone of her voice, facial expressions) though these are not recoverable by the reader.

134. Moreover, the teacher's words give hints to the children about the development of the dramatic context, in terms of the significant meanings of it ('Well, as long as the baby is safe', 'You'll have to find out where it is first', 'It will never grow up properly down there', lines 22, 25, 28). Through such contributions, the teacher helps the children to structure the dramatic context, possibly on levels that the children could not structure on their own. And moreover, through these contributions, the teacher manages to keep control over the children's engagement.

135. The children's engagement in this episode not only presents this emotional character, but seems to display an intellectual character as well. The latter comes in response to the teacher's question about the baby ('I wonder where they've hidden it...?', line 26). The child's contribution ('I think it is locked in a cage.', line 29) suggests that she is willing to consider the dramatic context whilst participating in it.

136. Such engagement suggests on the one hand, that this child is 'living through' the dramatic reality and is taking initiatives concerning the development of the context and on the other hand, that this child has an intellectual understanding of the context. It therefore becomes apparent that participation in the dramatic activity and the development of the dramatic context reinforces an intellectual engagement as well. This stage of engagement seems likely to be in accordance with Stage V: Generating the dramatic reality.

137. In the episode that we analysed, we were presented with the children's emotional response. This response however, was not always from within the dramatic reality, although it was evoked only through the participation in the dramatic reality. The teacher's and the children's contributions were almost always appropriate throughout this episode, and through the presence of this emotion the dramatic reality came to life. The children had to defend it, and showed in that way their belief in it.

138. The teacher's contributions did not interrupt the dramatic reality and although they showed that the teacher was in control of the interaction, they were based on the children's contributions (and therefore understandings) and guided them into structuring the dramatic context appropriately.

139. In the episode which follows we might manage to trace the engagement in Stage VII: Unity of content and form. We might come to see the children showing an intellectual understanding of the dramatic context in terms of the meanings generated in that context and with an emotional content appropriate to their understanding.

6.8 Stage VII: Unity of content and form

140. In the following episode the teacher's and the children's engagement presents qualities that we identified in Chapter V as the Stage VII: Unity of content and form. This is not to say that the teacher's and the children's engagement corresponds to this stage for as long as the episode lasts. The children's engagement will be found to change from participation in this stage (Stage VII), to participation from the everyday reality (stage II and stage III).

Extract 12

(The children have done their shopping; with the teacher 'in role' as shop keeper arrived at the robbers' castle; they arranged that the Queen and the King are going to knock on the door)

1. T: We'll wait here for a minute.
2. Q: Knock, knock.

(the Queen is not so serious, and the King is laughing; she turns to the teacher and the children and indicates that they should approach her ; the children do not move, so she walks towards them slowly)

3. T: What happened? *(whispering)*
4. Q: *** the door.

(very close to the teacher, as if telling a secret and whispering)

5. T: Did you see anybody?
6. Q: Yes.
7. T: What did they look like?

(3 seconds, while the Queen is looking around, thinking of her answer)

8. Q: *** masks. *(smiles when she says it)*

9. T: They've got masks on? I don't feel I want to go inside then.

10. Have you seen anybody your majesty? *(to the King)*

(the King's response is not recoverable and he is out of sight)

11. Q: They've got the baby.

(the Queen repeats her words to the teacher a couple of times, whispering and seriously; the teacher does not listen to her)

12. T: Can you carry the sword ? *(she addresses another child)*

13. Ch: She said she saw the baby.

(to the teacher who was not listening to the Queen, with serious voice)

14. T: Pardon?

15. Ch: She said she saw the baby.

16. T: You saw the baby? *(to the Queen)*

17. Q: *** tied up.

18. T: They've got it tied up?

(the Queen nods 'Yes')

19 T: Let's stop a minute. Do you think we need some robbers now?

20. Do you think there are any lady robbers?

.....

141. The teacher and the children, in the above extract, have arranged that the Queen and the King are going to knock on the castle door, and 'see what happens'. The teacher and the rest of the children (line 1) are waiting a little further from the castle.

142. The teacher's first contribution ('We'll wait here for a minute', line 1) is an example of the teacher instructing the children from within the dramatic

reality. Through her words, she leads them towards the appropriate action (stay here and wait, be quiet). Although her contribution serves the purpose of directing and controlling the children's engagement in the dramatic reality (therefore points at the teacher's role), it does not seem inappropriate for it results through the dramatic context and the teacher's role as shop keeper.

143. The Queen's and the King's engagement seems to be appropriate as well. It seems to correspond with their roles in the dramatic reality.

144. However, this lasts only for as long as the children are moving towards the robbers' castle. Up to that point, the Queen and the King seem to be engaged from within the dramatic reality, for both are very serious. Moreover, the Queen, in 'knocking' on the door, produces the 'actual' sound ('knock knock').

145. This suggests that she is handling rules which can be easily seen to be applied in the children's play. These are rules related to the management of their play. (See, IV:21-22) The application of such rules in the dramatic activity, suggest that the Queen engages playfully.

146. An appropriate manipulation of the theatrical conventions (sound effects, with manipulation of voice and facial expressions as well) can be seen as a 'natural understanding' of the ways that the dramatic experience is presented, as well as a result of the teacher's appropriate use of them. Thereby the teacher, in becoming herself the example of its application, demonstrates to the children the theatrically appropriate engagement. (See, III:68, V:162)

147. The children's engagement, however, changes instantly following the 'knocking' on the door. The Queen's and the King's laughter points to a change in their attitude. The dramatic engagement becomes the cause of laughter, and

thereby the dramatic context is treated as an everyday context. The children seem to leave their engagement in Stage VII and to move into everyday reality.

148. Their laughter seems to be provoked by the fact that the Queen and the King were left alone to sustain the dramatic reality. Also, it might be a result of the presence of an intense audience, consisting of the teacher and the rest of the children, in front of which the two children had to perform.

149. The Queen and the King, aware of the fact that the dramatic reality was dependent on themselves and that everyone was watching them, did not manage to engage playfully and so interrupted the dramatic context. Perhaps one could see a similarity between the children's engagement in this episode, and their engagement in Stage III: Observers of the dramatic reality. It seems that their attitude towards the dramatic reality was very similar at both occasions. (See, VI:59)

150. Although the Queen and the King, through their laughter, interrupted the dramatic reality, it seems that, at least the Queen has been quite involved with the dramatic context. In this way she manages to overcome her laughter and contribute appropriately without the teacher's intervention. At the same time she develops initiatives in terms of the dramatic context. So, she invites the teacher and the children to approach the robber's castle.

151. Even when the teacher does not respond to this invitation, the Queen decides on her own to return. Her action on her way back to the teacher and the children has theatrical qualities, which seem to be a result of the dramatic reality and her role. She is moving slowly, walking half-bent, using a low voice and with a serious face and she is excited about what she appears to have discovered. Such engagement is in accordance with Stage VII: Unity of Content and Form.

It presents appropriate attitudes towards the dramatic reality and also operates through the art medium.

152. Therefore, concerning the children's engagement, an appropriate attitude and the dramatic presentation of experience (application of dramatic form), suggests an intellectual or at least an intuitive understanding of the dramatic context. Such engagement, however, does not always have a 'living through' quality. Equally it might have a 'descriptive' quality.

153. The Queen's contributions seem to have more the features of a 'living through' engagement than of a 'descriptive' one. However, in order to be able to contemplate her engagement with a degree of certainty we shall have to follow her contributions.

154. In the negotiation that follows, initiated by the teacher ('What happened?', line 3) the Queen initially seems to respond in accordance with her previous engagement ('*** the door.', line 4) and moreover her action is theatrically appropriate (whispering right into the teacher's ear, as if telling a secret).

155. However, in one of the teacher's following questions ('What do they look like?', line 7) she seems not to be managing to sustain her dramatic engagement. Her response ('*** masks.', line 8) indicates an everyday engagement with the dramatic context, for it is attended by her laughter. The above suggests that the Queen's attitude towards the dramatic reality has changed. It appears that the teacher's question (line 7) reinforced the likelihood of this happening. For it seems that the Queen moved to the everyday reality in order to respond to the teacher's rather unexpected question.

156. The character of this stage, becomes visible, as well, in a following

contribution. This belongs to the Queen as well. The contribution ('I show the baby', line 11) occurs at a time when the teacher and the rest of the children are not negotiating with the Queen any longer. The Queen's initiative seems to belong to this stage of engagement (Stage VII: Unity of content and form) for her playful engagement permits us to say that this time she is engaging from within the dramatic reality.

157. Moreover, the focus of her words (the lost baby was found) as well as the theatrically appropriate contributions, are more pieces of evidence for that. We do not however manage to see whether the Queen's engagement corresponds to Stage VII, for the teacher interrupts the dramatic reality and brings the children into the everyday in order to discuss their future plans.

158. It should be mentioned that the teacher's engagement throughout this episode presents appropriate features of application of the art form, thus her engagement is theatrically and dramatically appropriate (whispering voice, facial expressions). Be it 'descriptive' behaviour (most likely for the teacher) or existential behaviour (natural understandings, make- believe attitude, application of the theatre means) the teacher's contributions seem to result from within the dramatic reality.

159. In this episode we saw some features of the Stage VII: Unity of content and form. These appeared in the children's contributions (mainly the Queen's) as well as the teacher's. However, the character of the stage was not sustained throughout the extract and we had little evidence to indicate the the levels of engagement enjoyed by the rest of the children.

160. Yet, it appeared throughout the analysis that the teacher's engagement

and participation in the dramatic activity, when appropriate, helped the children to develop their belief in the drama and to participate appropriately themselves. That seemed to be the case in terms of the application of the art medium, but, it semed also to be the case in terms of the structure of the dramatic context.

161. In the analysis of the above transcript, we had some examples of the stages of engagement described in the previous chapter. It is difficult to say that an analysis can provide certain evidence of what is taking place in both the children's and the teacher's minds.

162. However, looking at the participants' language and action seemed to give us indications of the features of the participants' engagement in the dramatic activity as well as features of the ways that the dramatic interaction developed. Such clues and indications can therefore lead us into speculating about the ways that interaction in the dramatic activity should be planned, as well as indications of some ways in which the teacher could contribute to the activity in order to help the children get to the higher level of participation in the drama with its concequent oportunities for learning.

Chapter VII

CONCLUSIONS

1. The stages of the dramatic presentation of experience that were described in Chapters V and VI, have been identified by taking account of the nature of drama and by looking at what people do when they engage in dramatic activities. They have a conceptual as well as an empirical basis.

2. The stages, on the whole, reflect something of the relationship between everyday life and dramatic experience, they take account of the common features of play and drama, as well as the nature of the dramatic activity itself.

3. The first stages (Stage I, II, III) are concerned, primarily, with the move from the everyday world to the dramatic presentation of experience, whereas the later (stages IV, V, VI and VII) focus on the quality of the dramatic engagement and the depth of that enagement.

4. The first stages, with their focus on the movement from the everyday reality to the dramatic, take under consideration the subtle boundary that distinguishes the engagement in the everyday contexts from the engagement in the make-believe contexts and are primarily concerned with the children's preparation, for entering the realm of the make-believe. So, Stage I: Considering the make-believe from the everyday reality and Stage III: Observers of the dramatic reality, are related to the movement from everyday life to make-believe.

5. The stages also take account of the nature of the engagement in the make-believe. The intention that one has to have in order to participate in the make-

believe and therefore in the dramatic activity is of great significance. Stage II: Possibility of participation in the dramatic activity is concerned with this issue.

6. The nature of the dramatic activity as well as the relevance of play in drama, are presented in the later stages which have as their focus the engagement within the drama. The children's first responses from within the dramatic reality, their playful participation in the drama, the generative development of the context, the emotional response to it, the application of dramatic form, the learning opportunities that the dramatic activity opens up for the children, are all reflected in these stages (IV, V, VI and VII).

7. It will have become obvious throughout our discussions that there is a sense of progress in the stages. There is, for instance, a development from the everyday engagement to the contemplation of the make-believe and then to the dramatic engagement (Stages I-III), from a guided and responsive engagement to a generative one (Stages IV- V), from a focus on the plot and an emotional response resulting through the plot engagement to a sense of artistic awareness and an artistic emotion (Stages VI-VII). A progress, from a playful engagement with the context, to an appreciation of the complexity and subtlety of the dramatic situation, as well as, to its relevance to everyday experience.

8. However, this progress is not always what characterises, the stages or the engagement in the dramatic activity. The stages reflect the needs of the dramatic experience, the children's and the teachers' needs. Any piece of drama moves hither and thither and back and forth, according to the participants' particular engagement. In other words, the stages might well serve the purpose of providing a framework, a skeleton, which meets the children's and the teachers' requirements when engaged in the dramatic activity.

9. It important to say that these stages do not present new elements in the dramatic engagement. Also, they are not, for instance, only to be found only in the work of such peopel as G.Bolton and D.Heathcote. They are rather a reflection of what drama teachers routinely do as they engage with young children in drama.

10. So, for example, when the teacher and the children are discussing about stories they all share, the children's own imaginative play, fairy tales, films that the children have watched on television, previous dramatic engagements and so on, they are likely to be working in Stage I: Considering the make-believe from the everyday reality.

11. This sort of engagement evokes in the children's minds their past experiences of make-believe and draws links between these activities and the dramatic activity. Through such engagements the children have the opportunity to participate in the drama in terms of their own experiences, knowledge, and understanding and, therefore, develop a common basis of experience, from where the dramatic activity may start.

12. When the teachers invite the children to take part in warm-up exercises, games of movements, of observation, mimes, when they initiate discussions or develop stories with the children by the use of objects or other props, when they ask the children to choose the theme of the drama, or to choose what they would like to 'pretend', when they try to specify the limits of the make-believe world and so on, the teachers are likely to be working in Stage II: Possibility of participation in the dramatic activity.

13. The teachers' aim in the above activities is to help the children to feel comfortable and enter easily the dramatic engagement or to encourage them to

engage playfully. They want to prepare the children for their participation in the dramatic reality by using activities (mimes, developing stories) which have qualities which are shared by drama (the application of an 'as if' attitude, for instance) and so secure for them, a sense of the difference between drama (and dramalike activities) and everyday life.

14. When the teachers are narrating the dramatic context to the children, or describing it through their action from within the dramatic reality, or when the children are presenting scenes of the context in activities like 'freeze frame' of 'tableau', they are all likely to be working in Stage III: Observers of the dramatic reality.

15. Such engagements help the children to find the focus of their action in the drama, or to enhence the significance of particular moments of the dramatic context. Also, they provide the children with the opportunity to observe the dramatic context from the 'outside', as if they were an audience and thus permit them space for reflection.

16. When, the dramatic engagement has been initiated and the questions that the teachers ask the children are closed questions which enable the children to respond just with a 'Yes' or 'No', or when the activities that they offer the children do not require them to develop the dramatic context or to contribute verbally as, for example, 'chop the wood' or 'dig the tunel', then the teachers and the children are likely to be working in Stage IV: Participation in the dramatic reality.

17. Through such an engagement the teachers provide the children with an easy way into the dramatic participation and encourage the children who hardly

participate, to build up their belief and confidence. Moreover, they bring the children to participate from the same level (everyone might, for instance, be doing the same thing) and, thus, leave time for the children who engage less confidently and feel less safe in the drama, to delay their responses. Through such engagements the teachers are, mainly, making efforts to establish the dramatic reality and create for the children the opportunities to participate in it even before they manage to develop their confidence and take initiatives about the development of the dramatic context.

18. When the teachers in the dramatic activity ask the children open questions, possibly demanding them, to come to a decision, to challenge them and encourage them to take over the developement of the dramatic context, when they are engaged in offering the children indications of the different levels that the dramatic context might be moving ('outer' and 'inner' structures), or helping them to create symbols out of their contributions, then they are engaged in Stage V: Generating the dramatic reality.

19. For, such an engagement points at the children's playful and 'living through' participation in the drama and indicates that they are developing initiatives and have taken over some responsibilities for the development of the context. It also, points at the teacher's role in the drama, that of the co-participant. Through such engagement the teachers take advantage of the children's spontaneous contributions and help them (through the creation of form, of symbols) to build the basis of a play which which take them further than their own play would take them.

20. When the teachers interrupt the drama and get the children to describe what happened in the drama, to present an incident or a scene in tableau or

to engage in a discussion, do some drawing or writing and so on, when through questioning they are trying to 'slow down' the children's action in the drama, to give them hints about the inner structure of the drama, them they are possibly engaging in Stage VI: Emotional response to the dramatic context.

21. Through such engagement the teachers are, either making sure that the children's emotional response is appropriate (in the sense that they are not confusing the dramatic reality for the make-believe), or inviting the children to reflect on the dramatic context. They might also be guiding the children from a plot evoked emotion to a consideration of the underlying significance of the dramatic context.

22. When the teachers' control of the dramatic engagement ceases to be obvious, when he or she participates through his or her dramatic role and in the way of any other participant, when the teachers' questions are reflective in nature and point directly to the significant aspects of the dramatic experience, when dramatic form is applied in the teachers' engagement, when the dramatic engagement acquires fluidity, then the teachers and the children are likely to be working in Stage VII: Unity of content and form.

23. Through such engagement the teachers, free from the responsibility of developing the dramatic context and helped by the children's dramatically appropriate engagement, are aiming to help the children to give form to the dramatic context, to contribute in theatrically appropriate ways and to uncover the inner structure of the dramatic situation. They are aiming at inviting the children to reflect and evaluate the dramatic context in order to internalise the dramatic experience and relate it to other aspects of their lives.

24. Through the above examples it will have appeared that, indeed, in the

stages of the dramatic presentation of experience we are not presented with something new, and that, what most teachers do in their drama with the children, can be found in the stages. It is also clear that each stage is not characterised by a single feature. A multiplicity of activities can be reflected in each stage. Whilst each stage reflects a level of dramatic engagement, the nature of that engagement might be very different.

25. Appreciation of these stages and the ways in which teachers might use them can have several of advantages for teachers and their work. Teachers, for example, can use the stages to help develope their own knowledge about drama. For, as we show in the stages, we are presented with the nature of the dramatic engagement. Teachers would be able, therefore, to appreciate more clearly the features of dramatic activity and, moreover, to understand the dramatic process better as they can see it working in different ways. And that is a prerequisite for good drama teaching. Especially in the light of the current interest in teachers' subject knowledge (See, Alexander, 1992).

26. The stages could also help less experienced teachers to do useful dramatic activities. They could use the stages of engagement to identify the level upon which they and their children could be comfortable working. The stages could support the teachers who might not feel too confident about, say, working in Stage VII. These teachers can focus their work on other stages, as for example, stages IV and V, until they develop their confidence and engage in the other stages.

27. Similarly, the stages could serve also, for developing the children's confidence in the drama. For, even if the children who are working in Stage I, are not doing drama, they are still being helped to work (perhaps at some future time) more effectively in drama. Moreover, one could imagine that the children's first

engagements in the dramatic activity could, if required, remain in the first stages, until the children feel confident enough to take, for example, more responsibility for the development of the context and so on.

28. The stages of the dramatic presentation of experience could be seen to provide help to the teachers for planning more effectively for manageable and rewarding drama lessons. So, for example, in considering a theme for a dramatic engagement the teacher might consider not only elements of the plot, setting and so on, but also the ways that the particular theme might be used in order to give to the children experience within each of the stages, or within specific stages. They provide another structure for planning.

29. Finally, the stages provide a structural background according to which the teacher can evaluate the dramatic activity and the children's engagement in drama. For example, the teachers are enabled to say whether they managed to participate as co-players in the drama, whether the childen managed to engage playfully or took over the development of the context, whether they responded emotionally to it and also to evaluate the level on which the children's understandings of the dramatic context developed. This evaluation could be done in a group or individual basis.

30. In the end these stages which have an empirical and conceptual basis can be used to illustrate our knowledge of the dramatic experiences (a conceptual understanding) and provide specific examples of dramatic engagements. We have come full circle; the stages which have come out of our knowledge and experience of drama, can now be used to help us to understand dramatic activity more clearly.

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Appendix A

Information for the research data

1. Key to transcripts notations

- Initials denote: 'T' for teacher, 'Ch' for children, 'Q' for Queen, 'K' for King, 'R' for robber.
- Asterisks ' *** ' are used to indicate that a contribution is unrecoverable.
- The slash mark ' / ' indicates that the speaker has been interrupted.
- Parenthesis ' ( ) ' are used to carry information concerning non-verbal aspects of the context.
- Dots in the text ' ... ' indicate a pause. Longer pauses are shown like this : '*4 second pause*'.

2. Video sources used for the research

- D.Heathcote, '*Making Magic*', 5-7 years olds, 1972, in two sessions (transcribed text includes the first of the two sessions). University of Newcastle.
- G.Bolton, '*The Outlaws*', 10-11 years olds, 1/11/1974, in three sessions. University of Durham.
- G.Bolton, 'The Soldier', 5-6 years olds ... University of Durham.
- P.Millward, 'The Giant's Box', 5-6 years olds ... University of Durham.

3. Books, extracts of which were used for the research

- G. Davies. 1983. *Practical Primary Drama.*
- J.Neelands. 1984.*Making Sense of Drama.*

Appendix B

'Making Magic' Dorothy Heathcote

Part 1

T: I am Mrs Heathcote and we brought Sparky one day, didn't we? Sparky the dragon. Well of course, when I showed Sparky he was very sad, wasn't he? He was crying because he'd lost his baby dragon.

T: And I found this lady and I wonder whether you could tell me why she is so sad.

Ch: 'Cause she lost her baby. *(several children)*

T: Pardon?

Ch: * * *

T: You think she lost her baby? I never thought about it. Do you think that she's lost her baby or do you think other things might have made her sad?

(5 seconds)

T: She might be sad 'cause she's lost her baby . Can you think of any other reasons why this lady might be sad?

Ch: Because the dragon lost her baby.

T: You mean the dragon took her baby away? Is that what you mean?

Ch: No ... she's sad because emm.. emm.. the dragon has lost her baby dragon.

T: And this lady has lost her baby baby. Is that what you mean?

(the child nods 'Yes')

T: *** this lady is ? She is sitting in a very beautiful chair.

Ch: Queen.

(several children repeat)

T: She is a Queen . I didn't think Queens ever lost babies.

Did you ? I wonder how she came to lose her baby.

(3 seconds)

Ch: Some naughty man came and took it.

T: Some naughty man came and took it away! What do you think?

(to another child)

Would you therefore get it back again?

Ch: Yes.

T: Who do you think this is? *(presenting the King)*

Ch: The king. *(several)*

T: The King? You mean the King is the Queen's husband?

Ch: Yes. *(several)*

T: I see. Do you think he is sad 'cause he lost his baby?

Ch: No...*(several in low voices)*

T: What do you think he is feeling then?

(4 seconds)

Ch: 'Cause his wife lost her baby.

T: He is feeling sad because his wife lost his baby.

What do you think he is thinking ?

Can you tell by looking at his face?

(the teacher is still holding both figures in her hand)

Ch: Wishing that he would find the baby.

T: Wishing you said that he would find the baby.

(2 seconds pause)

T: Would you help hem find their baby?

Ch: Yes. *(all)*

T: I wonder where the nasty man took the baby?

(5 seconds pause)

Ch: To their ... to their hiding place.

T: To their hiding place.

Why would a nasty man want to take the Queen's baby away?

(3 seconds pause)

Ch: Because they didn't want the Queen to have the baby.

T: They didn't want the Queen to have the baby. Why not?

Ch: Because it would grow into a princess.

T: Because it would grow into a princess/

Ch: and they ... they ... they took it away

because they wanted it to be their maid.

T: They took it away so that the princess would grow to be their maid. I wonder if the princess knows that she is the princess?

(3 seconds)

T: Do you think princesses know that they are princesses?

Ch: Yes. *(several, in low voices)*

T: Even if they are living with nasty man ... working as a maid?

Ch: No ...

T: You think she would know?

(2 seconds pause)

T: Well now where should we begin to find this nasty man
who got the Queen's baby?
Does anybody know how the Queen feels right now?

Ch: She feels sad. *(several repeat)*

T: Would anybody like to be the Queen feeling sad?

(some children raise their hands up)

T: Your hand was up first. Would you like to sit here and be the
Queen feeling sad? Is anybody interested in the King feeling sad?
Would anybody like to be the King?

(the children do not respond and the teacher turns to the Queen)

T: Well, it looks as if the King went away.

(a boy raises up his hand)

Oh, good. Have we got a chair for the king?
I wonder what we could use for the King to sit on?

Q: Over there is a chair.

T: Oh, that would be lovely. Could you just hold that?

(the teacher asks the Queen to hold the two statues)

T: And we'll get the chair for the King. Would you like a
red chair or a blue chair or a green chair, King?

K: A blue.

T: A blue chair. Well that's lovely. So the King sits in a blue

chair and the Queen sits in a brown chair.

(both the Queen and the King, from the moment they are sitting on their chairs, are laughing; the teacher moves the two chairs a bit and the tape recorder and the microphone appear; she asks the children to be careful because 'this is rather special for we want to hear what happens')

T: Here is the sad Queen ...

(the teacher brings the statue in front of the child animating the Queen so that this will make the relation between the story and the statues obvious to the children)

... who's lost her baby, and here is the King who is sad

because the Queen has lost his baby.

(both children are smiling, however, in the teacher's following contribution they both become serious)

T: Your majesties/ *(turns suddenly to the children)*

Have we come to help them?

Ch: Yes *(all in low voice)*

T: Right, would you like to stand up and let them know we've come?

Would you mind to ... come ... first ... to the palace with me?

(children are standing up in front of the King and the Queen)

T: Shall we all go together?

Ch: Yes.

T: I've just heard the Queen has lost her princess.

Have you heard about it?

Ch: Yes. *(several)*

T: I read it in the paper this morning and it says she is crying

all over the palace and she has been saying that if anybody could come and help she'd be very grateful. Would you come and help?

Ch: Yes. *(several)*

T: Will you come and help? *(to another child)*

Ch: Yes.

T: Hands up if you 'll come and help.

(children hold their hands up)

T: Oh, that's ever so good. I am sure she'll be very pleased. She might want to know what we're all called and I don't know how do you go to the palace. Does anybody know the way to the palace?

Ch: Me.

Ch: Yes *(several)*

T: Could you lead us?

Ch: Yes.

T: Thank you very much. We'll just go to the palace first then. Right, what's your name?

Ch: Tracy.

T: Tracy. Tracy, will take us to the palace.
I'll just find out what the Queen's name is.

(the teacher spoke in a low voice; then she turns towards the Queen)

T: Your majesty, what is your name?

Q: ***

T: Queen Gale.

(the teacher turns towards the King)

T: Your majesty, what is your name?

K: King David.

T: King David and Queen Gale.

(the teacher turns to a child who's hand is still up)

T: Do you want me to say something?

Ch: ****

T: Right, you can put your hand down then.

(she turns to Tracy)

Tracy, could you lead us to her majesty Queen Gale and his majesty King David, please? I've got a little piece of wire here, so I might not be able to walk very fast.

(to the rest of the children)

T: Will you follow her? .... Right.

(Tracy is leading the way , smiling. They are walking in a circle around the Queen's and the King's chairs)

T: I hope it's a nice palace. I've never been in a palace before.

Oh, what a quick way you found.

T: Can we all come in now? Let's all go in. Shall we?

(the teacher stands in front of the Queen)

T: Your majesty we've heard that you are feeling rather sad.

Are you? What's happened?

Q: I've lost my baby.

(the Queen is trying unsuccesfully not to smile; she is looking towards the King who is also smiling)

T: See if you can find out how she came to lose it.

(to the other children, with voice and face both serious; reinforced by the teacher's attitude the Queen becomes serious; the King, however, is still laughing)

Ch: How did you came to lose it?

(several children almost in one voice)

Q: A naughty man took it away.

(in a serious voice but feeling rather uncomfortable)

T: When did they come?

Q: This morning.

T: Were you awake?

Q: No.

T: Tell us about it. May we sit down, your majesty?

(at the teacher's last words '... your majesty?', the rest of the children laugh)

Q: Yes. *(Seriously)*

(the children are sitting down in front of them)

T: Can you tell us what happened both of you?

(at these words both the Queen and the King laugh; the rest of the children as well from time to time. A child tries to interrupt, the teacher turns and in very serious tone says 'This is King David.'; she then turns back to the Queen)

T: What happened?

Q: They took it away in their hiding place.

T: They've taken the baby to a hiding place?

Q: They've killed it.

(the Queen is biting her lips to avoid laughing)

(3 seconds pause)

T: Did you hear what she said? *(almost whispering)*

Ch: Yes. *(several)*

T: How do you know they've killed it? *(to the Queen)*

(4 seconds pause in which the Queen seems to feel very uncomfortable, looking around, looking at the King)

T: That's a terrible thing to do. Isn't it?

How do you know they've killed it your majesty?

(5 seconds pause; the Queen is not looking anymore at the teacher so that she might avoid laughing; the King is almost serious as well)

T: Do you know anything about this King David?

K: Yes. *(he sounds confident)*

T: Well can ... you ... tell us what happened?

K: A bad man took it to the castle *** he was *** the door ***.

(the King is serious and seeming to feel comfortable)

T: And have you heard they've killed the baby?

(the King does not answer, but nods negatively)

T: What do you think, do you think the bad man

the baby? *(to the rest of the children)*

Ch: No/

Ch: Yes/ *(several repeat)*

(3 seconds pause)

T: You think they would, and you think they wouldn't.

Hands up if you think they would have killed the baby.

(a couple of children raise their hands)

T: You think they would have killed it. *(turns to the Queen)*

Was it a little girl or a little boy?

Q: A little boy.

(both the Queen and the King are very serious)

T: A prince! ch..ch..ch ! *(with emphasis and disapprovement)*

(5 seconds)

Hands up if you think they haven't killed the baby.

(most of the children this time raise their hands up)

(the children are in front of the Queen and the King, smiling and laughing; some children, as well as the teacher herself, are still behind the chairs; in terms of the drama space they are therefore out of the palace.)

T: What do you think that we ought to do first?

Ch: Find the baby, try and find the baby.

(several children repeat)

T: Try and find the baby.

But I don't know where to start looking.

Ch: Go to the castle .../*(several children repeat)*

Ch: And slip in .../

T: And slip in at night time/

Ch: *** /

Ch: *** try and get the child/

T: Would you be able to be up late at night,

'til we could go sneaking into the castle very late?

Ch: Yes. *(all together)*

T: Could you? *(to a child)*

Ch: Yes.

T: Do you think there is anything we ought
to take with us to help us?

Ch: ... lamp/

T: Some lamps. Have you/

Ch: ... some lamps/

Ch: ... food/

T: Have you got any lamps? Pardon?

Ch: *** take food.

T: And some food.
We are not going to give the food to the bad man I hope.

Ch: No, we are going to give some to the child.

T: I don't know what sort of food to take for a baby.
What does your baby have to eat? *(to the Queen)*

Q: Bread.

T: Bread. So we need to take some bread. How old is the baby?

(3 seconds pause)

Q: Three.

T: Three years old. What else do they get for the three years /

Ch: Baby food. *(several repeat)*

T: Baby food. Have we got any baby food?

Ch: Yes, in the shop.

T: *** in the shop?

Ch: Yes, in the shop.

T: Have you any money? *(she is looking in her pockets)*

Ch: Yes. *(She is laughing)*

T: Have you? Who's got some money? I came without any money this morning. Have you got any money?

(the children nod yes)

T: Oh good, how much is that then?

Ch: I've got seven *** in the classroom.

T: Oh that would be helpful. Do you think/ how much is that money there?

Ch: Two pence.

T: Two pence and how much is that there? Do you think your pence be enough to buy enough food for the baby?

Ch: I've got/

(several children speak together about the money they have)

T: Well we've got four new pence and we might use yours if we need it.

T: Were about is the shop to buy the baby food, your majesty?

(to the Queen)

Q: Down the road.

(serious)

T: Down the road, right. Who knows where the shop is?

(the children raise their hands)

T: Shall we all go to the shop, first?

Ch: Yes.

T: Now when we go to the shop, we're going have to find our way to the castle.

Do you know where the castle is? *(to the Queen)*

Q: Yes. *(with low and serious voice)*

T: Could you take us there?

Q: Yes.

T: Do you think Queens walk when they go to places?

Are they ridding carriages or what? *(to the rest of the children)*

Ch: Ridding carriages.

T: How far away is it ... this castle? *(to the Queen)*

Ch: They ride on horses.

T: They ride on horses, do they? Yes.

(to the child who spoke)

How far away is it?

(to the Queen)

Q: Four miles.

T: Seems a long way, doesn't it?

(to the rest children)

You're sure it's there? *(to the Queen)*

(the Queen nods; she is serious)

T: Right. We'll go to the shop. Whilst we go to the shop to get the baby food, would you pack up what you think the baby'll need?

Q: Yes.

T: So, that you've got your packing done, and ...

is the King coming as well?

K: Yes.

T: Oh, good. Right well now, we'll go to the shop.

Is just over the road, over there.

(all the children walk up)

T: Shall I be the shop lady?

Ch: Yes. *(all, and laughing)*

T: All right. Just wait a minute then,

till I get into my shop.

(goes towards the shop)

I don't know about this baby.

Shall we say I don't know about the baby, being lost?

Right, I' ll just put those down there.

(the teacher goes to the place which is supposed to be the shop; the children follow)

T: Oh good morning, are you not at school?

Ch: No. *(all)*

T: But it's supposed to be a school day, isn't it?

Ch: No, we're off.

T: Why are you off?

Ch: We're trying to help the Queen to find the baby.

(several children talk at the same time)

T: Has she lost it?

Ch: Yes. *(all)*

T: Well, I've never heard of anything like it. She must have just not looked properly. Where did she lose it?

Ch: Some naughty man took it. *(several)*

T: Oh, I hope my shop is all right.
Just a minute I'll have a look.

(the teacher goes back, as if to check that everything is all right)

T: Well they don't seem to be round here.
Have they been in the village?

Ch: Yes. *(several)*

T: When did they come?

Ch: This morning. *(several)*

T: Well I never saw anybody and I've been up very early.
They must have come very soon.
And where are they taking the baby to, then?

Ch: To their palace.

(there are several children talking at the same time; this makes their words unrecoverable)

T: Do you mean to say they've got a big palace and they've gone and come and taken the baby from our palace?

Ch: Yes. *(all)*

T: I wonder why?

Ch: No one would have ***

T: Isn't it dreadful? *** and got somebody else.

And they'll have to wait till she grows up, won't they?

Ch: Yes.

T: Ridiculous.

T: Anyway what are we wanting?

Ch: Some baby food. *(several)*

T: But the baby is going away, what do you want babyfood for?

Ch: The baby/ in the castle ...

(the children speak all together)

T: You mean you are going to the robbers palace?

Ch: Yes. *(several)*

T: Won't it be very dangerous? *(in low voice)*

Ch: No/

Ch: Yes. *(several)*

T: Are you not frightened?

Ch: No. *(all)*

(she looks at them as if wondering about their words)

Ch: We'll kill them.

(some children are laughing at these words)

T: Have you got anything to do it with?

Ch: Sword.

T: You've got your sword. Are you taking your swords with you?

(the children speak together, their words are unrecoverable)

T: You'll never get into the palace.

They'll have it all locked up.

(the children speak all together again, probably giving ideas about the ways they are going to deal with the robbers)

T: Oh, I see. What/

Ch: Climb up the walls.

T: Well I think you are very brave.
I hope the teacher knows what you are up to.

Ch: ****

T: Well, as long as the baby is safe. They are not likely to kill the baby, are they?

Ch: We'll pick it up and run away from them.

T: You'll have to find out where it is first, won't you?

(the child nods positively and some are laughing at these words)

T: I wonder where they've hidden it ... in their palace.

(the children's words are unintelligible for they are talking all together)

T: In the church? In a cage? In the dungeon?
Well, it will never grow up properly down there. Will, it?

Ch: I think it is locked in a cage.

T: Fancy, putting a baby in a cage. You've learned an awful lot this morning. All I've done is open my shop.
What sort of baby food do you want then?
It costs a lot of money.

Ch: *** beens.

T: Heins beens? I don't think I've got Heins beens baby food.

Ch: Yia, up there. *(points up to the wall)*

T: But that doesn't have have babyfood on it.

What's this then? *(picks up a can and looks at it)*

It sais 'liver broth'. Is that the sort you want?

Ch: Yes. *(several)*

T: Do you think the baby likes liver broth?

See if the Queen knows.

(the Queen sits a bit further away; some children approach her and ask her; during all this time they are smiling)

Ch: ***

Q: Yes.

Ch: Yes. *(several, to the shop lady)*

T: She likes liver broth, does she?

Right, one jar of liver broth.

Is there any more baby food you want for?

Ch: Yes, bread. *(several repeat)*

T: Brown bread or white bread?

Ch: Brown/ white/

T: You better see if the Queen knows what she likes.

(some children ask again the Queen)

Ch: White bread or brown?

Q: White.

Ch: ***

T: Well, I usually like till you've paid for it

you see and then we know exactly.

(to a child who asked her something)

Ch: White bread. *(coming back from the Queen)*

T: White bread. Small or large?

(some children are trying to answer, some go back to the Queen to ask her)

T: Sliced or unsliced?

Q: Unlslished.

(the children return from the Queen)

T: All right a large unsliced loaf and a jar of livebroth.
Is there anything else you need for the baby?

Ch: The baby.

(the children are laughing at these words)

T: Well I know you need the baby but you haven't
got there yet. Pardon?

Ch: Some baby biscuits.

T: Some baby biscuits.

(she is picking up some from a shelf)

I don't know what sort those are.

Ch: ***

T: How do you know when they are baby biscuits?

Ch: Cause they are soft, they ***

T: Are they? Well they feel quite hard.
Have a look at those shelves, see if you can find
some baby biscuits. But be careful.
You know, I don't want all mi shelves upsetting.

(the children are reaching some biscuits from the shelves and give them to the teacher)

T: These are corn rosks. Are they the sort you want?

Ch: Yes.*(several)*

T: Well one large white loaf unsliced, one jar of liver broath, and one packet of rosks.
Is there anything else you want?

Ch: No. *(several)*

Ch: Baycon.

T: Baycon?

(some children are laughing; some say something about the Queen)

T: Does she not likes baycon? Have you got enough money?
Well, you better see if the Queen wants you to take any baycon or not. I wouldn't mind.

Ch: She doesn't like baycon.

(they have asked the Queen)

T: She doesn't like, then you don't want.
In any case there is a problem of cooking it there and you don't know whether the robbers things will be cleaned. Do you?

Ch: Fruit.

(these children where still at the Queen's; it is the Queen that has asked for the fruits)

T: Fruit? Do you mean fresh fruit or jars of fruit or tins of fruit?

Ch: Jar.../Baby fruit.

T: A jar of fruit, baby fruit. Does she likes/

Ch: Orange putting/

T: ... orange putting or appricot and pears, or pears or apple?

(while the teacher is speaking children are going by themselves to the Queen to ask her)

Ch: Apple/

(several)

T: You better ask the Queen.

Q: Pears.

Ch: Pears.

T: Pears, right. So you've got a jar of pears,
a jar of liver broth, a large white loaf and some rosks.
Does that seem enough for the baby?

Ch: Yes.

Ch: *** apple ***

T: Pardon?

Ch: ***

T: Well if you have enough money.
Do you want me to put a jar of apple in?

Ch: Yes, *** the money.

(she gives her the money at the same time)

T: Oh, thank you very much. Now I shalln't need all that.
Now just a minute 'til I add these up. If you hold me
the rosks a minute that's five new pence. Now the jar
of liver is three new pence, the jar of apple is two
new pence, the jar of pears is four new pence. Now how
much does that come to? How much was yours that

you are holding?

(3 seconds)

T: How much were the rosks?

Ch: Four pence.

T: How much were the pears?

Ch: Two pence.

T: Four pence and two pence is eee ...

Ch: Six pence.

(not very confident)

T: Four pence and two pence is ...

(she counds on her fingers)

Ch: Six.*(several)*

T: Right that's six pence. I've not had this shop long.

And the bread was ...

Ch: Ten new pence.

T: Ten new pence, that's four pence and two pence,

is six pence and ten pence ...

Ch: Sixteen pence.

(they go on counting the rest of the shoping the've done, giving money, taking change and so on)

T: Right now have you got all your things?

Ch: Yes. *(several)*

T: Do you think the Queen would let me come to see you there?

Ch: Yes.

Ch: ***

T: Which paper?

Ch: The paper.

T: I've got to write it all down?

Ch: Yes.

T: What have I got to write down?

Ch: Rosks/

Ch: The food/

Ch: Rosks/

T: Oh heavens ... you mean I've got to write this down? Why?

Ch: You haven't.

T: Well, he said I have. Do you think the Queen will want to know what she spend?

Ch: ***

T: Well, I better write it down but I can't spell rosks.

Ch: R-O-S-K-S. *(all)*

T: Liver.

Ch: L-I-V-E-R. *(all)*

(they go on spelling the rest of the shopping list)

T: Shall we go back for the king and the Queen now?

Ch: ***

T: Thank you very much. Well we'll go back and *** we'see what she says.

(they all return to the Queen and the King)

T: We've got all your things your majesty.

Could we just move from the wire (of the microphone she has on her clothes) And then we don't fall over you see ...

Can you just come out of it, Jimmy? That's it.

Your majesty we are all ready for starting now. Could you lead us to the castle? Which is the first part? Is it hard work or shall we go down the hill? Up hill or down hill?

Q: Down.

T: We'll go down the hill first. All right if you lead the way your majesty. Have you got the baby clothes and everything?

Ch: ***

T: Oh yes, we'd better take them with us then.

Have we better take these with us?

Ch: Yes.

T: All right, are the king and the Queen going to lead the way?

Ch: ***

T: Well I thing probably if we all make ... do you like us to go in one big procession, your majesty?

Q: ***

T: Do you want a big procession?

Q: Yes.

T: Can you make a beatifull procession behind the King and the Queen and I' ll just wait in frond for a minute?

(the children are trying to make the procession)

T: If you stand still, King and Queen, till they get the procession.

Can you get in the procession, Andriew? We'll give those robbers

something to think about. Right now then, do you want to sing as we go?

Ch: Yes.

T: What shall we sing?

Q: 'Praise him, praise him'

(some)

T: Pardon?

Ch: 'Praise him, praise him'

T: Can you just come up O.K.

(to a child who got out of the line)

We'll sing 'praise him, praise him'. Can you go around the back of the chair so that as we go on the procession nobody goes near that . Can you go behind the chair?

(3 seconds)

That is, that means you see if everybody goes behind the chair, we don't have the problem of knocking that over.

All right, who can sing 'praise him' then?

(children raise their hands)

T: We all know it, do we? All right, come on then.

(they all start walking while singing the song)

T: Queen if you come at any sort of troubles on the road you'll stop and tell us, won't you?

Q: Yes.

Ch: *** cars ***

T: Well we just have to be careful of the cars. You keep going.
If we find anything that might stop us, we'll stop and ***

Ch: *** back***

T: Oh, that's up to the king and the Queen, they know the way
they are taking us. You just have to get on the end of the prossecion.
You just have to risk it.

(they start singing again)

T: Can you go that way a bit, then we come around.
Hey, how are we going to cross the river?
You didn't tell me there was a river.

(there is a line of sunlight on the floor which they met as they were walking across the room; a child points towars a direction; possibly indicating a bridge)

Ch: ***

T: Pardon?

Ch: Go round it.

T: Go round? It looks a very big river for going round.

(all the children live the procession and come closer to the 'river')

T: ***

Ch: ***

T: ***

T: *** is there a little space?

Ch: Jump over.

T: Jump over?

T: Come and see what you think about this.

Can you all come round?

Ch: Take our shoes off.

T: Take our shoes off?

(the children speak all together, so a lot of what they are saying is unrecoverable)

T: Can you see any stepping stones?

Ch: Yes, yes. (they point at the stepping stones)

T: Well, wait a minute; We'll see if we can get
the Queen across first.
Excuse me your majesty, can you go across those
stepping stones? O.r. if you can get across then we'll wait cause
the Queen that goes first.

(the Queen crosses the river)

T: What about the King?

(the King crosses the river)

T: Now it's usually very hard for people to take their turn.
Are you good at taking your turn?

Ch: Yes. *(all)*

T: Can you form a queue then?
A procecute to go across the stepping stones?
Starting here and here. That's right. Can you form a
queue to see if you are good at taking your turns?

(a child nods negatively)

T: Are you good at taking your turn? Well you better be because
you can't come if you are not.

What *** is your majesty? So can you form a queue?

It starts here you see.

(all the children have now joined into the queue)

T: The Queen is interested to see who can take their turns.

Can I go first please? *(to the Queen)*

Q: Yes.

T: Thank you.

(the teacher crosses the river)

Q: Come on.

(to the children who are waiting to cross the river)

T: You better tell them who can *** next. *(to the Queen)*

(the Queen calls the children by their names and they are crossing the river)

T: You are good at taking your turns, I am .

very impressed. Eee.. just a minute. Did you have your name called?

Ch: Yes.

T: Did he start before you called his name? *(to the Queen)*

Q: No.

T: Good. That's all right then.

(all the children crossed the river)

T: Good job, the Queen knows the names of all people who leave in their country. Isn't it? Thank you. Now we've crossed the river which way do we go now, your majesty?

(the Queen points towards a direction

T: I see, round that way. Very well. Are we going to sing any more?

Ch: Yes. *(all)*

Ch: Tuingle, tuingle.

(the Queen nods negatively, as if she doesn't want the children to sing

T: The Queen thinks we souldn't sung.

Do you mind if we sung to help us on the way?

(the Queen nods 'No')

T: All right. Tuingle, tuingle it seems to be.

I don't know what 'tuingle' is.

(the children start to sing

T: You do, do you? That's fine then.

If you lead the way. *(to the Queen)*

(they walk and sing)

T: There is something *** going wrong sssss...ssss.

Ch: Sss...sssss

T: Is that big place the robbers castle?

Ch: Yes. *(several)*

T: We'll never get in there.

Ch: Climb up the wall.

T: But the walls are too big/

Ch: smash ***

T: and we haven't got anything to break the walls.

(several children talk together raising their hands)

T: What do you hold? What's that?

Ch1: A stone.

T: A stone, did you say?

Ch2: I am carrying a door.

T: I've seen you are carrying that door. Where did you got it from?

Ch3: I am carrying a sword.

T: Did you said he could carry a door? *(to the Queen)*

Q: No.

T: Put that door where you got it from. Now don't do anything again the Queen says you can't do.

Ch3: I've got a sword.

T: Do you think this is of any use?

Ch: Yes. *(several)*

Ch3: *** the doors down.

T: You can't ... the doors down with a sword. Can you?

Ch: No. *(several)*

T: Shall we try knocking and asking first? *(twice)*

Ch: Yes.

T: I hope it won't be difficult. Is the Queen got to knock or is somebody else?/

Ch: Yes.

T: Right. Go to the door and knock. Then, see what happens.

(the Queen and the King go to knock the door; both with serious faces)

T: We'll wait here for a minute.

Q: Knock, knock.

(the Queen is not so serious, and the King is laughing; she turns to the teacher and the children and indicates that they should approach her ; the children do not

move, so she walks towards them slowly)

T: Ssssss ... what happened? *(whispering)*

Q: *** the door.

(very close to the teacher, as if telling a secret and whispering)

T: Did you see anybody?

Q: Yes.

T: What did they look like?

(3 seconds, while the Queen is looking around, thinking of her answer)

Q: *** masks. *(smiles when she says it)*

T: They've got masks on? ... I don't feel I want to go inside then. Have you seen anybody your majesty? *(to the King)*

(the King's response is not recoverable and he is out of sight)

Q: They've got the baby.

(the Queen repeats her words to the teacher a couple of times, whispering and seriously; the teacher does not listen to her)

T: Can you carry the sword ? *(she addresses another child)*

Ch: She said she saw the baby.

(to the teacher who was not listening to the Queen, with serious voice)

T: Pardon?

Ch: She said she saw the baby.

T: You saw the baby? *(to the Queen)*

Q: *** tied up.

T: They've got it tied up?

(the Queen nods 'Yes')

T: Let's stop a minute. Do you think we need some robbers now? Do you think there are any lady robbers there?

Ch: Yes. *(several)*

Q: Yes, one lady ***

Ch: One.

T: One lady robber and how many man robbers?

Ch: Twenty.

Ch: Four.

T: I don't think there'll be twenty/

Ch: Four.

T: Cause we couldn't have twenty.

Ch: Four.

T: Four robbers. Do you want to be one? You would like to be the lady robber, would you? And who else?

(some children raise their hands)

Q: The lady robber was nursing the baby.

T: The lady robber will go inside the castle and nurse the baby, then. And the gentleman robber is there.

Do you want any other robber to help you sir? Would you like to choose one? But we need, you, here. *(with emphasis)*

(to a child who is trying to run to the castle)

That's the trouble you see. Because we are going to need you for the King and the Queen. So, would you like to choose yourself a gentleman robber to help? *(to the robber)*

(the robber chooses a child

T: Right, thank you. You two gentleman go to your castle.

You, here because we need you.

(to the child who tried to go with the robbers)

Can't all the best people go in there; we need some here.

Now, shall we try to knock on the door and see what happens?

Ch: There'll be a ghost in.

T: Pardon?

Ch: There'll be a ghost in.

T: Well I don't know about that, it's their castle it's not yours.

See what happens when she knocks on he door. Ssssss ...

(the Queen and tne King go and knock the door; a robber appears)

Q: *** is my baby ***

R: Yes. *(laughing)*

Q: Can I come in?

(the robber turns back to the lady robber who says something, which was not heard)

R: ***

T: What did he say?

Ch: No. *(several)*

T: What did he say?

(the Queen looks towards the teacher but does not respond to her; instead, she repeats her question to the robber)

Q: Can I come in?

R: Yes

(the Queen and the King follow the robber into the castle)

T: Your majesty can we all come in?

Q: Yes. *(smiles at them)*

T: Can you bring us all to your big sitting room?

We don't want to stand in this *** Can you bring us all to your big sitting room?

(they all go around a chair which represents the sitting room; the children are talking all together; some are trying to share the same chair)

Ch: *** got the baby in ***

T: I am glad to hear it.

(5 seconds)

T: Where is the baby? *(to all)*

Ch: Here.

T: Well live the baby at the chair and you stand up.

(3 seconds)

T: Now, it is not a proper way to deal with the baby to sit on it.

(the children laugh at these words)

The Queen has the baby, let the Queen sit down.

Ch: ***

T: Well the Queen is dealing with her baby now.

(turns to the robbers)

What we would like to know is why you caused all this bother.

Why did you want the baby.

Ch: To help the Queen.

(5 seconds pause)

T: Can you tell us about it?

(4 seconds pause)

T: Why would three robbers take the baby away.

(to the children)

Ch: 'Cause they wanted to kill it. *(two children together)*

T: Well tell us about it. Where are these three robbers?

(the children point towards the robbers)

Everyboby else come over here, by me then. Right. We'll all sit down *** these robbers *** wanted

(the children are all sitting down)

T: Tell us why did you come to Qeen's castle this morning?

R: 'Cause we wanted to take it to be our maid.

(uncomfortable, laughing)

T: Did you not think she might feel unhappy when she lost her baby?

R: No.

T: But don't people feel unhappy when they lose their babies?

Ch: Yes.

(7 seconds pause)

T: ***

R: We *** take it to work for us.

T: But a little baby can't work, can it?

Can a little baby do any work?

Ch: No. *(loud and laughing)*

T: You were going to wait until it grew up. Why didn't you take any of us people? We would have worked for you.

(4 seconds)

R: Yes but you could talk and ***

T: So you wanted one that couldn't talk. I see./

Ch: We would have to be damped ***.

T: Well, what are we going to do about it? Yes?

Ch: We would have to be damped *** talk.

T: We would have to be damped.

Perhaps they couldn't find any damped people.

T: Why did you wanted someone that couldn't talk?

Ch: 'Cause they couldn't shout for help.

T: That's why they took the baby.Cause the baby couldn't shout for help. What are we going to do? Are we going to let them stay in their big castle and live there?

Ch: No. *(all)*

Ch: Kill them.

T: Well what are we going to do?

Ch: Kill them with the sword.

Ch: Kill them. *(several)*

T: What would you do? You would kill them.

Ch: Yes.

T: I see. The Queen may not want that to happen.

What do you want to do about this your majesty?

Q: I want to let Paula *** feed the baby.

T: Who is Paula?

(the Queen seems to be wanting to feed the baby; she points on the floor next to her feet)

T: Oh, have you got the baby food therefore?

(the Queen nods)

T: Right, well if you like be feeding the baby. What are we going to do about these three robbers and their castle?

Q: Knock the castle down and put them in jale.

T: Did you hear what the Queen said?

Ch: Yes. *(all)*

T: Have you got anything to say about that? *(to the robbers)*

R: No.

T: You don't mind going to jale?

(the robbers's response is unrecoverable; when the camera focuses on them they are laughing)

Ch: The baby doesn't like going in their *** castle.

T: Well I shouldn't think it would.

Ch: ***

T: Yes I know you have. Shall we knock the castle down?

Ch: Yes. *(all)*

T: I don't know how you even start knocking castles down. Do you?

Ch: I can knock the castle down.

T: Well, doesn't it heart you, when you start knocking castles down?

Ch: No. *(several)*

T: Have you got someone to help you knock the castle down?

Well, listen, I think what I do is/

Q: The baby is sic.

T: Yes, robber?

R: The castle is mm.. magic.

T: You didn't tell us that when you walk that four miles.

Your majesty, lets have a talk about this.

(the Queen seems astonished by the news)

T: Do you three mind covering your ears up?

(the robbers cover their ears and laugh; the rest of the children laugh as well)

T: The baby is really sic. Can you deal with that?

Ch: ***

(the children speak together about what they can do with the sic baby)

T: I don't know what to do about a sic baby.

Ch: *** take the cloth ***

Ch: *** go to the castle *** it'll be the dust in the castle.

T: Well, I don't know what to do with a sic baby.

What do you do with a sic baby?

Ch: Wrap it up with *** the cloth ***

T: Well, that's why they *** cloth. Get you self wrapping it up ***

Ch: ***

T: If you think we need one.

Ch: I've got the cloth.

(several children raise their hands, possibly in order to say that they have 'cloths' as well)

T: Can we just find out what we are going to do about the magic castle? You can't just knock down magic castles. Can you?

Ch: ***

T: But how do you find what are the magic words?

Ch: ***

(the child says the 'magic words')

T: *** under the ground? Is there anyboby special to help us with the magic? Tomorrow we'll find out about the magic and we'll knock the castle down.