

**“History through drama”: Perceptions, opinions, and
experiences of history educators in the Further
Education and Training (FET) band at schools in the
eThekweni region, KwaZulu-Natal (KZN).**

By

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DECLARATION

I declare that the research in this dissertation represents my own original efforts and that I have not plagiarised the work of anyone else in completing the requirements for it. Where use has been made of the work of others, it has been duly acknowledged. Further, I declare that this dissertation has not been submitted in any form to another university.

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ABSTRACT

The National Curriculum Statement for history aims to make history accessible and enjoyable to all learners. To do this, educators have to interest and engage their charges in the classroom by using learner-centred methodologies, including drama strategies. This study aimed to determine the perceptions, opinions, and experiences of history educators in the Further Education and Training (FET) band at schools in the eThekweni region, KwaZulu-Natal (KZN).

To determine such perceptions, opinions, and experiences, mixed research was undertaken using both quantitative and qualitative methods. The research process began with the quantitative method using a questionnaire, and was followed by the qualitative methods using interviews and observations. However, data analysis of both strands of the research process was integrated, following the requirements of mixed research.

The research revealed that while the sampled educators experienced many frustrations in their classrooms, they claimed to want to improve their methods of teaching. They alleged to believe in the power of drama strategies to engage their learners and build historical skills, but very rarely used these strategies. Because they perceived drama to imply putting on a play, they could not envision drama strategies to serve as effective teaching methodologies, and generally used traditional methods of talking and reading in their history classrooms to feed facts to learners.

The system in which they worked appeared to conspire against them as it demanded prescriptive requirements while advocating creative methodologies. Thus, sampled history educators resorted to what had worked in the past, and used methodologies which no longer conformed to the present curriculum's requirements.

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CHAPTER 1

The beginning: The journey to “history through drama”

Before trying to ascertain the perceptions, opinions and experiences of educators to “history through drama”, it is necessary for me to contextualise the journey that motivated my interest and inspired me to research this topic. I will contextualise the journey by considering my experiences, and by reflecting on what was occurring in the educational sphere in South Africa at the time. I will then present the questions that I wish to answer, the aims I wish to achieve within this study, and finally, an outline of the structure of the dissertation.

Firstly, however, I must reflect on what it was that prompted me to research this topic. I had been an educator for fourteen years, and had taught drama and English to learners from grades eight to twelve. During this time, I used participatory drama strategies as a methodology (explained in chapter two) in my teaching of English language and literature as well as in my teaching of drama as a subject.

When I started teaching in 1986, I was posted, in a temporary capacity, to a co-educational school, with large classes, in an area where learners experienced great financial and social challenges. As an educator, I came to realise that the learners had to be approached sensitively as most learners experienced severe trials daily. They often just needed to feel wanted and cared for, and many needed to boost their self-esteem. They also seemed to need a measure of fun and

laughter in their lives. I knew I needed to find a way into and around the content and the drama strategies used seem to do that, while still covering the required subject matter.

Even though my training at university did not involve learning how to use participatory drama strategies to teach any subject, I found myself applying certain of these strategies at regular intervals and the learners responded enthusiastically. I was not even aware at the time that some of the strategies used had names. In fact, I stumbled upon some strategies purely by chance and trial and error. I also did not ever mention the word “drama” when using those strategies.

In that first year of teaching, the grade 12 learners that I taught performed extremely well. While many of my colleagues could not understand how those learners had done so well in my subject, I began to suspect that it had something to do with the methodology used to teach them. When learners indicated that they enjoyed the subject, I had an inkling that the enjoyment factor assisted the enthusiasm to succeed.

By my second year of teaching, I was posted to an all-girls’ school in an area where most girls were from fairly affluent homes. I used similar strategies to teach both English and drama, and again, learners responded with enthusiasm and this reflected in their results. After a few years, most schools opened their doors to all races and this school became more representative of the South African learner community. With the school being situated in central Durban, many institutions

such as shelters and children's homes sent their learners to us. Further, many learners from townships preferred to attend school in central Durban since many of their parents worked there, and the school was easily accessible via train, bus and taxi.

The learner population had changed and many educators were faced with very large numbers in class and with learners who struggled through lessons taught through the medium of English, their second language. To help myself cope, I registered to study a course that would help me teach learners who used English as a second language. It was with joy that I found my lecturers embracing participatory drama strategies as a teaching methodology, and felt a lot more confident in my endeavours. My learners, too, responded in ways that surprised my fellow educators. Learners were eager, responsive, did their tasks efficiently, and participated in discussions. This assisted them in their final academic achievements.

In 1994, the history department at the school found itself short of an educator, and since I had studied history up to second year level at university, I was asked to teach history as well as English and drama. The head of department for history and I each taught one grade ten class, and she was very supportive and allowed me to approach the syllabus in a way that was comfortable for me.

Knowing no other way, I immersed the class into a history through drama approach. Learners enjoyed the lessons and would often remark that they did not

need to study their work as much as they used to because, through participating in the drama activity, they were very familiar with the content. The head of department was pleased and noted that her class complained because they were not having fun. At that point, I offered to share these strategies with her but she refused, indicating that she could not act, that she was not trained in drama, and that she was too shy to even attempt it. Despite assurances from me that the strategies were in fact safe and easy to implement, there was no convincing her.

In 2000, I resigned from teaching to pursue a different career. During a break in my new career, I filled in for four months for an educator on leave at an all-boys' school in a fairly affluent area. Again, the learners' responses to the methodology were very heartening. When I stopped teaching, I noted the comments of my own children when they found a lesson exciting or interesting. I noted that some educators, including history educators, were using participatory drama strategies in their classrooms. Alternately, I often heard comments, from my children, such as, "She/ He makes it interesting, like she's/ he's telling a story". On the other hand, the so-called boring classes were where educators just talked on and on, and that subject was perceived as being a boring subject. My children's studying for tests and examinations, too, revealed that where classes were perceived to be vibrant, the content appeared to be easy to understand and interrogate. Where the classes were alleged to be boring and marked by teacher monologues, the studying process emerged as laborious and tedious. These, of course, were perceptions of a mother and I had done no research to back them up.

However, research was vital in my new career, in the film and television industry, which brought me face to face with telling good stories and using techniques and strategies that engaged people and made them interested and engaged. My new career required me to document stories, and more and more, I found myself attracted to researching and documenting real stories of real people, in other words, the histories of people. Every one of us has a story to tell and, when researching what looked like quite an innocuous story, I found myself more interested in the story behind the story, the histories that underpinned every story.

I have always been very interested in and passionate about stories and histories, especially histories that affected me, my family, my community, and my country. As a child, together with my mother, I was fascinated by archaeological findings, anthropological explanations, and how everyday decisions impacted on history. I realised that our stories and our histories were vitally important to preserve and generations to come had to know those stories. I also realised that too many stories of the past had been neglected, distorted to promote an agenda, or deliberately quietened. These were the stories that my father constantly told us as he urged us to search for the truth behind stories, not to accept anything at face value, and to tell others about these stories. My fascination with history, germinated from my parents in childhood, resulted in the work I did, and the life I live today.

In our dealings in personal and professional spheres, whether in our homes, the classroom, or on television, strategies and techniques have got to be employed to

tell the stories so that all audiences are engaged, interested, and moved in some way. Thousands of years ago, ancient Greek philosopher, Aristotle said, "Tell me and I will forget, show me and I will remember, involve me and I will understand". These elements of involvement, interest and engagement to assist understanding and full comprehension are as relevant today as they were all those years ago. Being able to engage, interest, involve and ultimately move a class in a school should surely be the aim of every educator, as well as every educator-in-training at universities and other institutions.

Working on a part-time contract basis, I currently lecture and tutor to educators-in-training, in the English department in the School of Languages, Literacies, Media and Drama Education in the Education faculty at the Edgewood campus of the University of KwaZulu-Natal. Even in my work here, I have a strong interest in historical literature, and find a need to research the history behind the text and the history in the text. Besides teaching in this school, I have also presented two Research Capacity Development Programme seminars to colleagues on my research topic and I found their responses very enlightening.

Firstly, the majority of my colleagues had very little knowledge of the methodology of using participatory drama strategies to teach a subject. Secondly, there was a distinct difference in their reactions to the methodology. On the one hand, some of my colleagues felt that this methodology could not work in the majority of classrooms, that educators were not motivated or skilled enough to implement it, that learners would not be comfortable using it, and that the methodology would be

time-consuming and frivolous. This was despite the fact that I had used the methodology successfully for over fourteen years in various classrooms. On the other hand, some of my colleagues were immediately excited by the methodology and saw the potential of using it in all classrooms. They asked for more information, which I provide to them, and they suggested that the methodology be made available to all educators who might not be aware of it. I also presented parts of my research at two conferences and the questions and responses were very varied.

With such differing views, I knew that I needed to ascertain the perceptions, opinions and experiences of educators to the methodology of using participatory drama strategies to teach history. Because of my need to engage my learners, I had used the methodology for a year in the history classroom and had personal experience that it had worked. Thus, I needed to ascertain if other history educators felt the same way. This methodology in the history classroom is one of many potential creative methodologies that educators have at their disposal to hold learners' attention and aid understanding. Whether South African history educators, in the eThekweni region, utilise such strategies or not, and how they view such strategies, are the focuses of this study. The eThekweni region is the region in which I live and work, and thus provided a known locality in which to conduct my research.

My "history through drama" research was thus undertaken to explore and document the perceptions, opinions and experiences of educators in the eThekweni

region concerning the use of drama strategies as a methodology to teach history at the Further Education and Training level (hereafter referred to as FET). Acting on my positive personal experiences of using participatory drama strategies in the history classroom, I aimed to explore how eThekweni educators felt about using participatory drama strategies, how prepared they were to use these strategies and how they actually selected and used such strategies as a teaching methodology in history, a subject, as I explained earlier, that holds great interest and fascination for me and a subject about which I would like learners to be passionate.

Learners cannot be passionate about history if they associate history only with learning dates and facts (Wineburg, 2001; Morris, 2005). If such an association does indeed exist, then our practice in the classroom needs revision. The readings, explored in the next chapter, revealed that participatory drama was used to some extent in British, Canadian and American history classrooms. However, while the literature I had reviewed indicated a silence in the use of drama in South African history classrooms, I knew that I could not assume that drama strategies were not used in the South African history classroom. Since there was no research, to my knowledge, into this area, I thus felt compelled to fill this niche.

While preparing to undertake this research, one could not but be aware of exciting developments in South African society. During the many experiences of my journey to “history through drama”, South Africa experienced the transition from apartheid to democracy. This political transformation led to changes in all spheres of life, aimed primarily at redressing the inequalities of the past.

In a bid to redress the educational inequalities, South Africa saw the introduction by the Department of Education (hereafter referred to as DoE) of Curriculum 2005 (hereafter referred to as the curriculum) in 1997. Reactions were many and mostly negative to the curriculum itself and to its implementation (Deacon & Parker, 1999; Jansen, 1999; Potenza & Monyokolo, 1999; Rasool, 1999). In 1999, a Review Committee, appointed by the then Minister of Education, Professor Kader Asmal, was tasked with reviewing the curriculum. While changes to the curriculum resulted in a streamlined, simplified Revised National Curriculum Statement (RNCS) which eventually became the National Curriculum Statement (hereafter referred to as NCS), an important recommendation made was for the principles of Outcomes Based Education (hereafter referred to as OBE), a corner-stone of the curriculum, to remain (Garson, 2000).

OBE required outcomes-based, progressive, learner-centred teaching and learning. The NCS document for the FET band required educators, including history educators, to develop “a high level of knowledge and skills for learners” (DoE, 2003). The NCS FET history curriculum was a shift from the previous one which prescribed a syllabus that promoted apartheid ideologies, was educator centred, and which emphasised content. This change impacted on all history educators in the FET classroom when it was introduced to Grade 10 learners in 2006 (Seetal, 2006).

The Guidelines for Learning Programmes: History in the NCS (FET) document

(DoE, 2003) defines history as “the study of change and development in society over time and space”. While recognising archaeology, palaeontology and oral history, the document asks for an interrogation of the past so that we may be able to “understand and evaluate how past human action impacts on the present and influences the future”. In other words, learners need to acknowledge Abraham Lincoln’s declaration, “We cannot escape history” (Lincoln, 1862, cited in Basler, 2006).

The aims of the FET history curriculum are to build capacity in learners and to assist them to make informed choices so that they can contribute constructively to society and democracy. To this end, the document highlights democratic values, civic responsibility, responsible leadership, and human rights. The principles underpinning the curriculum include the need to: embrace histories that in the past have been ignored or subsumed, construct history from historical sources so that learners *do* (my emphasis) history as opposed to *being taught* (my emphasis) history, and construct historical knowledge and understanding using a learner-centred, enquiry-based approach that should include extracting, organising, analysing, interpreting, communicating and evaluating information in order to address questions. These principles, achievable through many means, including participatory drama, are echoed by Axtell (2005) who exhorts educators to use history to prepare learners to ask good questions for critical independence and full citizenship in the wider society of humankind.

To address the wider South African society, the guidelines to the history learning

programme state, “No matter what context, whether urban or rural, rich or poor areas, well-resourced or poorly resourced parts of South Africa, history must be accessible and enjoyed by all” (DoE, 2003). To make history enjoyable and accessible to all, the curriculum is guided by two principles: the need to prioritise South African history within an African context, and the need to emphasise that historical knowledge is constructed, using the constructivist philosophy of learning, from evidence.

Smerdon & Burkam (1999), cited in de Souza (2006), and Brookes & Brookes (1993) point out that constructivism emphasises hands-on learning, allows learner-centred and learner-active teaching and learning to take place, and proceeds from learners’ prior knowledge. It calls for educators, who are no longer knowledge transmitters, but knowledge facilitators, to make connections between facts and to foster new understanding in learners. Teaching strategies should aim to encourage learners to analyse, interpret, and predict information, using open-ended questions and extensive talk-time. It is the contention of this research that strategies such as participatory drama could be used to realise such aims. By reflecting on their experiences, learners’ tasks have to involve an active search for, and construction of, meaning and understanding of the world. This means approaching history the way historians approach it.

In order to work as historians using the constructivist philosophy, learners require certain skills. In terms of FET history, the NCS document states:

We need to build the capacity of learners who study history to use the

insights and skills of historians. In that process, they must be given the opportunity to analyse sources and evidence, study different interpretations and divergent opinions and voices, and build historical imagination. This is a central means of imparting the ability to think in a rigorous and critical manner about society (DoE, 2003).

The NCS document, while asking for constructive debate, thorough evaluation, recognition of multiple voices, and critical understanding, does not elaborate in detail on how educators should implement the curriculum or how they should proceed to build “historical imagination” or any other skills in learners (Jansen, 1999, Potenza & Monyokola, 1999, Rasool, 1999). It is for this reason that this research proposes building historical skills via participatory drama.

However, while attempting to build skills in learners, educators face many challenges. The NCS FET history document recognises the challenge of language use in the South African history classroom. History, being strongly language based, requires a “theoretical understanding, which is done through debating issues in one’s head” (Wahlberg, 2006). It also requires literacy, which is “a prerequisite to success”, and is a key component in the process of learners asking questions and constructing understanding (Hayden, 2001).

Besides language concerns, a further challenge is the recognition that learners have different learning styles. To deal with this challenge, the document recommends that educators employ a variety of teaching strategies to acknowledge learners’ needs. Similarly, the 1982 Bradley Commission on history education in the United States of America (cited in Wineburg, 2001) notes that

variety in pedagogy is essential. Wassermann (2006), too, urges history educators to employ methodologies that use multiple senses to aid data retention, to stimulate active learning and to maintain interest, and Axtell (2005) advocates an eclectic methodology where the approach should match the sources and subject matter under consideration.

To this end, one of the strategies mentioned in the NCS FET document for history is “opportunities for drama” recommended for learners who “think through physical sensations” (DoE, 2003). No further elaboration is given of this or other strategies. However, the document does ask for “active involvement of learners in their own learning”. If learners are to be actively involved, then the methodologies used to teach history need to cater for them, and history educators have to realise that history is not merely a vehicle for learning names and dates, it should, instead, be a way of changing how learners think, discern, judge and caution. Thus, it should teach learners how to make choices, to judge opinions, to tell stories and “to become uneasy – when necessary – about the stories we tell” (Wineburg, 2001). While the material must be made meaningful to learners, educators need to caution learners against believing that history is a fixed story (Bertram, 2005; Holt, 1990, cited in Wineburg, 2001). Starkey (2004) cited in the *Independent* (2004) urges educators to instil a sense of the importance of history amongst learners while still keeping history fun, and King (2006) entreats educators to make history interesting, pertinent, and entertaining. He suggests, amongst other ideas, the use of games, storytelling, anecdotes, and a healthy dose of humour from educators to keep learners interested in the history lesson. Thus, the use of participatory drama

strategies to teach history would be in keeping with, not only the educators views cited above, but also with the NCS FET documents suggestion for “opportunities for drama”.

In terms of assessment in the history classroom, the NCS FET document (DoE, 2003) allows for a variety of styles and asks that educators assess knowledge construction, decision making and problem solving. Strategies include, amongst others, individual or group work, research, an oral component, and performance. Even in the Continuous Assessment (CASS) section of the Grade 12 Exit Examination, recommendations include, amongst other strategies, a presentation which could include drama, role-play, debates, and interviews. Thus, not only is the curriculum making provision for participatory drama strategies to be utilised in the history classroom, but it is also suggesting that these strategies be part of the assessment used in the classroom.

Considering the aims of the FET history curriculum (DoE, 2003), the skills required of learners in the history classroom, and the challenges facing history educators, it is the contention of this dissertation that the use of participatory drama strategies as a methodology to teach FET history would prove highly beneficial to both educators and learners. With the on-going introduction of the FET curriculum into schools (to be completed in 2008), this was an opportune time to enquire of FET history educators how they viewed this methodology.

To this end, five questions were formulated to understand the perceptions,

opinions and experiences of FET history educators regarding the use of drama strategies as a teaching methodology in the history classroom. The research questions were:

- What are history educators' perceptions and opinions regarding the use of drama strategies as a teaching methodology in the FET band and what are their reasons for these views?
- How prepared do history educators in the FET band regard themselves for the use of drama strategies as a teaching methodology?
- Do educators use drama strategies as a teaching methodology in the FET history classroom and if so, how do they select and use these strategies?
- What are the experiences of educators who use drama strategies as a teaching methodology in the FET history classroom in terms of selecting and using such strategies?
- What do educators do in the FET history classroom to hold learners' attention?

These questions were asked to a representative sample of FET history educators who were employed by the KwaZulu-Natal Department of Education (KZNDoe) as well as to two educators from schools which were private but which wrote the KZNDoe matriculation examination. All sampled educators were from the eThekweni region, KwaZulu-Natal, which comprises both urban and rural areas, had a population of approximately three million people, and the main language spoken was isiZulu.

To achieve aims and to present findings adequately, the dissertation is organised into seven chapters.

Chapter one serves as a background to the research by highlighting the journey towards the research topic, “history through drama”, in the context of what was occurring in South African education at the time. It also provides the purpose of the study, outlines the research questions, and identifies the main sections in the dissertation.

In the second chapter, literature on the topic is reviewed, focussing on drama as a methodology in terms of theorists and their proposed methods, definitions and the advantages of using drama as a way into acquiring skills necessary for the history classroom and for life, and the perceptions, opinions, and experiences of educators who have utilized drama as a methodology in the classroom as a way of involving and holding the attention of their learners.

Chapter three expands on the research methods used in this study by exploring the mixed research data collection methods that includes quantitative and qualitative data collection methods. Quantitative methods using questionnaires and qualitative methods using semi-structured interviews, non-participant observations, a workshop, and the use of a personal reflective journal are explored by considering each method and how each is used as well as the advantages and disadvantages of each. There is an explanation of how the method is used in this research, how the data from each method is analysed, and the limitations of the

study at each point are noted.

The research findings of this study are interpreted and presented in chapters four, five and six. Chapter four discusses the methods of analysing the quantitative and qualitative data, and then analyses the biographical information of the sample. It then moves onto ascertaining educators' perceptions about the use of drama strategies and compares them with educators' actual usage of these strategies. Chapter four ends with an exploration into factors that history educators considered important when using drama strategies.

Chapter five considers history educators perceived preparedness for using drama strategies in the FET history classroom. It thereafter assesses educators' perceptions regarding drama's role in assisting FET history teaching and learning, and drama's ability to build skills in FET history learners.

In chapter six, the actual use of drama strategies within the school year, the use of specific strategies within the school year, and the use of drama strategies within a section in history are determined. Thereafter, perceived barriers to using drama to teach FET history are established. Finally, the chapter focuses on discovering how history educators hold learners' attention in the classroom.

The final chapter, chapter seven, focuses on conclusions, where findings are drawn together and interpreted, and on recommendations which arise from this research project.

CHAPTER 2

“History through drama”: An appraisal of readings

*History and drama have long been curriculum bedfellows.
Drama feeds willingly off the rivalries, injustices and tensions
of the past whereas history welcomes the opportunity drama
presents in creating characters which flesh out its chronicles.*

(Somers, 1991)

Introduction

Combining history and drama is no new phenomenon, as the combination has proved very successful in many classrooms where educators have discovered an effective methodology to engage their learners. However, engagement of learners is not evident in every history classroom.

Scrubber (2001) identifies an important dilemma of history educators: how do they attract learners to their discipline and then hold their attention in the classroom? To answer the question, it is important to ask: what do educators do in a history lesson? The 1987 National Assessment of Educational Progress indicates that, in most American classrooms, learners listen to the educator, refer to their textbooks, write tests, memorise information and read stories. They very rarely watch a film, work with other learners, use source material as the basis of their discussions, or discuss why they are studying the section in history (Wineburg, 2001). In traditional American classrooms, the individual learner, not the group, is the main focus, the display of knowledge, and thus the judgment of the learner, is predominantly written, educators are the primary instructors, focused on transmitting their knowledge, and educators determine what knowledge is shared and very rarely

draw on the knowledge that learners bring with them (Heath, 1993).

The 1987 National Assessment of Educational Progress found that history appears to be a mystery to American high school seniors, a phase that corresponds to the South African FET phase. In this phase, Pattiz (2005) notes, learners are made to equate success with test scores, and this causes learners to lose interest in test-driven instruction characterised by “skill and drill” teaching. In this product, test-driven environment, learners recognize no useful rewards from their learning. As a result, American learners are neither engaged nor interested in their learning, which they find boring and regimented. The test-driven environment produces “boredom, fear, and lethargy, and bleed schoolchildren of their natural love of learning” (Sacks, 1999). This environment is brought about largely because educators utilise an educator-directed, lecture and textbook based approach, where they view their learners as passive receptacles to be force fed with a series of discrete and disconnected dates, data and other facts (Pattiz, 2005).

Similarly, many American undergraduate students remember history as being boring and irrelevant (Scrubber, 2001). Respondents to a survey by Fielding (2005) revealed their dislike of extensive memory work of lists of names and dates, and irrelevant, boring information. They remember that educators talked continuously, and that the learners had limited opportunities to engage with what they had learnt. Likewise, many Canadian adults remember history as being their worst subject, and a subject they hated. They experienced history as a list of names and dates that they could not remember. Similarly, in many South African schools, history is

perceived by learners as a “catalogue of irrelevant factual material presented by uncommitted and badly-trained teachers” (Mathews, 1994). Pattiz (2005) rightly notes that history cannot be a “laundry list of names, dates, and places to record, memorise, and then quietly forget when it is time to put down one’s pencil”.

While welcomed changes have occurred worldwide within the history curriculum and the methodologies used to teach it, numerous studies (cited in Morris, 2001) still indicate that a lack of learner involvement, a lack of connectedness to their concerns, and a failure to relate information to their lives, leave learners feeling detached from the mode and content of instruction. This research therefore proposes the use of drama strategies, referred to as participatory drama or process drama, as one of the many potential teaching strategies that, while building capacity in learners to achieve the required skills, also involves them, connects to their concerns, and relates to their lives.

As this dissertation is concerned with participatory drama as a methodology to be used by educators in the history classroom, it is necessary to consider participatory drama as a methodology in terms of definitions, drama theorists and their proposed methods, the reasons for using drama as a way of acquiring skills necessary for the history classroom and for life, how participatory drama strategies could be used in the history classroom, including examples of educators who have utilized participatory drama as a methodology in American, Canadian and British classrooms as a way of involving and holding the attention of their learners, and the implications of this methodology for educators.

Participatory drama - clarifying the term

Participatory drama or process drama is one of many potential teaching strategies that can be used to build capacity in history learners and to achieve the skills and outcomes required of the Curriculum. Cassler (1990), Holden (1981) and Pemberton-Billing & Clegg (1975) note that this form of drama is in contrast to presentational drama which involves interpreting a literary text with parts written for actors to perform, and where the focus is on understanding a character, learning lines, and portraying ideas, situations and conflicts for the benefit of an audience, either in the classroom or outside the classroom. Learners conform to the requirements of the script and the director and the presentation is evaluated by how well the performance communicates to the audience (Warren & Dunne, 1989).

While such “acting out” as a retell or recall activity may consolidate learners’ understanding, presentational drama does not develop learners’ ability to challenge and interrogate materials in any significant way (Hertzberg, 2003). In his research, Bolton (1985) discovered that in American classrooms, learners and educators overwhelmingly believed that drama implied putting on a play, an activity that educators considered tedious and time-consuming, and thus avoided. Participatory drama, which this research proposes, does not equate to putting on a play.

In contrast to presentational drama, participatory drama is based on the learners’ natural desires to express themselves through play and make-believe (Pemberton-Billing & Clegg, 1975). All learners work at the same time, sharing of work is optional, and self-consciousness is avoided, leading to sincere expressions of

ideas. In participatory drama, the audience is not a pre-requisite since the process, not the product, is most important. It is during the process of creation that learning takes place (Heathcote, 1995). Participatory drama, which aligns itself with learner-centred education, is a non-performance, informal process of drama (Terry & Malan, 1990). It involves a group working co-operatively, and involves the intellect, body and emotions. Participatory drama has a great deal to do with pedagogy because the richness of participatory drama lies in its potential to achieve understanding, a pedagogic objective. Further, learners and educators involved in participatory drama are both participants and percipients, watching themselves even as they are creating and experiencing (Jackson, 1993).

What do the theorists say?

To fully engage with the research questions, as outlined in chapter 1, this study focused on the following drama theorists: Caldwell Cook, Peter Slade, Brian Way, and Dorothy Heathcote who worked closely with Gavin Bolton. These theorists are by no means the only ones using participatory drama strategies, nor are they the most important. They were chosen because they worked in different periods and, to an extent, they built on the work of the theorist preceding them. Other theorists and their work were considered and explored, but it was found that they were, in fact, influenced by these four theorists to some degree. Further, these four theorists assisted the exploration into FET history educators' perceptions, opinions, and experiences regarding the use of drama strategies as a teaching methodology, and their ideas fed directly into the topic under consideration for this dissertation.

As far back as 1917, Cook (1886 - 1937) used participatory drama strategies in the classroom to engage learners in their studies (Taylor, 1996). Cook believed that drama was a powerful learning medium for acquiring information. He coined the concept 'play way', where play was seen as a form of practice in preparation for life (Bolton, 1999). He rightly advocated full personal engagement as a factor in learning and he stressed the use of the drama strategy as a pathway towards learning. However, he saw the pathway as being a goal in itself, not as a means of attaining a goal. He claimed that the journey and the means were more important than the destination and the end. For Cook, the educator played a very important role by being genuinely interested, by joining in "honestly and heartily", and by being "continuously operative, though not constantly assertive" (Bolton, 1999). Cook noted that "it is an excellent plan to treat the class as a body of workers collaborating" (Cook, cited in Bolton, 1999). These sentiments are echoed later in the work of other drama theorists.

Peter Slade's (1912 - 2004) claim that child drama was different to theatre revolutionised educators' methodology in classrooms (Bolton, 1998). He argued that child drama was not about performing for an audience and more than just playing, and was highly critical of school plays or presentational drama which he saw as stifling of creativity (Taylor, 1996). As a result, he believed that drama in the classroom should involve spontaneous activity, generated by the learner in pursuit of 'doing' and 'struggling' with life (Bolton, 1999), and he justly advocated that educators needed to act as facilitators who nurtured and provided the forum for learners' natural impulses to play and create (Taylor, 1996). Slade saw dramatic

expression, which develops from learners' natural play, as inherent and important in all learners' lives (Taylor, 1996). He noted that learners use play to explore the world around them by collating facts, making predictions, drawing conclusions, thinking, testing, creating, and absorbing.

Like Slade, Brian Way (1923 - 2006) believed that drama needed to be experiential. He expanded this view and emphasised the notion of the development of the whole person, characterised by sensitivity, trust, understanding, and co-operation, as opposed to the development of drama. To develop the whole person, he promoted drama, using improvisations and role-play, amongst others, on the understanding that it developed the "individuality of the individual" and emphasised personal and social life-skills (Taylor, 1996). Way, as a result, developed a model dividing the personality into facets relating to speech, physical self, imagination, the senses, concentration, intellect, emotion and intuition (Bolton, 1998). He considered the planned development of these facets to be a central purpose of education. The significance of Way is palpable in that he was the first theorist who suggested that drama strategies did not have to be of the obviously dramatic form. These strategies included listening and remembering exercises to develop concentration, imagination and sensitivity. Way's aim was personal growth and he urged educators to utilise various techniques and exercises to guide and lead from outside the drama experience to achieve goals.

Like Slade and Way, Dorothy Heathcote (1926 -), who works closely with Gavin Bolton, does not use drama to produce plays. Rather, she uses drama to expand

awareness and see below the surface of actions to their meanings (Wagner, 1979). While Hornbrook (1991) cited in Taylor (1996) criticises Heathcote and believes that the dramatic product, using the “culture and skills of the theatre”, is most important, Heathcote replies that “...drama was not stories retold in action. Drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges” (Heathcote, 1967). According to Wagner (1979), in Heathcote’s classrooms, where she and her learners know the intended outcomes, it is the learners who are encouraged to make decisions about how to achieve them. While Slade and Way stressed that the ‘doing’ of the drama activity was to be all-absorbing, Heathcote focuses on meaning-indicating, meaning-seeking, meaning-making and meaning-finding (Bolton, 1999). By this she means that it is the educator’s responsibility to make the most ordinary action seem extraordinary.

To start a lesson, she embarks on extensive discussion, negotiation and examination of materials available. She then introduces tension in the form of a problem, threat, suspicion or curiosity, and learners have to recognise and cognitively understand the tension and its effects. They then choose how to act, make judgements and solve the problem. In her classrooms, Heathcote often stops the drama by providing new input, checking, challenging, suggesting, and using carefully crafted, non-threatening questions to demand reflection and advance the activity so that learners use the experience of the drama activity to understand the experience of others, a term she called “dropping to the universal” (Wagner, 1979). Heathcote has been criticised for this term (Owens, n.d.) because she implies the

universality of human experience and human truth. Owens points out that some learners' experiences will be privileged over others, some will be marginalised, and some will be rendered invisible through Heathcote's "Anglocentric view". However, in reply to Owen's views, Heathcote insists that the curriculum has to be rooted in a human context, based in human action, interaction, commitment and responsibility. Nicholson (1995) suggests a middle route - that educators scrutinise values, contest notions of sameness, challenge stereotypes, hear diverse voices, and acknowledge, accept and celebrate diversity and difference, while using the participatory drama strategy.

A strategy Heathcote uses is the teacher-in-role which she introduces into the situation as an extended way of living through the situation (Heathcote, 1995). While Rosenberg (1987) cited in Taylor (1996) equates teacher-in-role to an educator revealing acting prowess or hiding behind an identity, this is not the aim of the strategy. This strategy, which removes the educator as fountain of all knowledge, helps to heighten the emotion, and coming out of role helps to achieve distance and objectivity needed for reflection. Further, the teacher-in-role helps to unite learners, it trades on their feelings of ambivalence and vulnerability, and it focuses their attention. They then respond actively by joining in, opposing or transforming what is happening (O'Neill, 1989).

Heathcote also coined the term "Mantle of the Expert" where learners in history or other classrooms, put on the mantle of the expert to take on responsibilities that place them in an active state of attention to a variety of projects and plans of

action. The method of the mantle of the expert does not expect learners to portray historical or other characters as Heathcote believes it is too difficult and results in superficial portrayals (Heathcote & Bolton, 1995). Rather, the mantle of the expert method asks learners to view the historical or other content through contrived lenses. The lens is usually a business enterprise where learners are employees. This enterprise, its products or services, and the jobs learners are involved in, are all chosen by the educator to provide opportunities for links to be made to the content. In the enterprise, learners conduct tasks that call on them to research the historical content at hand as confident experts of authority representing the interests of their enterprise, rather than as learners in a classroom. Learners are forced to create their own research methods while still placing their activities within a specific context. The history or other content becomes relevant to the needs of the enterprise. Thus, learners are forced to think from within an authentic situation (which Heathcote understands to mean strong attention to and respect for what is true), then face problems and challenges that arise from this context, and they see the world afresh using situation, role and task. Learners inhabit their roles as experts involved in relationships and tasks in the service of something beyond themselves. They have to put themselves “into other people’s shoes and, by using personal experience to help you understand their point of view, you may discover more than you knew when you started” (Heathcote, 1967). To assist educators with the method, Heathcote urges them to inspire and challenge learners to think of the appropriate meanings of actions, as well as the motivations and implications of actions, while still being sensitive to learners’ collective moods and individual needs (Bolton, 1984).

Thus, the theorists reviewed and discussed were found to be most suitable for the research undertaken by this dissertation. Further, by using the participatory drama strategies of the theorists, learners and educators are directly involved in creating roles and events, and thus move closer to an understanding of the content being studied.

Participatory drama - *raison d'être*

Effective teaching and learning occur when learners move closer to an insight of the subject being discussed. When the insight occurs by using comfortable, enjoyable, familiar methods, learners' understanding is made easier. Aristotle (cited in Hodgson, 1984) notes that the instinct for imitation is intrinsic to all human beings from the time they are young. Human beings, according to Aristotle, differ from other animals in that they are the most imitative of all creatures and they learn their earliest lessons through imitation. While Pickering (1978) points out that "...the need to act out some aspect of life ... has been with humanity from its earliest beginnings", Courtney (1982) indicates that "drama is a central process in human existence, extending not only to learning but also to playing, working, thinking, and to healing". As a result, people take on roles all the time. From the time children are very young, they act out roles in various games with caregivers, peers and on their own. The game "expresses a child's relation to himself and his environment" (Lowenfield, 1984). Even in adulthood, we play roles as we attempt to fit into the environment in which we find ourselves.

Participating in drama activities is therefore an extension of the roles we play in life and is generally viewed as enjoyable to children and many adults. Further, drama builds on children's natural ability to participate in activities of "let's pretend" (McMaster, 1998) and by building on a natural ability, all learners can achieve success in their education.

But, how does participatory drama fit into education? Freire (1970) identifies two kinds of education: banking and libertarian. Banking education is where the educator, the depositor, deposits information into learners, who are seen as empty vessels. With this kind of education, learners, who are generally passive, receive, memorise and repeat information. There is no real communication between educators and learners, who are seen to have "disengaged brains".

With libertarian education, in contrast to banking education, educators and learners are partners involved in meaningful communication. Learners are actively involved in acts of cognition and in the learning process. The educator is sometimes the learner and the learners are educators. Meaningful dialogue and interaction benefit both learners and educators as they work in a co-operative relationship. In libertarian education, the educator is attuned to the learners' emerging skills and abilities. The Freirean approach to education, Cornwall (1997) points out, starts with what learners know, and learners are seen as active subjects who participate in the classroom, not objects to be worked on and fed information.

Fielding's (2005) research to ascertain the effect of participation reveals, "We

remember only 10% of what we read, 20% of what we hear, 30% of what we see, 50% of what we see and hear, and 90% of what we do and say". From these results, we can conclude that for history to be meaningful, relevant and exciting to learners, history educators need to employ creative strategies, such as participatory drama, where learners "do and say".

The use of participatory drama strategies as a teaching methodology is one of many potential creative teaching strategies where learners "do and say" and that embrace Freire's libertarian view of education. The use of participatory drama strategies adds to the educator's repertoire of creative pedagogic strategies and gives the educator a successful learner-centred teaching and learning option (Chauhan, 2004). These drama activities could be used for five minutes of the lesson or as an entire lesson. The use of these activities and the duration of their use will be dependent on the various skills educators want to teach and on the outcomes aimed for.

To ascertain learners' use of thinking skills during participatory drama activities, Farris & Park (1993), cited in Morris (2001), conducted five ethnographic case studies. They found that learners enjoyed being part of the activities and they demonstrated improved thinking skills. To reinforce this study, Katz (2000) found that a learner involved in a drama activity is called upon to practice many thinking skills including selecting, generating, assimilating, clarifying, inducing, deducing, analysing, inventing, speculating, accommodating, refining, sequencing, and judging.

To facilitate the practice of thinking skills, and to make learning in general and history in particular enjoyable and accessible to learners, learning has to happen through active participation, what Dewey (1969) calls “learning by doing”. Dewey notes that “the primary root of all educative activity is in the instinctive, impulsive activities of the child, and not in the presentation and application of external material”. Courtney (1989) further adds that learning is doing, and states that the learner understands a historical character by replaying the character, adding that “reality is what we know when we play”.

In play, and, by extension, in life, children are active learners and are naturally curious about the world, and need interaction with other people and with the environment for cognitive development (McDevitt & Ormrod, 2002). They experiment with their surroundings to learn more about the world, and then organise what they learn from these experiences. When learners sit at desks and listen to their educator lecture or read to them, they are usually not interacting with each other nor with the materials - they are not active learners. The use of participatory drama strategies as a teaching methodology allows for an interactive situation, led by an educator with whom they are also interacting (Brown & Pleydell, 1999).

According to Scrubber (2001) and Oppenheim (1982), the interaction and participation, facilitated by the drama activities, enable learners to step into another person’s shoes and allows them to feel the emotions experienced by the person, to

create a clear mental picture of the event and to understand concepts, motives, actions and consequences. The use of these activities, McMaster (1998) and Gordon (1997) note, works on the premise of using and rehearsing new, varied and meaningful ways of communicating with many opportunities for interaction and feedback. The communication, interaction, and feedback enable learners to critically assess the world, and the influences affecting it (De Koning, 1997). This critical assessment then leads to affect and empathy, defined by O'Brien (1991) as an insight which extends beyond the basic factual questions, and develops into serious considerations of the intellectual and emotional lives of the people being studied. Such considerations allow learners to stand in the shoes of another, through the participatory drama activity, and answer questions requiring judgments and a sense of perspective (Flynn & Carr, 1994).

Greater ability in perspective-taking and critical thinking results from the constant use of reflection, both during and after the participatory drama activity (Yau, 1992). This results in learners becoming more sensitive to the emotions and resulting behaviours of others (Ward 2005; McMaster, 1998; Pemberton-Billing & Clegg, 1975). However, Gallagher (2000) cautions educators to explore the notion that the use of drama strategies as a teaching methodology is more than learners being sensitive to the concerns of others, it is also about being sensitised by the words and actions of others.

The words, actions and concepts used in the participatory drama activities have the benefit of being dramatically explored visually, aurally, orally, and

kinesthetically, thus providing learners with a strong mental picture of the words, actions or concepts under consideration (McMaster, 1998). By associating the meanings of words and concepts to experience, learners acquire and retain definitions more easily (Duffelmeyer & Duffelmeyer, 1979) since learners have a meaningful frame for the words and concepts (Dewey, 1994). Participatory drama in a classroom can, therefore, be used to practice language which comes from the learners whose real world interests determine how language is used and practiced (Smith, 2006).

Further, participatory drama in the classroom is one of the few vehicles of instruction that can support every aspect of language development including speaking skills, listening skills – both basic and evaluative, writing skills via expansion of oral skills (and by learners realizing that improvisations are really “writing on their feet”), and reading skills by creating interest and motivation in learners. Learners have to read closely in order to respond to the reading and thus engage in the drama activity. New vocabulary presented in the drama context provides learners with a strong mental image of the word, aiding understanding (McMaster, 1998).

The use of participatory drama strategies helps learners actively explore, engage with, understand, and verbalise ideas in non-threatening situations (group work in a classroom) before putting these ideas down on paper (McMaster, 1998). Thus, for learners who find language a barrier to learning, this method is very useful. Participatory drama, Somers (1994) further points out, can be liberating in that it

uses communication forms other than writing, and thus provides many structured opportunities for engaging meaningfully with historical and other concepts. In this way, learners practice and develop their language skills while engaged in a consideration of the historical event or character. Seidel (1995), cited in Morris (2001), also found that the use of participatory drama strategies improved communication and leadership skills that thus encouraged learner expression, decision-making and participation.

Educators (in Britain, America and Canada) using such strategies realise that they involve more than just language since learners utilize action, pictures, sounds and other resources which all give more meaning to the language used (Smith, 2006). Kieffer's (1996) qualitative research study, cited in Morris (2001), found that learners improved their listening, reading, speaking, and writing skills, and their confidence, co-operation, creativity, imaginations, self-esteem, and thinking were enhanced. This is reinforced by Wagner (1988) who notes that drama has a positive effect on personal attitudes often associated with language growth such as self-confidence, self-concept, self-actualisation, empathy, helping behaviour and co-operation. This teaching methodology thus integrates and improves all language skills, while building positive personality reinforcements in learners.

Pemberton-Billing & Clegg (1975) identify many other benefits of using participatory drama strategies as a teaching methodology. These include self-expression by learners to clarify, develop and understand concepts, and tolerance, which can arise from a genuine experience of and identification with similar

problems. In the classroom context, this will aid understanding of situations and texts, and will bring the curriculum closer to learners' lives and concerns. In executing the drama strategies, learners also derive benefits such as learning to share space with a group, learning to listen to their peers, practicing language in a desire to express feelings and thoughts, which result from a genuine involvement in situations, and organizing ideas to understand the problems faced in the task. Perhaps one of the greatest benefits is, however, discipline. By using drama strategies, learners are forced to work with others and thus they have to control themselves and their reactions in order to achieve the task requirements. This could also include subordinating their feelings to those of the group. Thus, using drama strategies teaches life-skills while focusing on pedagogy.

Thus, participation in drama activities makes an excellent teaching and learning tool where learners become involved and therefore interested by stepping into a situation and assuming a character in order to fully understand, empathise with, and judge the actions of a character from a position of being present and in role.

Participatory drama in the history classroom

In the history classroom, specifically, the use of participatory drama strategies as a teaching methodology serves as a vehicle for problem solving and a means of improving critical thinking (Speer, 2005). It assists a learner "turn his attention outward and concentrate on the world about him" (Bordan, 1970), makes use of multiple intelligences, and provides opportunities for success. Furthermore, drama strategies are accessible to a wide variety of abilities and can build self-esteem

(Cassler, 1990). The use of participatory drama strategies may also “stimulate a creative outlet to orchestrate dead facts into real associations and relationships” (Chilcoat & Ligon, 1992), and by stimulating learners’ imaginations and exploiting their love of play, learners’ interest levels are raised and they are increasingly involved (Erickson, 1988).

Increased interest and involvement in the history classroom are effective in arousing emotions and sentiments (Chilcoat, 1996; Chilcoat, 1995; Chilcoat & Ligon, 1992) and thus encourage discussion. As Fennessey (1995) points out, “real learning occurs when learners are passionate about an issue” and the learners can view an event from the inside to gain a deeper understanding of it. A deeper awareness will then inspire learners to address the issues that were highlighted during the drama experience. These issues will help learners recognise that historical figures were identifiable people, and this, in turn, will involve learners into the events being studied by providing a purpose for learning. Having a purpose for learning further motivates research and allows practice in research skills (Chilcoat, 1996; Chilcoat & Ligon, 1992; Bordan, 1970). Brophy & Van Sledright (1997), too, cited in Morris (2001), found that learner retention of essential knowledge is conditional upon thinking, organisation, and context. Ultimately, the use of participatory drama strategies in the history classroom engages learners, heightens their individual and collective consciousness, and encourages positive, active citizenship (Chilcoat, 1996).

In the history classroom, participatory drama could potentially play out in various

stages. First, learners and educators could engage in research by interrogating source materials that are integral to the teaching and learning of history in the OBE context (Warnich, 2006). The second stage, where learners use a participatory drama strategy and step into other persons' shoes, would involve learners, working in groups, dealing with a tension in the form of a question, problem, threat, suspicion, or curiosity. Learners would then respond (in character) to create historical scenarios, which may be undertaken using one or many drama strategies. Brief explanations of the main participatory drama strategies are found in Appendix Q.

All these strategies could be used in the history classroom and include, amongst others, role-play (Ward, 2001; Gallagher, 2000; Bolton, 1999; McMaster, 1998; Barker, 1988; Richard-Amato, 1988; Wagner, 1987; Polsky, 1980; Pemberton-Billing & Clegg, 1975), teacher-in-role (Bolton, 1999; Wagner, 1987; Heathcote & Phyl, 1985; Wagner, 1985; Heathcote, 1983), improvisations (Bolton, 1999; Singh, 1992; Gourgey, 1984; Scher & Verrall, 1981; Polsky, 1980; Pemberton-Billing & Clegg, 1975; Spolin, 1963), hot-seating (Chauhan, 2004; Singh, 1992), tableaux (Ward, 2001; Bolton, 1999; Polsky, 1980), image theatre (Boal, 1992), forum theatre (Boal, 1992), mantle of the expert (Heathcote & Bolton, 1995; Wagner, 1987; Heathcote and Phyl, 1985; Wagner, 1985; Heathcote, 1983), conscience alley (McMaster, 1998), guessing and other games (Singh, 1992; Richard-Amato, 1988; Remocker & Storch, 1982; Scher & Verrall, 1981), problem posing (Wallerstein, 1983), simulations, meetings and confrontations (Remocker & Storch, 1982; Polsky, 1980; Pemberton-Billing & Clegg, 1975), story-telling (Ielmini, 2006;

McMaster, 1998; Martinez, 1993; Richard-Amato, 1988; Pellegrini & Galda, 1982; Remocker & Storch, 1982; Scher & Verrall, 1981; Pemberton-Billing & Clegg, 1975; Sansom, 1974; Bruford, 1954), choral speaking (Richard-Amato, 1988; Sansom, 1974; Bruford, 1954), narratives (Ielmini, 2006; McMaster, 1998; Martinez, 1993; Pellegrini & Galda, 1982), mime and pantomime (Ward, 2001; Scher & Verrall, 1981; Polsky, 1980; Pemberton-Billing & Clegg, 1975; Bruford, 1954), monologues (Ward, 2001; Scher & Verrall, 1981), cartoons (Chiasson, 2002), telephone conversations (Chauhan, 2004; Scher & Verrall, 1981; Sansom, 1974), soliloquies (Chauhan, 2004), creating drama using poetry (Gasparro & Falletta, 1994; Sansom, 1974), and puppetry (Polsky, 1980; Sansom, 1974).

Part of stage two is the sharing or viewing session, which the educator may initially choose to make optional. The focus of this session should be on the content, not on performance (Cantoni, 1999). This session allows the class to see how nuances in each group's performance lead to different interpretations (Hertzberg, 2003).

After this process, the third stage begins. Here, active de-briefing, and reflection of the process take place. This process may take a variety of forms such as discussion, questions and answers, re-visiting the sources, comparing interpretations with texts, relating issues to issues in learners' worlds, and writing, amongst others (Wachs, 1997; Chilcoat, 1996; Heathcote, 1995; Klotz, 1992; Bordon, 1970; Pemberton-Billing & Clegg, 1968). The de-briefing session gives the educator a clear indication of what learners have learned from the activity, and points the way forward. Ryan (2001) further urges educators to provide a constant

stream of feedback to let learners know whether they have achieved the outcomes. In the South African context, this would imply educators assessing if outcomes, as required in the NCS FET history document, are met using participatory drama strategies. Since no research has taken place to ascertain the use of participatory drama strategies in the South African context, this research aims to do just that.

In Britain, America and Canada, however, there are some history educators who have explored the very powerful and successful strategy of using participatory drama (Speer, 2005). Nevertheless, in their attempts, some of these educators have called in drama or English literature educators to conduct lessons (Goalen & Hendy, 1992). However, other history educators have utilised participatory drama strategies, including storytelling, role-plays, simulations, games, teacher-in-role, tableaux, forum theatre, and hot-seating, amongst others.

a. Storytelling

Farmer (1990) makes a case for storytelling in the history classroom, a technique that is often a precursor to the use of drama strategies. Farmer cites Taylor (1988) who states that history is a form of storytelling, and that the “original task of the historian is to answer the child’s question: ‘What happened next?’”. A good story can enrich imaginations, assist understanding of other people’s points of view, develop the concept of causality, and can prove to be an effective form in which learners make sense of the world. While storytelling appears to be educator-centred, it, in fact, requires active listening, and real communication between the educator and learners (Farmer, 1990).

To this end, Farmer identifies the requirements for a good history story. These include a good story, based in evidence from sources, a good storyteller, the educator, who has to have faith in the story and tell it in a way that learners visualise exactly what the educator is describing, and an audience, that the educator can read in terms of age, readiness to receive a story, and interests. Thus, storytelling can be communal and inter-active, and, Farmer points out, if the story and storyteller are good enough, learners will listen, and history will prove enjoyable and interesting. Morris (2001), too, utilised storytelling techniques to teach learners about the ancient Ur civilisation, and extended the storytelling technique to a structured role-play where learners made decisions. Thus, storytelling was an effective vehicle to tell the historical story because the storyteller was passionate and the story was made to come alive.

b. Role-plays

Another drama strategy that was very successful was role-play. Goalen's (1996) history through drama research project aspired to achieve certain outcomes from his learners namely the acquisition of historical knowledge, the development of historical skills and thinking, the development of an appreciation of history through enjoyment and engagement, the development of individual self-esteem, and the promotion of equal opportunities. Working on a unit on ancient Aztec history using different sources to produce different interpretations in role-plays, Goalen used classroom-based research to demonstrate how the use of participatory drama strategies could help learners to achieve outcomes. Pre-tests and post-tests of

experimental and control groups revealed a significant improvement in the scores of the experimental group. Goalen repeated the experiment with a different group of learners, from a different school, teaching them a section on Oliver Cromwell's record in Ireland. Similar results emerged with learners in the experimental group faring better than the control group, not only in scores, but also in higher level thinking skills emerging during discussions, as well as in their advanced writing skills, which were integrated with the drama activities. Thus, the use of drama strategies enabled learners to engage with issues and sources in a way that improved their oral competence and writing skills, and allowed them to achieve the desired outcomes.

In addition, Woodhouse & Wilson (1988) used role-plays to make history enjoyable and interesting. They found that by using ideas and information from primary and secondary historical sources, especially archaeological remains, learners get under the skin of historical characters and make judgments from a position of understanding and empathy. Working on the Iron Age, Woodhouse and Wilson found that the project revealed learners' enthusiasm, involvement, interest, and increased retention of information. Equally significant was the improved quality of oral and written work by the learners involved in the project.

In an article by Stoskopf (2001), he refers to a group of educators who wanted to capture learners' interests and, at the same time, give a boost to their own passion for history. To teach the section on the pilgrims and immigration in the United States of America, they used primary and secondary sources (letters, diaries, oral

history transcripts, political pamphlets, wills, ships' inventories, and cartoons) that engaged learners. Next, learners re-told immigrants' stories, in role, using their imaginations, but basing stories on evidence. The educators found that learners developed self-confidence, they learned to think critically, they gained knowledge of how to use the methods of historians, and they were able to remember the details of the period because the information was rooted in a meaningful context.

Using an assortment of forms of role-play to teach various sections in history to different groups of learners, Towill (1986) aimed to explore the concepts of democracy and dictatorship in the Roman Empire. To this end, he had learners research sources and then debate, in role, issues that had been pre-selected by the educator. To explore the feudal system in Medieval England, learners were provided with background information on the period and each learner was given a role-playing card explaining who s/he was. In groups, learners role-played situations provided by the educator.

Other researchers, too, found the use of drama strategies in history teaching very useful. Fleming (1992) used role-play to immerse her class into 1927 England to understand gender, class and race issues. In Duff's (1998) role-play on the Munich Conference of 1938, he aimed to get learners involved in the issues from an empathetic perspective. He found that, at the end of the lessons, learners were more aware of different positions and issues because of their involvement, understanding, and enjoyment of the task. Also, learners learnt from each other, remained focussed on the task, and were ready to discuss and write about the

topic. In Hill's (1976) drama project, learners used their imaginations as well as knowledge from books, pictures, artefacts and architecture to role-play life in Tudor England. Hill found that learners readily asked questions and embraced the discussion that ensued at the end of the session. Hamlet-Beattie & Hughes (1981) also focussed on life in Tudor England, but extended the role-play to include a Tudor feast with historically correct food, entertainment, including music and dance, games, and a narrator who filled in information for all present. In all these classrooms, the use of role-play proved to be an accessible way to learn effectively.

c. Role-play and Educator-in-role

Taking role-plays, further, Cullum (1967) extended the strategy to include educator-in-role. Cullum opted for role-play when he became bored with the history textbooks and his usual methodology. He, therefore, decided to use discussion as a way into the section on the roles of the American President and the Joint Session of Congress, and learners were ultimately to judge the actions of all past presidents. Learners asked the educator questions and he provided answers, thus enabling learners to get into role. This led to further research that fed into the role-play that was situated in the Joint Session of Congress. During the role-play, the educator-in-role served as Vice-President to help learners, to remind them to stick to the facts, or to encourage, as necessary. Cullum found that an exciting feature of the activity was the enthusiastic research of learners and their determination to comprehend readings. He noted that their vocabulary and writing skills improved, their willingness to assist each other brought learners closer together, there was an

air of excitement in the classroom, and learners' scores improved significantly.

Using a feast as an accompaniment to role-play, Britt (1999) involved learners in individual research into ancient Roman mythical deities, and then had learners telling stories in role as the researched deity. The next stage saw four educators in roles as various Roman historical figures and learners could ask questions to the characters portrayed by the educators. After this process, both learners and educators reflected on the process of researching and preparing for roles. Finally, the session ended with a Roman feast. Britt, as a result, concluded that learners remembered the section long after it was over, research skills were improved in subsequent research projects, and learners who had been identified with learning problems came to the forefront, excelling in roles and even memorising learned material. Thus, these classrooms proved that when educators were able to break traditional barriers in classrooms and could step into the spirit of the lesson, then history teaching and learning became enjoyable for all.

d. Role-plays, Hot-seating, Tableaux, Forum theatre and Storytelling

In an effort to make teaching and learning enjoyable for all, Easdown (1991) used a variety of drama strategies in the history classroom. Using hot-seating, tableaux, role-plays and role reversals, forum theatre, and storytelling, Easdown conducted a successful history through drama project, involving both history and drama educators. The aims of the project, to study the Norman conquest of the Saxons, were for learners to utilise active learning, to develop empathy, to use their imaginations, to work within a clear historical context, and to base responses on

evidence. Easdown also had to be able to carry out his project by working in a confined space. Learners first carried out research on the topic based on sources, and then worked through the various participatory drama strategies identified above. Ultimately, learners achieved their aims, but educators realised that the use of drama strategies, while highly effective, required a thorough understanding of the drama strategies used, and they needed careful preparation at all stages.

e. Historical games

Further, history educators found the use of historical games to be effective. Frangenheim's (1981) balance of power historical game used research and role-play to "simulate diplomacy, negotiation, treaty-making, deceit, scheming, espionage, plotting, deduction, and the forming of coalitions". Similarly, Oppenheim (1982) found that using accurate historical games involving role-play was not just for entertainment, but was valuable as a means of encouraging empathy for, and awareness of, motivations driving historical characters. Thus the game led to learners grappling with issues and stepping into historical characters' shoes to empathise with them.

f. Simulations

Similarly, in her research, Leach (2005) found that participatory drama strategies taught learners empathy, perspective taking, and, by extension, ethics and morals, which were harder to communicate in a classroom setting using teacher monologues. Exploring slavery in 1830 America, Leach demonstrated how simulations assisted learners to realize and recognise that an event or regime from the past, that today we would regard as wrong, had, in fact, a strong support base

to allow it to survive. Leach cites slavery and Nazism as examples that we find morally repugnant today, and yet were strongly supported by both social and cultural systems of their periods. Similarly, in South Africa today, most people see apartheid as morally wrong and repugnant, and yet, the social and cultural systems of the ruling group of that period supported it. Thus, by being forced to explore critically and by understanding the views of someone from an emotional perspective, learners realized that things that we consider acceptable today, might be seen as wrong in the future. However, Leach stresses that for a historical simulation to be effective, it must be taken seriously, there needs to be a system of incentives and rewards that reflect what the historical characters faced, and it must allow learners to experience the choices that the historical actors had to make. Only then will the simulation lead to moral reasoning and development.

Another example of the use of simulations was Pattiz (2005) who used simulations in his four history classes, focussing on civilisations of the ancient Middle East and military leaders of World War II. Working off the recommendations of Turner's (1985) research, Pattiz used simulation and historical re-enactment to investigate "explorations and discoveries, moments of invention, decision-making events, historic meetings and confrontations, debates and trials, signing of treaties and surrenders, cultural reflecting ceremonies, rituals and rites, and construction tasks" (Turner, 1985). For Pattiz, history lessons had to fulfil three criteria - lessons had to introduce learners to techniques of historical analysis by distinguishing, embracing and defending points of view and by assessing evidence, lessons had to engage learners in individual and group research to determine questions of historical

significance and to enable them to “analyse, synthesise, and evaluate the material under study”, and lessons had to provide learners with decision making simulations to re-consider the past for themselves as participants (Pattiz, 2005).

Pattiz’s simulations included learners working as archaeologists examining artefacts to draw conclusions about the people who produced it, a simulated archaeological expedition to decipher a hieroglyphic message, oral presentations in role, interviews with ancient Greek figures, debates in role, and historical trials of World War II leaders. At every stage, learners had to back up any position with evidence from sources. After the lessons, de-briefing exercises were conducted to assist in synthesising all material. Pattiz used informal assessments in the form of classroom discussions, oral work, and written tasks requiring critical thinking, both during and after lessons. At the end, formal written assessments were also carried out.

Pattiz quoted learners’ responses where they expressed gratitude for a challenging, learner-centred environment that allowed free, critical thinking, real reasons to argue, opportunities to work as historians, confidence to air views, involvement, and excitement. Pattiz also observed increases in their ability to think critically and this was corroborated by the significant increases in their written scores. Thus, the use of simulations not only assisted enjoyment in the history classroom, it assisted learners achieve required assessment scores.

Using participatory drama strategies at tertiary level

It was not only at schools that the use of drama strategies proved effective. Even at tertiary level, the use of drama strategies in history lecture-rooms had been successful. Working with students reading for a BA Honours degree, Ingram & Casebourne (1980) conducted a project that involved history and drama educators. What was important about this project was that these students had trained simultaneously in both history and drama, and their Honours course linked the content and methodologies of the two disciplines. Working on the Swing Riots of 1830, students researched material and found conflicting evidence of the same event. Their decision to role-play both interpretations helped provide a way into understanding the full complexity of the section under consideration. This project, which the researchers found very effective, was finally prepared for presentation to an audience and then further research into costumes and properties had to be undertaken.

Similarly, Dawson's research (1989) on tertiary level students from two higher education colleges highlights the many benefits of using drama including the finding that drama provides an effective yet gentle way of acquiring information about complex patterns of events. Working on a section on King John and the Magna Carta, students worked with sources, posed questions to a lecturer in role, and then produced role-plays to argue findings. At the end of the section, students indicated their findings of the experience: historical events were not inevitable but were the product of circumstances, events were more complex than anticipated, individuals had more pressures and motives than predicted, and the use of

participatory drama strategies provided variety and entertainment, while being successful teaching strategies. Dawson found that the students realised that it was no longer necessary to equate value with tedium and entertainment with irrelevance, and role-playing activities are now standard practice in the two institutions.

In addition, the use of participatory drama activities was seen by Goalen & Hendy (1992), who worked with undergraduate B. Ed History students, as non-threatening as opposed to presentational drama, which could leave some learners over-exposed. In a study on the practice of sati, or wife burning, in Indian history, students indicated that using participatory drama to teach history was relevant, non-threatening, and involved participants more actively. Using sources and questions to produce role-plays, students engaged in much more discussion than normal, they indicated a willingness to write on the topic, and they noted an interest in researching further on the topic.

A further project involving college students was conducted by Cruz (2004). She used role-play as a way of promoting active learning and student co-operation. Working on the origins of World War I, Cruz aimed to find an interesting methodology that would lead to a research project that could not be completed through plagiarism of internet material. After lectures and the interrogation of sources, Cruz introduced role-play exercises to demonstrate the development of the balance of power in world politics prior to World War I. The results of the project indicated dedication, commitment, empathy, and increased research from

students to make effective, original oral presentations in role that could effectively be assessed.

Thus, while the focus of this research was on the FET phase, the successful use of such strategies at tertiary level pointed to the fact that drama strategies could prove effective in any learning situation and at any level of study.

Assessing participatory drama strategies

The use of drama strategies thus proved to be effective in teaching and learning and could even be used for assessment purposes. In her many projects involving the use of drama strategies to teach history, Fennessey (2000) used the following activities, amongst others, for assessment purposes: learner self-evaluations, educator observation checklist, co-operative research projects, diary entries, written in role, monologue scripts, introductions and outlines of arguments for debates, newspaper articles, written tests. Towill (1986) suggested that assessment of role-playing activities, in particular, should take place as the role-play occurred. Better marks should be awarded to learners who showed an understanding of a concept and who showed empathy with the feelings of the characters involved. However, Towill also suggested written tasks as follow-up activities to drama activities. To this end, Pattiz (2005) used informal assessments in the form of classroom discussions, oral work, and written tasks requiring critical thinking, both during and after lessons. At the end, formal written assessments were carried out. Thus, drama strategies can be, not only easy to assess, but can prove to be accessible means by which to assess learners' knowledge of the

historical section being explored.

Thus it can be seen that the educators cited above, from Britain, America and Canada, have had positive perceptions, opinions and experiences regarding the use of drama strategies to teach history, and have indicated successes and benefits. They have pointed to the fact that the use of drama strategies promotes active learning, interest, and involvement, and all learners, irrespective of abilities, could think critically and experience empathy for the characters and situations of the period being studied. This learner-centred teaching strategy was, therefore, non-threatening, enjoyable and fun all at the same time. Ultimately, the use of drama strategies made learners and their educators passionate about history.

What are the implications of using drama strategies for the history educator?

Despite the many benefits and successes of using participatory drama strategies as a teaching methodology that makes connections with learners, as explained earlier, there were many educators whose perceptions, opinions and experiences were fraught with fears (Royka, 2002; Fitzgibbon, 1996; Buchanan, 1985). Such fears included limited resources (including space), time constraints, losing control, inability to assess, scepticism of colleagues, appearing unprofessional, lack of knowledge about and inadequate means to implement the methodology.

To this end, Smith (2006) and Bordan (1970) urge educators in the classroom to start slowly, establishing a relaxed classroom of trust, rapport and respect. Smith suggests starting with individual observation tasks which lead to pair discussion, then interpretation tasks which ask for group creation, and then move to problem

solving. Thus, the educator acts as a facilitator during the lesson providing, through the participatory drama strategies, a framework in which learners can explore and develop their own conclusions (Chilcoat, 1996).

Many educators also believe that drama will involve extensive preparations (McMaster, 1998). However, Wassermann (2006) points out that any methodology requires careful planning and preparation in terms of the methods, teaching materials, and rules to be used in the history classroom. To this end, he urges educators to provide quality learning, to afford learners personalised attention, to inspire them and monitor their progress, and to encourage active participation.

These fears, and others, are legitimate both in South Africa and elsewhere and needed to be researched and addressed, especially in light of the recent implementation by educators of the NCS FET document. The implementation of the NCS FET document has resulted in educators altering their “administrative and organisation systems, their pedagogy, curriculum content, the resources and technology they use, and their assessment procedures” and they have had to become “curriculum developers, classroom managers and learning mediators” (Seetal, 2006). However, Haydn (2001) contends that “in the long run, success or failure in history teaching, perhaps more than any other subject, depends on the ability and interest of the individual teacher”.

When using drama strategies in the classroom, it is essential that the educator respects learners by listening attentively to and interacting with them, and by

ensuring that learners are never humiliated in their efforts (Kudlick (1999). In addition, Kudlick urges educators to accept when a strategy is not working and move on. To this end, she stresses that it is important that an educator learn to relax and even laugh in the classroom, and argues that the use of participatory drama techniques forces educators to take a little of “the gravitas” out of history. For the educator, Kudlick indicates, the term will go faster “as you take up the challenges of improvising and responding to the drama of the moment”.

Further, McMaster notes that the use of participatory drama, as a teaching strategy, is highly effective because “an involved child is an interested child, an interested child will learn”. Thus, using drama strategies as a methodology to teach history provides more than just curriculum outcomes. The teaching strategy of participatory drama offers a democratic form of learning, breaking down barriers between the educator and learners, where the educator is no longer the source of all knowledge but becomes a member of the community of learners, facilitating the process of exploration and reflection (Carklin, 1997).

However, Byrne Hill (1994) cautions that the use of drama strategies requires the educator to be particularly alert and prepared to guide, redirect and even add to the situation that is unfolding in the classroom. If this is done, learners are able to interpret events using source material, they come closer to an historical understanding of a period, and relationships between learners and the educator are significantly strengthened (Woodhouse & Wilson, 1988). Thus, Byrne Hill notes, what is required in the history classroom is an educator with strong

management skills and the ability to trust that learners are responsible for how they function in the classroom. If the educator does not trust this method and does not motivate learners to do so, then learners, too, will react negatively to it (Budden, 1987). What it also requires, according to Royka (2002), is an educator ready to embrace with enthusiasm the complexities and fulfilments of this methodology, who will establish a comfortable, sharing, encouraging, disciplined atmosphere where learners and educators feel free to learn from each other.

Ultimately, the goal of the educator should be to make him/herself dispensable, by making learners “independent thinkers who know how to ask good questions of the past and how to handle with some finesse the sharpest intellectual tools for answering those questions, through guided and then solo practice” suggests Axtell (2005). Axtell states: “I do everything in my power to foil their tendency to make me their answers man, their guru or authority figure”. In this regard, the use of participatory drama strategies proves highly effective in empowering learners to find their own answers.

Conclusion

It is clear that the use of participatory drama strategies can have a significant impact on how history is experienced in the classroom. If educators are given the skills and are empowered to take drama into the classroom, then history will take its rightful place in the hearts and minds of all our learners. In this chapter the literature that explored the research questions, outline in chapter one, were reviewed. To do this, the chapter focussed on participatory drama as a

methodology by considering theorists who utilised these methods. It then sought motivations for using participatory drama as a way of acquiring skills, and thereafter proposed how participatory drama strategies could be used in the history classroom. This section included examples of educators who had used participatory drama as a methodology in history classrooms. The chapter concluded by considering the implications of this methodology for history educators.

Having appraised the literature on “history through drama”, the next chapter will explore the methods utilised to conduct the research and processes used to analyse the results that emerged from it.

CHAPTER 3

Conducting the research: “History through drama”

Introduction

In order to ascertain history educators’ perceptions, opinions and experiences of using drama strategies as a methodology to teach history, mixed research, involving both quantitative and qualitative research methods, is used. Quantitative methods such as questionnaires, and qualitative methods such as semi-structured interviews, non-participant observations, a workshop and a personal reflective journal are utilised in order to answer, as fully as possible, the research questions, as outlined in chapter one.

The research paradigm used to answer the research questions is mixed research. In this chapter, the nature of mixed research, how it is utilised, the advantages and disadvantages of following this type of research, and the rationale for using it in this research project will be considered. Each phase of the research (quantitative and qualitative) will be examined by considering what each method (questionnaire, interview, observation, workshop, and personal reflective journal) entails and how it is used. The strengths and weaknesses of each method, as well as a description of the method and instruments used, are explored. To do this, the sample is described, reasons for sample choice are forwarded, the method implementation is explained, and a reflection on experiences at each phase occurs. Finally, an explanation is given on how the data is analysed and how conclusions are drawn.

Mixed research

Mixed research involves combining quantitative and qualitative methods in a single research project. It could involve mixed method research where the researcher uses a quantitative research paradigm for one part of the project and a qualitative research paradigm in another part of the study. These two parts of the study could run concurrently or sequentially, and the researcher could decide to accord one part greater status or not. Johnson & Onwuegbuzie (2004) note that mixed method research is an expansive, creative, inclusive, pluralistic and complementary form of research that allows the researcher freedom to approach research questions using diverse methodologies. Mixed research could also involve mixed model research where the researcher mixes quantitative and qualitative research approaches within a stage/s of the project (Cresswell, 2003; Newman & Benz, 1998; Tashakkori & Teddlie, 1998; Brewer & Hunter, 1989).

Johnson & Christensen (2004) point out that an important advantage of mixed research is that words and narrative can provide meaning to numbers, and numbers can provide precision to words and narratives. This then allows the researcher freedom to explore a greater number of research questions which would otherwise have been restricted by a single research method. This freedom to use many research methods also assists the researcher to use the strengths of one research method to overcome the weakness of another research method, a concept known as complementarity.

Tashakkori & Teddlie (2005) note that this could result in complementary inference which is when the results of two strands of a mixed methods study provide two different but non-conflicting conclusions or interpretations. However, it could also result in convergent inference which is when the conclusions or interpretations of two strands of a mixed methods study agree with each other (Johnson & Christensen, 2004). Whatever the conclusion, the use of mixed methods aids triangulation because stronger evidence for a conclusion is provided “through convergence and corroboration of findings” (Johnson & Christensen, 2004).

A range of research methods used in the same study thus compiles a more complete picture of the views and experiences that are explored and facilitate triangulation (Seliger & Shohamy, 1989). Denzin (1978) notes that triangulation involves “the combinations and comparisons of multiple data sources, data collection and analysis procedures, research methods, or inferences that occur at the end of a study”. Cohen *et al* (2001) refer to the process of triangulation (using different methods on the same subject of study) as being necessary to provide corroboration and avoid limited and misleading data. Thus, mixed methods can aid insight, expand understanding into questions, and can therefore increase the generalisability of the results, producing more in-depth knowledge about the questions under consideration (Johnson & Onwuegbuzie, 2004).

Further, mixed research stresses the compatibility thesis, which proposes the idea that qualitative and quantitative methods are compatible and can be used in a single study, and users of this type of research believe in the philosophy of

pragmatism which exhorts researchers to use the method or combination of methods that work best and prove most useful to answer research questions, irrespective of any assumptions, whether philosophical or paradigmatic. The fundamental principle of mixed research is that the researcher should use a combination of methods that has complementary strengths and non-overlapping weaknesses (Turner, 2003). This principle draws from the Gestalt principle which states that the whole is bigger than the sum of its parts. The Gestalt principle is applied to mixed methods to show that conclusions drawn at the end of the mixed methods studies are “more than the simple sum of the inferences gleaned” from the quantitative and qualitative parts of the study (Johnson & Christensen, 2004). In fact, note Sechrest & Sidana (1995), the use of mixed methods has the potential to reduce some of the problems associated with single methods.

While the use of mixed methods has much strength, it is not without weaknesses. Mixed methods are generally more expensive and time-consuming, and methodological purists contend that researchers should work in either a quantitative or qualitative research paradigm because it is difficult for the researcher to learn about the two research paradigms, carry out both types of research and mix them appropriately (Johnson & Christensen, 2004). Further, researchers are still not fully in agreement over how mixed methods should be used and variations in interpretation are found and this can prove confusing for a researcher.

Despite the weaknesses of the mixed method, the many strengths of the approach,

discussed earlier, are compelling. Gorard (2003) suggests a quantitative approach as a good starting point. He points out that in order to find direction in a study, as much data as is possible should be collected. This can then lead to an informed selection for a more detailed study. Cresswell (2003) calls this process sequential explanatory design which is “characterized by the collection and analysis of quantitative data followed by the collection and analysis of qualitative data. Priority is typically given to the quantitative data, and the two methods are integrated during the interpretation phase of the study.”

Since both quantitative and qualitative methods are used in researching history educators’ perceptions, opinions and experiences regarding the use of drama strategies in the classroom, the analysis, too, integrates both strands of the research. Thus, the analysis and interpretation involves analysing data from the quantitative phase, and then combining and comparing it with data from the qualitative phase. It is in light of Gorard’s and Cresswell’s suggestions that a quantitative research method is first used to gather research data.

Gathering data

Phase 1: Quantitative Research

Hopkins (2000) points out that quantitative research sets out to ascertain and then quantify the relationship between two or more variables in a sample of subjects in a population. Such research could be either descriptive or experimental. Descriptive research, which is used in this study and is also called non-experimental research, aims to establish associations. It measures things as they are and such research

occurs once.

Unlike experimental research which manipulates variables, descriptive research does not manipulate any variables. It, thus, cannot conclusively reach decisions about cause and effect because there may be many other explanations for a relationship (Johnson & Onwuegbuzie, 2004). The research merely establishes associations. For example, variables of interest in a sample of subjects are sought once and the relationships between them are determined (Hopkins, 2000).

Like all forms of research, quantitative research has its strengths and weaknesses. On the positive side, quantitative research appears to have greater credibility with many people in power (Johnson & Onwuegbuzie, 2004). This is because it is possible to replicate findings and thus generalise them. Data, which is precise, numerical, and quantitative, allows for predictions to be made, and data analysis is usually less time-consuming since statistical software is usually used. Such software enables results to be relatively independent of the researcher.

However, Johnson & Christensen (2004) point out that quantitative research also has weaknesses. The researcher's use of categories and theories might not be reflective of "local constituencies' understandings" (Johnson & Christensen, 2004) and the knowledge finally discovered from the research might not be applicable to other specific environments, persons, and/or circumstances.

Despite these weaknesses, quantitative research is an effective way to conduct

primary, exploratory research using more structured research instruments, such as questionnaires. In order to carry out such research, it is essential to first gain access to subjects.

Gaining access

Before embarking on data collection for my research, the KwaZulu-Natal Department of Education (KZNDoe) was approached to request permission to conduct the research and to gain access to schools and educators. Right at the outset of the research process, obtaining approval from the KZNDoe proved very difficult. Discussions with a history Subject Advisor were met with great enthusiasm, many helpful suggestions, and the offer to provide assistance, for which the researcher was truly grateful. At his request, a letter (which outlined my proposed research) was sent to the said Subject Advisor requesting approval for the research (Appendix A1 - Letter to Subject Advisor).

He advised the researcher to send the request to the Chief Education Specialist (Appendix A2 - Letter to Chief Education Specialist). The Chief Education Specialist in turn advised sending the request to the Regional Manager (Appendix A3 - Letter to Regional Manager). The Regional Manager advised sending it to the Director: Research, Strategy and Policy Development (Appendix A4 - Letter to Director: Research, Strategy and Policy Development). This resulted in the researcher being told to send the request to the Deputy Director General (Appendix A5 - Letter to Deputy Director General). The Deputy Director General's secretary indicated that this was not the Deputy Director General's domain and

suggested contacting the Minister of Education, KwaZulu-Natal. This was done telephonically and the Minister's secretary advised contacting the Chief Director (Appendix A6 - Letter to Chief Director). The Chief Director in turn advised sending the request to the Regional Manager, to whom the researcher had already been. Telephonically, the Regional Manager asked for the request to be sent to the Research Officer based in the Research Office of the Director: Research, Strategy and Policy Development, a department previously encountered.

At each new contact, it was heartening to gauge the person's approval and enthusiasm for the research project, but, unfortunately, s/he could not help. Although the Research Office in the KZNDoE was a relatively new structure, it was of concern that structures in the KZNDoE were not known to all who worked there. It was also alarming that, while many people indicated a willingness to facilitate access, they pointed out that their positions in the KZNDoE did not afford them the power to do so. Skeggs (1992) cited in Setati (2005), rightly notes that "access is not just a matter of getting into the right localities to speak to people. It usually makes you confront the nuances of power".

A breakthrough, and a step closer to access, came in the form of contact with the Research Officer (Appendix A7 - Letter to Research Office of the Director: Research, Strategy and Policy Development). He requested the intended research proposal, a list of possible schools where the research was to take place, a letter on a University of KwaZulu-Natal (UKZN) letterhead from the supervisor involved, a copy of the questionnaire. These were sent to the Research Office and, after

much time (approximately 4 months) and negotiations (over approximately 15 telephone calls), the necessary permission was received to continue with the research. This delay affected the proposal submission which could not occur unless KZNDoE approval was provided to ensure ethical clearance.

While the proposal was being considered by the Higher Degrees committee (UKZN), groundwork to implement the questionnaire took place. The Subject Advisor kindly provided a draft list of educators and their schools in the eThekweni region. However, many of these schools did not have listed addresses. Cell phone numbers provided on the lists went largely unanswered. It was later discovered that many schools received mail at nearby shops or collected mail at the KZNDoE's district offices. In addition, many schools on the draft list had subsequently opted not to offer history at the FET level and thus needed to be removed from the list.

This affected the proposed idea of mailing questionnaires to all schools in the eThekweni region, and thus a decision was taken to send them to a representative sample of 50 schools, a process that will be discussed in detail later on in this chapter. This did narrow down the study which could be seen as a limitation of the research. However, the decision to down-scale was also supported by the huge, unforeseen costs that were escalating in carrying out this research. With decisions taken regarding process and after having received acceptance of the proposal and ethical clearance from the relevant committees (UKZN), the researcher proceeded to carry out the quantitative research using a questionnaire.

The first step involved communicating with the principals of schools. (Appendix B - Letter to Principals). In a letter, the research project was explained and principals were asked for their assistance in allowing educators to fill in the questionnaire, which had been posted to the FET history educators at their schools. It was also explained that the research and questionnaire had been approved by the KZNDoe.

A letter (Appendix C - Letter to educators) was also sent to educators requesting their assistance in the research process. Information sent to principals was communicated to the educators as well. All participating educators were asked for their consent and they were assured of their rights to privacy, anonymity, confidentiality, full disclosure about the research and not being harmed in any way (Mouton, 2001). This is in keeping with the ethical policy of UKZN.

Vithal (1998) cited in Setati (2005) points out that, in South Africa, educators have perceived researchers as exploitative, and researchers have, in many instances in the past, failed to consider ethical concerns. In order to consider ethical concerns, educators were asked to sign a consent form indicating their understanding of the terms of the research (Appendix D - Consent: Questionnaires). Educators were asked to return the questionnaires in the stamped, self-addressed envelopes provided. All educators who returned the questionnaires were offered an invitation to a workshop on the use of drama strategies as a teaching methodology to teach history in the FET phase.

Respondents

This study focussed on FET history educators working in schools, both state and private, in the eThekweni region, KwaZulu-Natal. FET educators had to implement C2005 for the first time in 2006 and were coming to terms with the NCS FET curriculum. It was thus an opportune time to ascertain their perceptions, opinions, and experiences of using drama strategies in the history classroom.

From the list of 250 possible educators in the eThekweni region, a simple random sample of fifty history educators was chosen. Simple random sampling is data collection in which every person in the population has an equal chance of being selected and it produces representative samples of the population. Random samples are always strongly preferred to non-random sampling as only random samples permit statistical inference (Johnson & Christensen, 2004). Greenhalgh & Taylor (1997) point out that in quantitative research, it is essential to use a random sample so that the results reflect, to a large extent, the population from which that sample was drawn. Once my sample was determined, questionnaires, covering letters, consent forms, and stamped self-addressed envelopes were mailed to the sample.

The Questionnaire

Seliger & Shohamy (1990) define questionnaires as “printed forms for data collection, which include questions or statements to which the subject is expected to respond, often anonymously”. Thus the researcher constructs a questionnaire to

answer research questions, and the questionnaire respondent provides answers to questions and stimuli posed. To achieve success in getting research questions answered, certain principles of questionnaire construction must be adhered to.

The most important principle is to ensure that the items in the questionnaire in fact answer research questions (Johnson & Christensen, 2004). If abstract constructs are being measured, then multiple items and multiple methods need to be used to ensure understanding. To aid understanding, researchers are urged to construct a questionnaire that is easy to use, that uses familiar language, and that is clear, concise and short.

To do this, it is essential that the researcher has a clear understanding of who the questionnaire respondents are to be, and to pilot the questionnaire with a similar research sample, a process I discuss later. This should assist in eliminating leading and double-barrelled questions and the use of double negatives, and will help determine whether to use an open-ended or closed-ended question. In closed-ended questions, the researcher has to ensure that adequate response categories are provided (Johnson & Christensen, 2004). Above all, the researcher has to be aware of the strengths and weaknesses of questionnaires.

On the positive side, questionnaires are fairly reliable, are easily administered, and are effective in collating substantial quantities of information in relatively short spaces of time (Gorard, 2003; Dane, 1990; Sanders & Pinhey, 1983). They are also effective in measuring attitudes and determining information, and thus are

useful tools for exploration as well as confirmation. While closed-ended questions provide exact measurable information and thus relatively easy data analysis, open-ended questions ensure expansion of ideas in the respondents' own words (Wiersma, 1986). Perceived anonymity also increases freedom in responses and respondents share information of a sensitive nature more easily (Seliger & Shohamy, 1990). Seliger & Shohamy also point out that since questionnaires are largely self-administered, the researcher can send out questionnaires to the entire sample being researched simultaneously. By using the same questionnaire, at the same time, with no verbal or visual influence from the researcher, the researcher is utilising a less intrusive instrument for data collection that attempts to reduce bias.

However, questionnaires also have weaknesses. Firstly, questionnaires, especially mailed questionnaires, usually have a low response rate prompting questions about who chooses to respond and the reasons for this choice (Seliger & Shohamy, 1990). Low response rates affect the validity of the data. In questionnaires, responses cannot be probed by the researcher, and even open-ended questions, when answered, can be time consuming to analyse. Further, Cohen & Manion (2001) note that respondents may choose not to respond to certain items or may try to demonstrate what they think is expected of them, rather than what is in fact their reality. Seliger & Shohamy point out that not all respondents are equally *au fait* with the language used in the questionnaire, and this lack of comfort in the language may affect their responses to questions. The lack of gestures and other visual cues play a big part in communication, especially when probing perceptions, opinion and experiences, and questionnaires cannot

encompass this aspect. It is also possible that respondents may not remember information or may not be aware of their practices (Cohen & Manion, 2001; Dane, 1990).

Questionnaires can also be time-consuming in terms of constructing, administering and analysing. Further, respondents may not be interested in the area under consideration and thus not respond completely, if at all. A mailed questionnaire (as opposed to a questionnaire administered by the researcher) has further potential disadvantages (Dane, 1990). These include misunderstandings of questions, omissions of questions, and providing answers that are not completely honest. In an attempt to alleviate such problems, the use of a statistician and the responses of a pilot group assisted in ensuring clarity of questions in terms of the language used, the length of the questionnaire, and the content covered.

Prior to administering the questionnaire, it was assessed by a statistician who recommended suggestions on how to improve the questionnaire. These included adopting the use of 4, 5 and 6 points Lickert scales to provide respondents with a wide choice of options to gain as clear a picture as possible of their perceptions, opinions and experiences. The statistician suggested that the scale should proceed from the lowest level perception to the highest level perception and not vice versa, as had been done (Personal communication with C. Dachapalli, 17 October 2005). He referred the researcher to readings on research methodology and questionnaire construction to confirm his suggestions.

This adapted questionnaire was then piloted to ascertain flaws and, again, changes had to be effected (Gorard, 2003). Seliger & Shohamy (1990) point out that before using any questionnaire it is essential that the questionnaire be piloted to learn whether questions are relevant and clear, to determine the length of the questionnaire, to assess the format used, and to make revisions, if necessary. A convenience, non-random sample of final year history method university students served as my sample. These students were most available and thus most easily selected to be in the pilot study (Johnson & Christensen, 2004). They did prove most helpful in identifying potential flaws and necessary changes in the questionnaire. These changes included shortening the questionnaire as it was longer than expected, removing ambiguous wording, and changing words used to make the questionnaire user-friendly.

The questionnaire (See Appendix G - Questionnaire) used in this research focussed on four issues that were considered in this research. The initial section, using closed-ended questions, aimed at gleaning biographical information from respondents regarding gender, teaching experience, language used in the classroom, qualifications, and school environments. These variables assisted with understanding questionnaire respondents.

The second section focussed on history educators' views regarding the use of drama strategies as a teaching methodology in the FET phase. Using a 5 point Likert scale, it focussed on the extent to which educators believed drama strategies could be useful in developing skills in learners. It also aimed at discovering the

extent to which educators saw drama strategies as being difficult to implement in the FET history classroom. It further endeavoured to ascertain what educators considered drama strategies to be.

The third section was designed to determine how prepared history educators in the FET band regarded themselves for the use of drama strategies as a teaching methodology. Using simple Yes - No responses, as well as an open-ended question, this section determined whether training in the use of drama strategies was received by educators, whether educators were interested in receiving training, and whether educators felt confident and competent in implementing drama strategies.

The fourth section was directed towards ascertaining if educators used drama strategies as a teaching methodology in the FET history classroom and if so, when they used the strategies, how they selected these strategies, and how they used these strategies. It also focussed on the experiences of educators who used drama strategies as a teaching methodology in the FET history classroom. This section included 4 and 6 point Likert scales as well as two open-ended questions which provided space for reflection and expansion and dealt with assessment strategies and general comments on issues not covered in the closed questions. History educators were also asked if they would be prepared to participate in an interview regarding their views on the use of drama strategies to teach FET history.

Once the questionnaires were returned, data analysis commenced. Closed

questionnaire responses were statistically analysed using a computer software programme. Seliger & Shohamy (1990) remind researchers that analysing data with the use of statistics usually makes the research more manageable, accurate and efficient since these are tried and trusted ways of analysis. The following statistics were done for this phase of the research: Descriptive statistics (including Frequency statistics, Mean, Median, Mode, Variation, Range, Standard Deviation, Maximum, and Minimum) as well as Inferential Statistics (including Chi –square tests, Correlations, and T-Test). Descriptive statistics refer to a set of procedures which are used to describe different aspects of the data to provide impressions, insights and understandings. They are used to describe the basic features of the data in a study and provide summaries about the sample. Inferential statistics refer to a set of procedures which are used to reach conclusions that extend beyond the immediate data alone. From this data, conclusions may be drawn to more general conditions. Percentages were calculated for all closed questions to enable easier analysis and interpretation of the data.

The data was displayed pictorially in terms of visual interpretations, and then transformed into narrative data (Johnson & Onwuegbuzie, 2004). There were two open ended questions, which seven of the thirty seven questionnaire respondents (18.9 %) chose to leave out completely. One respondent wrote “No comment” and another, “Not sure”. The open ended questionnaire responses were described and incorporated into the analysis of the statistical data to clarify and enrich it. Open ended questionnaire responses were categorised into themes, patterns of reactions were noted, and these responses were described (Seliger & Shohamy,

1990). In particular, common trends, as well as variations, in responses were observed. Thus, the data from the questionnaires was analysed, interpreted, summarised, and presented. In keeping with mixed method research, this data was integrated with the data from the interviews and observations. In addition, the analysis had to take into account the obstacles faced using the questionnaire.

The obstacles encountered in the use of the questionnaire proved predictable. Firstly, some educators failed to fill in open-ended questions. Other obstacles included educators not returning questionnaires. To overcome this obstacle, educators were contacted telephonically to encourage responses. When a large percentage of questionnaires were received, educators who had still not returned their questionnaires were telephoned again to encourage them to participate.

After analysing responses from the questionnaires, interviews, a qualitative research method, were conducted to reduce ambiguity, clarify reasoning, reveal errors and explain the subjective reasons and meanings that lie behind questionnaire respondents' responses (Gorard, 2003, Terre Blanche and Durrheim, 1999).

Phase 2: Qualitative Research

Qualitative research involves the collection of qualitative or non-numeric data. Greenhalgh & Taylor (1997) point out that researchers who use qualitative methods seek a deeper truth. They aim to "study things in their natural setting, attempting to make sense of, or interpret, phenomena in terms of the meanings

people bring to them" (Denkin & Lincoln, 1994, cited in Greenhalgh & Taylor), and they use "a holistic perspective which preserves the complexities of human behaviour" (Black, 1994, cited in Greenhalgh & Taylor).

Patton (2002) identifies the characteristics of qualitative research in terms of design, data collection, fieldwork, and analysis strategies. In terms of design strategies, Patton suggests a naturalistic inquiry where the researcher is open to whatever emerges without manipulating or controlling situations. Using a naturalistic inquiry might mean adapting inquiry as understanding deepens. Patton suggests purposeful sampling, a non-random sampling technique where the researcher specifies the characteristics of the population of interest and locates individuals who match those characteristics. Only then can data collection proceed.

In terms of data collection, Patton suggests the use of interviews, observations, case studies and document reviews. These strategies entail the researcher having close, direct contact with research subjects, and the researcher must realise that her / his experiences and insights will become part of the inquiry and will be important to understanding. This close contact needs to be facilitated in an empathetic, non-judgemental, neutral manner with the researcher being fully present and mindful of the dynamics of the situation, which, in turn, will aid analysis.

In qualitative analysis, the researcher must reduce data obtained to its essentials (Seliger & Shohamy, 1990). The process should involve skilled perceptions and

systematic analysis from the researcher and should not be mechanical. Patton (2002) points out that respect for individual cases, close investigation of details, and a holistic view of the situation at hand are essential for discovering patterns, themes and relationships. Researchers must also be sensitive to contexts in which subjects find themselves, and refrain from generalising findings to all populations without proof. The researcher, as well, must be able to reflect on her / his own perspectives and voice, and must understand and depict the situation as truthfully as possible while being self-aware and reflexive. Above all, researchers must realise that qualitative research methods have their strengths and weaknesses, as Johnson & Christensen (2004) point out.

Qualitative research has the advantage of being useful for studying a limited number of cases in-depth and for describing complex phenomena. Such studies provide for comparisons, understandings, descriptions, and interpretations of individuals' experiences, and focus on dynamic processes unfolding in naturalistic settings. Participants' words assist the researcher to explore and demonstrate phenomena being studied.

However, qualitative research also has weaknesses. One weakness is that data obtained may not apply to other situations or contexts, and thus, predictions may not be possible. Further, data collection and data analysis are time-consuming for the researcher. The researcher also has to be constantly aware that researcher bias and prejudice could affect results. Onwuegbuzie (2003) points out that qualitative researchers sometimes do not provide sufficient justification for their

interpretations of their data and Costas (1992) notes that qualitative methods of analyses are often “private and unavailable for public inspection”. Knowing the strengths and weaknesses of qualitative research, the implementation of the first qualitative research instrument, the interview took place.

Gaining access to interviewees

In order to fully answer the research questions, the last question of the questionnaire asked sampled educators if they would be interested in participating in an interview. More than half the sample (54.1 %) indicated that they were not interested in being interviewed. Their reasons might have been many and were probably justified, and this research had to note and respect that fact. From those that indicated a willingness to be interviewed, ten educators were chosen using purposive non-random sampling. In this type of sampling the researcher specifies the characteristics of the population of interest and then locates individuals who match those characteristics (Johnson & Christensen, 2002). Greenhalgh & Taylor (1997) note that in qualitative research, since we want to gain an in depth understanding of the perceptions, opinions, and experiences of particular individuals, we should deliberately find individuals who match specified characteristics. In this research, interviewees, who were not referred to by name or schools to ensure privacy, anonymity, and confidentiality, as per the ethical research procedures of UKZN, were chosen in terms of gender (M/F), qualifications, years of teaching experience (Yrs. of Experience), class sizes, predominant income group prevalent in the school (Comm. Income), and whether the school was co-educational, all-male, or all-female (M/F: School).

Visual Interpretation 1
Characteristics of interviewees

No	M/ F	Qualifications	Yrs. of Experience	Class sizes	Comm. Income	M/F: School
1	F	History Honours	Over 10	Under 20	Affluent	Co-ed
2	F	History Honours	5-10	41-50	Lower	Co-ed
3	F	History Major	5-10	21-30	Middle	M
4	F	History Major	0-5	Over 50	Lower	Co-ed
5	F	History Major	0-5	31-40	Mixed	Co-ed
6	M	History Major	5-10	31-40	Lower	Co-ed
7	M	History Major	Over 10	21-30	Mixed	M
8	M	History Major	5-10	Over 50	Lower	Co-ed
9	F	Teaching Diploma	Over 10	41-50	Lower	F
10	F	Teaching Diploma	Over 10	41-50	Lower	Co-ed

Educators who matched such characteristics were approached first in writing (posting letters, sending facsimiles, sending e-mails, and sometimes sending all three) but the response was very poor (See Appendix E - Letters requesting interviews). Educators were then telephoned and interviews were set up at venues and during times convenient to them. All participating educators were asked for their consent and they were assured of their rights to privacy, anonymity, confidentiality, full disclosure about the research and not being harmed in any way. Permission was also sought from educators to audio-record the interviews to aid data analysis. (Appendix F - Consent: Interviews).

The interview

An interview is a data collection tool where a researcher asks questions and the interviewee responds either in a face-to-face situation or by telephone (Seliger & Shohamy, 1990). Patton (1987) identifies four types of interviews: informal, conversational interviews where questions, which are not pre-determined, emerge from the natural context, standardised open-ended interviews where wording and sequence of open-ended questions are pre-determined, closed quantitative interviews where questions and responses are fixed, and interviewees choose from a list of fixed responses, and guided interviews, also known as semi-structured interviews (Cohen & Manion, 2000), where topics and issues are determined in advance, but the interviewer decides on order and wording during the course of the interview. Semi-structured interviews, which this research utilised and which will be explored further down, work through pre-planned questions but allow for freedom and flexibility in choosing follow-up questions (Cohen & Manion, 2000). This type of interview was appealing to the researcher since it allowed her to confirm responses found in the questionnaire, as well as elucidate and explain questionnaire respondents' ways of thinking about the use of drama strategies as a methodology to teach history.

No matter what type of interview is used, Johnson & Christensen (2004) suggest that researchers note certain guidelines for effective interviews. Firstly, researchers should aim to obtain background information about their interviewees in order to establish rapport and trust with interviewees. Age, race and gender differences between the researcher and the interviewees must be approached sensitively, and

respect for the interviewees' valuable time must be maintained. During the interviews, researchers must respond empathetically, yet neutrally, to interviewees' answers. This can be achieved by the researcher being reflexive during the interviews. While the interviewee must have sufficient time to answer questions, and should be doing most of the talking, the researcher also has to listen actively and communicate this through non-verbal cues. Active listening will allow the researcher to keep the interview focussed on the research questions under consideration. Where the focus strays, the researcher needs to use follow-up questions to re-focus, gain clarity and expand answers. Questions and answers should either be recorded or noted in writing to assist with analysis of interviews.

Prior to interviews and analysis thereof, it was necessary to become *au fait* with the potential strengths and weaknesses of interviews. Seliger & Shohamy (1990) note that interviews are advantageous because they are personalised, provide in-depth information, and flexible, allowing for relatively free responses to questions and probing for information that is difficult to obtain in other forms of data collection. Johnson & Christensen (2004) point out that interviews are effective for measuring interviewees' attitudes, internal meanings and ways of thinking, and thus can be used for exploration and confirmation.

Weaknesses of interviews include the fact that interviews and the analysis of the interviews are time-consuming, and reactive effects may occur where the interviewees may try to show only what is socially desirable. Stern (1979) identifies this as the social desirability effect, where interviewees say what they feel they

“should” in order to please the researcher. Johnson & Christensen further identify investigator effects where researchers distort data because of their own personal biases and poor interviewing skills. Stern notes that the interviewer may select which data to use and which to ignore. Mouton (2001) further points out that researchers often fail to take into account the fact that not all interviewees are equally articulate in the researcher’s language, and this might prove negative in the interview process.

Armed with the knowledge of what to be aware of during interviews, face-to-face semi-structured interviews (discussed earlier) were conducted with the selected sample. The freedom and flexibility of semi-structured interviews are advantageous in that the interview is more casual, and it can explore in detail areas of concern to the researcher and/ or interviewee. The freedom and flexibility of semi-structured interviews are equally disadvantageous because they reduce the validity of the process by not posing exactly the same questions to all interviewees (Cohen & Manion, 2000). The strengths of this type of interview were appealing and necessary to confirm responses found in the questionnaire, as well as elucidate and explain questionnaire respondents’ ways of thinking about the use of drama strategies as a methodology to teach history, and it was believed that face-to-face semi-structured interviews could achieve the aims of this study.

Each interview began by attempting to gain an understanding of the interviewees in terms of their backgrounds and concerns. This helped to gain a clear picture of and insight into the sample of history educators and how they taught. It also assisted in

deciding on how to approach the interviewees during the interviews.

The interviews were designed to consider the five areas of my research. Thus the interviews aimed to ascertain educators' views regarding the use of drama strategies as a teaching methodology and the reasons for such views. They also helped understand educators' perceived preparedness for using drama strategies as a teaching methodology. The interviews further discovered whether educators used drama strategies in the FET history classroom and how they selected and used such strategies. They also investigated those educators' experiences of using drama strategies. The interview added a further dimension to the questionnaire by exploring what educators did in the FET history classroom to hold learners' attention.

In administering the interview, an interview schedule (See Appendix J - Interview Schedule) was designed which listed questions to be asked and topics to be discussed (Seliger & Shohamy, 1990). Most questions to interviewees were open-ended. This allowed for in depth insights and the opportunity to establish a rapport with the educators being interviewed (Mouton, 2001). This was done to enable a full understanding of educators' views on the issues under discussion (Patton, 2002). Thus, the interviews enabled the ascertaining of history educators' perceptions, opinions and experiences of using drama strategies as a teaching methodology, and they could also probe and confirm data gathered by means of the questionnaire.

All interviews were analysed with the awareness that analyses carry a measure of human error and could result in differences of opinion (Babbie, 1998). Unlike the analysis of the questionnaires which took place over a set period of time, analysis of the interviews was ongoing. After reviewing notes written during the interview, in-depth analysis began.

Seliger & Shohamy (1990) note that analysis of qualitative data is complex and there are no set rules about how to proceed. They suggest that researchers identify and organise data into pre-determined groupings. Alternatively, groupings could emerge from the data themselves. Whatever method is used, this initial step will lead the researcher to identifying commonalities, regularities, or patterns, as well as differences and variations in the data, and the process of examining and re-examining data needs to be on-going.

As soon as the first data was available, analysis began. As new data became available, data was compared, and new insights were detected (Tesch, 1987 cited in Seliger & Shohamy). Using Seliger & Shohamy's guidelines, notes were read line by line and grouped according to the five research questions, mentioned in chapter 1. The organisation of the data in this form assisted in summarising the data and searching for patterns, themes, and relationships, if any.

Examining the data was a continual process to look out for any important factors that might have been overlooked. Seliger & Shohamy (1989) note that qualitative data analysis has the potential to be subjective during analysis and interpretation,

and the researcher must constantly reflect on such potential subjectivity. Constantly examining and reflecting on the data also assisted in the process of triangulation where cross-checking information and conclusions obtained from the interviews with information and conclusions obtained from the questionnaires takes place. This process was assisted by the use of a personal reflective journal (discussed later) where the researcher reflected on the interview and wrote notes to herself to help remember important factors that shaped the interview process.

Important factors that shaped the interview process were in the form of obstacles that were totally unexpected during this phase of my research. A concern regarding the interviews was the large number of questionnaire respondents who indicated on the questionnaire that they did not want to be interviewed. They were prepared to fill in the questionnaire, but they did not want to be interviewed. Of those who indicated that they would be prepared to be interviewed, some backed out when faced with the prospect of being interviewed. One prospective interviewee agreed to being interviewed but refused to sign the consent form, and thus had to be dropped as a potential interviewee. Three potential interviewees asked for payment in order to be interviewed. They asked that they benefit financially from being involved in the research. The researcher considered this to be unethical and thus these educators were not interviewed. Mathison, Ross & Cornet (1993), cited in Setati (2005), note that the exchange of gifts does not necessarily result in benefits for all involved in the research and Setati raises important questions about gift exchanges. She considers educators need for payment and questions their motivation for involvement. She also questions the ethics of involvement for

money. She asks, "Who will be privileged/ advantaged or disadvantaged by this expectation? ... What does it mean if only researchers who can afford to pay teachers are the only ones who are allowed to do research in schools?"

The use of audio equipment in my research provided a setback that I did not anticipate at all. Audio recording of interviews proved very intimidating for the majority of my interviewees. While interviewees agreed to being interviewed, a significant number refused to be audio-taped. Seliger & Shohamy (1989) note that interviewees often find audio equipment intrusive. Further, they point out, audio equipment can only record verbal interaction. This would imply that gestures and facial expressions which are vital in communication would not be recorded. To counter the lack of audio equipment, copious field notes were kept of every aspect of the interviews.

While obstacles were present in this phase of my research, and the project was narrowed down because of them, the sample of interviewees still proved to be a representative sample on characteristics of gender, number of years in the profession, and varying resources, and provided rich sources of data. To further verify the data on the perceptions, opinions and experiences of history educators of using drama strategies as a methodology in the history classroom, and thus to aid triangulation, non-participant observations of lessons occurred.

Gaining access to observation participants

The educators, chosen using purposive non-random sampling, a concept

discussed earlier, had indicated at the interviews that they were prepared to allow the researcher to carry out non-participant observations in their classrooms. Educators and their principals were communicated with in writing to confirm their participation (See Appendix H - Letters to educators requesting permission to observe lessons; See Appendix I - Letters to principals requesting permission to observe lessons). Five educators were chosen to be observed. Using purposive non-random sampling, participants were chosen to obtain a representative sample on characteristics of gender (M/F), qualifications, years of teaching experience (Yrs. Of Exp.), class sizes, predominant income group prevalent in the school (Comm. Income), whether the school was co-educational, all-male, or all-female (M/F: School).

Visual Interpretation 2
Characteristics of observation participants

No.	M/F	Qualifications	Yrs. Of Exp.	Class sizes	Comm. Income	M/F: School
1	F	History Major	0-5	Over 50	Lower	Co-ed
2	M	History Major	5-10	31-40	Lower	Co-ed
3	F	History Major	5-10	21-30	Middle	M
4	F	Teaching Diploma	Over 10	41-50	Lower	F
5	F	History Honours	Over 10	Under 20	Affluent	Co-ed

Lessons were observed on days and at times convenient to educators. As with all my previous research methods, all participating educators were asked for their consent and they were assured of their rights to privacy, anonymity, confidentiality, full disclosure about the research and not being harmed in any way (Appendix K - Consent: Lesson Observation).

The non-participant observation

Greenhalgh & Taylor (1997) define qualitative observations as the systematic watching by a researcher of behaviour and talk in particular settings. During observations, researchers watch participants in natural and / or structured environments, which may be in a laboratory or in a naturalistic setting (Johnson & Christensen, 2004). In qualitative research, observations are exploratory, confirmatory, open-ended, and field notes are used extensively.

Johnson & Christensen (2004) identify four possible roles that a researcher could take. The first possible role is the complete participant who becomes a full member of the group, and usually does not inform members of the group that they are being observed. The second potential role is participant as observer where the researcher spends extensive time with a group, and informs them that members of the group are being observed. The third potential role is complete observer where the researcher observes from the outside, and members of the group are not informed that they are being observed. The final potential role of the researcher is observer as participant where the researcher spends a limited time with the group and informs members of the group that they are being observed.

Greenhalgh and Taylor (1997) extend the possible roles that the researcher could perform. These include external participation where observation can be done by observing situations on television or videotape. Balanced participation is where the researcher maintains a balance between being an insider and being an outsider,

observing and participating in some activities, but not in others. In active participation, the researcher generally does what others in the setting do, learning rules and engaging actively. In total participation, the researcher is usually already a natural participant. The final role is passive participation where the researcher is present at the setting but does not interact or participate. The researcher finds an observation post and assumes the role of a bystander or spectator. This is non-participant observation where the researcher observes and records or takes notes of an activity without the control or guidance of a set research instrument (Seliger & Shohamy, 1989). This is the role that was used in observations in this study. Because of this lack of control or guidance from a set research instrument, Seliger & Shohamy suggest that the researcher can achieve success by re-constructing what the subjects are experiencing as accurately as possible in field-notes.

To ensure success in these observations, Johnson & Christensen (2004) provide guidelines for conducting such observations. Firstly, researchers must know who their participants are in terms of biographical information, they must be sensitive to differences between themselves and the participants, and they must understand the settings (especially in terms of resources available) in which participants work. This will facilitate rapport and trust between the researcher and the participants. While it is important to establish a relationship with participants, it is equally important for the researcher to be reflexive of her/ his practices, to be empathetic, and to be neutral.

In the observation setting, the researcher should be unobtrusive, yet alert, observing and recording the setting and context, interactions (both formal and informal), behaviours, verbal and non-verbal communication, power and hierarchy in the setting, as well as what fails to occur. To this end, the researcher should make note of direct quotes and in-depth descriptions. Together with quotes and descriptions, the researcher should add insights and interpretations as they arise. To do all of this, the researcher must spend enough time to gather sufficient data, and s/he could use either field notes or video-recordings to record observational data.

Like all data collection tools, observations have strengths and weaknesses (Johnson & Christensen, 2004). The strengths of observations include the fact that a researcher can discover and describe exactly what is occurring in a setting by watching what participants do as opposed to what they say they do. This discovery will also point out what does not occur, what participants are unwilling to talk about, as well as allow the researcher to see things that escape the people in the setting. Observing in the setting helps to understand the factors affecting the setting.

However, observations have their weaknesses as well. Participants may behave atypically if they know they are being watched (reactive effects), and reasons for

certain behaviours may not be clear to the researcher. The researcher, as well, may allow personal biases and selective perceptions of the participants to affect the observation (investigator effects). Further, since observations are time-consuming in implementation and data analysis, sampling has to occur and this could limit numbers chosen. It could also limit the range of settings and content that might be present in the greater population. Observations could also provide the researcher with unimportant material that will need to be removed from the data during analysis.

Lessons in five classrooms were observed to determine how history educators selected, chose, implemented and assessed drama strategies to teach FET history and what their experiences were of such (Appendix L - Observation Schedule). The focus was also on how educators used historical sources in their lessons, and how they achieved the outcomes of their lessons. The observation also aimed to discover what educators did in the FET history classroom to hold learners' attention. This led to an evaluation of educators' perceived preparedness to use drama strategies as a teaching methodology in the FET history classroom by focussing on educators' confidence and later, in discussion, their concerns.

Educators were asked to present a history lesson that used drama methodologies. No further instructions were issued to educators. However, all five educators requested more information regarding content and/ or methodology, one asked whether her principal or subject advisor would read the results of the lesson, and one called to fill me in on what had already occurred in her previous lessons to

bring her class up to this lesson. With queries responded to and assurances of privacy, anonymity and confidentiality provided, educators proceeded to teach history lessons using drama strategies. Educators were also asked for permission to video-record these lessons. The aim of video-recording was to minimise observer bias and observer distortion (Stern, 1979).

Observer bias occurs when the researcher makes deliberate choices about which data to observe and which to ignore. Observer distortion is the intentional and deliberate distortion of the facts by the researcher due to preconceptions and / or prejudices. The researcher was aware that her presence in the classroom was seen as intrusive in that it biased responses, and this was noted in the field-notes. While lessons were in progress, field notes (recording information as it occurred) were drawn up noting what went on in the lesson. While no rigid research instrument was used as a control or guide to the observations, the researcher did constantly refer to the research questions and Observation Schedule (Appendix L - Observation Schedule), to keep focussed on research concerns. Thus, focus was on the following: selection of suitable drama strategies, implementation of drama strategies, use of sources, involvement of learners in terms of concentration, attention, and enjoyment, assessment of drama strategies, achievement of outcomes in terms of knowledge, skills, values, and attitudes, and educator's confidence, concerns, and preparedness.

All five educators observed chose to teach Grade 10 classes. Their lessons included the following: impact of the French Revolution on Africa, causes of the

Industrial Revolution, impact of the American War of Independence, slavery at the Cape Colony, and causes of the French Revolution. All these sections were suggested in the FET history curriculum document. They chose to use the following drama strategies: debates in role, oral presentations in role followed by a meeting in role, interviews in role followed by a confrontation in role, simulations inspired by a literary text, and presentational drama. Analysis of the observations was ongoing. The observed lessons were interpreted and presented as a further research method to validate findings from the questionnaires and interviews.

Following the suggestion by Seliger & Shohamy (1989), data was identified and organised into groupings determined by the research questions. Trends, patterns and relationships found in the observations, as well as variations in the data were identified. Once patterns and relationships were identified in the data, findings could be validated by comparing findings from the questionnaires and interviews (Jacob, 1987). Thereafter, findings that accounted for observed patterns were interpreted and explained (Wright, 1982). This process of examining and re-examining data from the lesson observations needed to be on-going while considering the obstacles that affected the process.

While rich data emerged from these lessons, the lessons posed obstacles that were not foreseen. Firstly, video recording of lessons proved very intimidating for the majority of educators. Learners and educators were overly aware of the video recorder and one educator even asked for a chance to start again. Three educators asked for it to be turned off. To great disappointment, the use of video

equipment in lesson observations had to be completely abandoned as the use of video equipment proved a hindrance to the process. Once the video recorder was switched off, a sense of normalcy prevailed. Seliger & Shohamy (1989) note that video recorded data are reliant on the capabilities of the camera and on what the researcher chooses to focus. Further, video recorders are very intrusive and often miss out on the contextual elements present in a situation.

To counter a lack of video recordings, copious field notes had to be kept of every aspect of the observations. Seliger & Shohamy urge skilled note-taking and recording since precise, valid field notes rely on the ability of the researcher to be accurate. There was also a need to explore and reflect, in the personal reflective journal, on all conditions and factors affecting the observation process and which could affect findings. Seliger & Shohamy (1989) note that the presence of a researcher in an observation situation may alter the behaviour of the research subjects. There was also an awareness of researcher bias (Jacob, 1987) and a need to clarify findings with the educators who were observed. This was allowed during the workshop.

Workshop participants

The workshop on how to use and assess drama strategies to teach FET history was made available to all educators who completed and returned the questionnaires. They had been informed (in the covering letter attached to the questionnaire) that they would be invited to a history through drama workshop and thus this workshop was held to fulfil this undertaking. The workshop was a token of

appreciation from the researcher to the questionnaire respondents (Appendix J - Letter of Invitation to workshop).

The Workshop

A workshop, which is a brief, intensive course of group activities that emphasizes learning, free and intensive discussion, exchange of ideas, demonstration of methods, techniques and skills, hands on training, participant involvement, and problem solving (The American Heritage Dictionary of the English Language, 2003), was held after the interviews and the observations to prevent intervention research as this was not the aim of this research. The aim of this research was to determine the perceptions, opinions and experiences of FET history educators regarding the use of drama strategies in the classroom, and thus, the workshop was not used as a strategy in intervention research.

Intervention research involves a researcher working in a situation so as to alter an action or development (Rothman & Thomas, 1994). Such research includes studies in which researchers arrange a systematic change in conditions to determine the effects. Intervention research also considers the mediating factors that have produced the change. Since the data of this study was already collected, any changes that occurred in educators teaching would be noted, but would not assist in answering the research questions. As stated earlier, the workshops were a way of expressing gratitude to questionnaire respondents. The workshop proved to be very useful to the researcher by clarifying concerns and thus assisting in the research process.

Rossmann and Chance (www.causeweb.org) identify characteristics of successful workshops. They suggest that researchers using workshops should decide on a strong focus, they should be aware of the characteristics of the potential audience, the length of the workshop should suit the aim of the workshop, and the letters of invitation should indicate who is presenting, the cost of the workshop and the goals of the workshop. They also suggest that the workshop should contain a mixture of presentation and discussion. The researcher must be flexible to allow for unexpected questions or technical difficulties, and all materials must be prepared and ready in advance. All arrangements, such as booking venues, advertising the event, placing direction markers, and providing refreshments, must be in place. Finally, an opportunity for an evaluation of the workshop must be created, and the researcher should consider providing a confirmation of attendance and participation certificate for participants. However, to ensure a successful workshop, researchers must be aware of the strengths and weaknesses of workshops.

Baysinger (1998) points out that in workshops, participants are usually very motivated. The researcher has flexibility over the running of the workshop, and a successful workshop has the potential for more workshops to build on the first. However, workshops could also pose problems to the researcher. Firstly, a good workshop requires much time, effort, and money in preparation. In addition, working with participants with varying skills, abilities and experiences could prove

problematic. The researcher may also find it difficult to include everything that might be considered necessary into a single workshop.

During the workshop, using a mixture of presentation, drama activities and discussion, specific sections of the history syllabus were considered and workshop participants went through the process of discovering how to start the lesson (especially in terms of the use of sources), how to implement various drama strategies to achieve the desired outcomes, how to conduct various de-briefing activities, and how to assess both the drama strategies and the de-briefing activities. The workshop aimed at devising lesson plans using drama strategies to teach history and was based on NCS FET recommendations. Workshop participants were provided with a work pack (including source material, notes, lesson plans, and literature) to aid their lessons. The workshop was underpinned by the requirements of the NCS FET document and participants, who had varying degrees of experience in the topic, workshopped ways of using drama strategies to approach the history syllabus. At the end of the workshop, educators were presented with certificates of participation (See Appendix M - Certificate of participation).

At this workshop, all participating educators were assured of their rights to privacy, anonymity, confidentiality, full disclosure about the research and not being harmed in any way. Educators also filled in a brief open-ended questionnaire (See Appendix N - Workshop questionnaire) aimed at answering the research questions,

outlined earlier. The questionnaire was also aimed at ascertaining their responses to the workshop and whether they would consider using drama strategies as a teaching methodology in the history classroom. After participants filled in the questionnaire, and over refreshments, the researcher took the opportunity to disclose the initial results of the research to the workshop participants. It also enabled the researcher to clarify initial findings from the questionnaires, interviews and observations with them. This interaction with the participants proved very useful and enlightening in assisting to confirm conclusions and even alerting the researcher to findings that had been overlooked. Setati (2005) notes that it is important and ethical to provide feedback on analysis of data collected to the persons directly involved in the research, the educators. This feedback and clarification session also allowed the research subjects to question, challenge and disagree with interpretations and claims.

An obstacle to the effectiveness of the workshop was the disappointing attendance at the workshop. Every questionnaire respondent indicated that s/he would attend, and wanted to attend, a "history through drama" workshop. After invitations were posted to educators, they were contacted telephonically to ensure that they received invitations, and to remind them to reply to the invitations so that arrangements could be made for the workshop. However, many educators failed to reply to indicate whether they would attend or not. Telephone calls to ascertain attendance proved futile. The workshop, which participants indicated proved very useful and inspiring, had to continue with a disappointing four participants. However, after the workshop, four invitations were received from educators and

educator bodies to conduct the workshop with them, and an invitation from a school to come in and teach lessons to learners using drama strategies in the FET history classroom.

Immediately after the workshop, the findings, interpretations and experiences of the workshop were noted in a personal reflective journal, which featured in all stages of the research.

The personal reflective journal

The personal reflective journal proved to be a real eye-opener. The researcher had never kept a diary or journal before and could see no benefits from keeping one. At the supervisor's request, a personal reflective journal was kept despite initial reservations. These reservations were further entrenched by the advice of some colleagues and others who proclaimed that a dissertation should be academic, and as objective as possible, and the researcher should maintain a certain distance between the dissertation and a passion for the subject. The understanding of their advice seemed to say that a personal reflective journal, reflecting stories, emotions, and voice, would work against these requirements.

Many researchers point out that academic writing, required for this dissertation, subdues the researcher's personal voice, that much published research is antiseptic, and research lacks a personal element. Thus, the emotional aspect of research is silenced and negated (Borg, 2001; Diamond, 1993; Florio-Ruane, 1991; Measor and Woods, 1991). Borg further points out that emotions are an

irrefutable part of the researcher's work, and the personal reflective journal can assist the researcher in recognising these emotions, expressing them, evaluating them and responding to them.

In this journal, all research experiences, behaviours, thoughts, questions, doubts, fears, excitements and assumptions were noted, and this decision to keep a journal has proved to be a most useful and powerful experience. Holly (1989) notes that by documenting and reflecting on their experiences, researchers benefit from an enhanced awareness of themselves as people and as professionals, an awareness which makes for more informed professional decision-making. Central to this process of awareness was the manner in which this personal reflective journal allowed for distance from the research experience, and thus helped with professional growth (Holly, 1989). In many ways, these reflections enabled distance between the dissertation and a passion for the subject matter.

As far back as 1933, Dewey notes that an important and implicit element in learning depends on the capacity to reflect. Dewey (1933) sees reflective action as entailing "active, persistent, and careful consideration of any belief or supposed form of knowledge in light of the grounds that support it and the further consequences to which it leads". According to Zeichner and Liston (1987) reflective action "entails the active, persistent and careful consideration of any belief or supposed form of knowledge", and Smith (2005) indicates that reflection is the ability to connect new information with personal meaning or past experience. Smith claims that learning and exploration will be more effective when it includes

reflection.

Mills (2002) and Litke (2002) point out that a researcher should observe, contemplate, deliberate, and think critically, as this will ultimately lead to critical reflection. Richards (1990) refers to critical reflection as “an activity or process in which experience is recalled, considered, and evaluated, usually in relation to a broader purpose. It is a response to a past experience and involves conscious recall and examination of the experience as a basis for evaluation and decision-making and as a source for planning and action”.

Using a personal reflective journal involves the regular practice of recording activities, situations, experiences, encounters and perceptions on paper or electronically with the aim of reflecting on those experiences in order to learn from them and grow personally and professionally (Borg, 2001). The personal reflective journal thus provides insight, structure and perspective into self-awareness by active reflection. To be effective, journaling needs to be regular, critical, and lead to change. The researcher also has to make time to write and to read in order for it to be effective (Borg, 2001).

To achieve the aims of the journal, researchers should not just describe situations, they should explore and reflect on their feelings, thoughts, behaviours, emotions, actions and experiences and challenges in a critical manner. This should lead to discovery and move towards new goals (Borg, 2001). Dart *et al* (1998) found, in

their research, that as students practiced introspective writing involving reflection and insight, the more analytical did they become and the quality of their writing improved. Janesick (1998) considers journal writing as 'a type of connoisseurship' where researchers become connoisseurs of their own thinking, reflections and understanding of their work. Janesick argues that journal writing is "a tangible way to evaluate our experience, improve and clarify one's thinking, and finally become a better . . . scholar".

Without much thought about how to use the journal, events were described as they occurred while still bemoaning the pressures of work, concerns in the home, and frustrations and anxieties of the research. Equally, there were also celebrations of the joys present in all these environments. Writing about the joys and frustrations enabled an outlet for them. The researcher would often go back to the reflections by examining and analysing the events in detail, reacting to the events and considering immediate implications of the events. There was also an attempt to analyse what the long term implications of the events entailed. This helped to see beyond the crisis and move ahead by forcing a consideration of the bigger picture. It was also found that the writing encouraged and supported through awareness that, even though setbacks did occur in the research process and in life, much had been achieved and more was possible. Thus, the journal was used as a forum for reflection where ideas and feelings could be generated, explored and understood through writing (Maxwell, 1996).

This internal dialogue was very useful to look back on, to clarify, to remind and to

assess thinking and emotions about the research process, and to chart progress. Borg (2001) refers to this internal dialogue as therapeutic self-dialogue and Thomas (1995) calls it intra-communication between the self and writer that is necessary for the researcher to make sense of the affective aspects of the research. Lather (1986) indicates correctly that some documentation in the form of a reflective journal and / or analysis notes should be kept to establish how the researcher's assumptions were affected by the data.

Tesch (1987), cited in Seliger & Shohamy, urges reflective activity on the part of the researcher, and proposes that the researcher record any idea that comes to mind in connection with the research project. This chronicle of events will aid accountability and the type of information contained in a journal may help with tentative interpretations of the data, may suggest how data should be analysed, or give direction to the data. Returning to early entries in the journal and comparing it with more recent entries helped assess growth, reminded the researcher of the aim of the research and pointed the way forwards. It thus forced reflection on how the journal contributed to the research.

To ensure quality assurance of the data, extensive notes, in this personal reflective journal, were kept on the following factors, amongst others: dates on which questionnaires were mailed and returned, numbers of questionnaires mailed and returned, dates and times of follow-up telephone calls, problems and highlights associated with administering the questionnaires, selection method of interviewees, dates, times and venues of interviews, length of interviews, extensive

information on interviewees, problems and many unexpected positives associated with conducting interviews, dates, times and venues of observed lessons, background information on educators, learners and schools utilised for observation purposes, problems and highlights encountered during observations, and all other factors that influenced the research positively or adversely (Burgess, 1984). In this journal, the conferences and seminars attended, as well as papers delivered and articles published that emanated from this research (See Appendix O - Conferences, Seminars, Papers, and Articles) were noted. The keeping of this journal has proved to be much more beneficial than initially anticipated.

The final analysis

With all the data collected and analysed, all strands of the research had to be pulled together. Data from the quantitative phase involving questionnaires, and data from the qualitative phase using semi-structured interviews, non-participant observations, workshop, and personal reflective journal had to be combined, compared, and analysed. Final inferences were then made where the conclusions and interpretations of the two phases had to be evaluated to ascertain if they were consistent with each other or not. It was envisaged that ultimately the interviews and observations would reduce ambiguity, clarify reasoning, reveal errors and explain the subjective reasons and meanings that lay behind questionnaire respondents' answers. Thus the data from the interviews and observations were analysed, interpreted, summarised, and presented by identifying trends, relationships and variations, and incorporated with the data from the questionnaires.

Conclusion

In this chapter the research methods used to determine FET history educators' perceptions, opinions and experiences regarding the use of drama strategies as a teaching methodology were explored and evaluated. To carry out the mixed research study, quantitative and qualitative methods were used. Questionnaires, semi-structured interviews, non-participant observations, a workshop, and a personal reflective journal assisted in gleaning information to answer research questions. While obstacles abounded (as they do in much research), and while such obstacles had to be factored into the results, these results provided important information to answer research questions. In the following two chapters, the research findings will be presented and analysed.

CHAPTER 4

“History through drama”: Drama strategies: Perceptions and use

Introduction

This research study aimed to determine the perceptions, opinions and experiences of a sample of eThekweni FET history educators regarding the use of drama strategies as a methodology in the history classroom. Drama is one of many strategies suggested by the NCS FET document for history (DoE, 2003). The research findings of this study were interpreted and presented in three chapters. These findings were divided thus to make the reading of the findings more manageable, readable, and less unwieldy for the reader.

In this chapter, the following aspects were presented:

- Analysing the biographical information of the sample
- Drama use: possibilities versus usage
- History educators' perceptions of what drama strategies entailed
- History educators' use of drama strategies
- Factors that history educators considered important when using drama strategies

Analysing the biographical and contextual information of the sample

The first section of the questionnaire (See Appendix G - Questionnaire: Section A), using closed questions, was designed to ascertain biographical information from questionnaire respondents regarding gender, teaching experience, language used in the classroom, qualifications, and school environments. These variables were selected as they assisted with understanding questionnaire respondents and the

contexts in which they taught history, and ultimately assisted with shedding light on the results of the questionnaire.

The biographical information gleaned from Section A of the questionnaire revealed that of the 37 participating FET history educators, 64.9 % were female and 35.1 % were male. Just 10.8 % of the sample of educators had taught for between 0 - 5 years, 27 % for between 5 - 10 years, and 62.2 % for over 10 years, implying that there was a large group of experienced, predominantly female educators in this sample. In terms of FET history specifically, 21.6 % had taught history at the FET band for between 0 - 5 years, 40.5 % for between 5 - 10 years, and 37.8 % for over 10 years, indicating that the majority of the respondents had a fair amount of experience teaching history in the FET band. However, these figures also implied that many educators in the sample had many years of experience teaching the old curriculum and would possibly have been very accustomed to the old curriculum's content and teaching methodologies. It was also possible that many educators in the sample were used to teaching, as was expected of them, syllabi designed for a pre-democracy, apartheid classroom that promoted apartheid ideologies, emphasised content, and was educator-centred.

The research had to consider these factors when assessing how equipped these educators were to cope with the implementation of the NCS FET history curriculum, which required an integrated, learner-centred, outcomes-based, progressive teaching and learning classroom, which used a variety of methodologies, including drama. This curriculum required a trained educator, *au*

fait with the content and skills required to implement such a curriculum. In terms of qualifications in history, more than half of the questionnaire respondents (59.5 %) had a Bachelor of Arts (B.A.) degree with history as a major, 8.1 % had a Bachelor of Education (B.Ed.) degree, majoring in history, 13.5 % had an Honours degree in history, 5.4 % had a postgraduate diploma with history as a specialisation, indicating that the sample included a vast majority of educators who were well qualified in history.

The majority of the respondents were products of a university where they would not have been exposed to any teaching methodology, except, in their final year doing a postgraduate diploma in education. Further, more than half (56.8 %) of the sampled educators received their highest history qualifications more than ten years ago, and only 10.8 % had studied history within the last five years. While this research does acknowledge that the questionnaire did not ask about possible in-service or other courses in history run by the KZNDoE or other organisations to which educators might have had access, it was of concern that the majority of the questionnaire sample last studied formal academic history education more than ten years ago, when what was taught and how it was taught were very different to the current expectations of history education.

The findings above indicated that educators in the sample were an older group of educators who had not received any in-depth, adequate training in any form of OBE methodologies. This was confirmed by the subsequent interviews where three interviewees indicated that the FET workshops, held to orientate educators into the

NCS FET history curriculum requirements, were “a waste of time”, “some good stuff, but crammed”, “they don’t know what happens at our schools”, and “the same people talk every time...every meeting, so you can’t ask. Some people act like they know it all, you know”. These views indicated that the workshops were perceived not to take into account all educators’ views and circumstances, and the workshops were perhaps not considering the changes necessary for educators to embrace the NCS FET curriculum. Many educators also believed that the workshops did not adequately equip them to share knowledge with their colleagues, indicating that the workshops for FET training were not just rushed, but also that the system of cascading information by facilitators down to educators who cascaded information down to their colleagues, was ineffectual. These sentiments, in 2006, appeared to echo those articulated by Harley and Wedekind (2004) who noted that the first OBE workshops in 1997 were largely crash-courses where educators were not sufficiently trained to cascade the information down to their colleagues. Nearly ten years later, changes and improvements did not appear to be perceptible. This state of affairs would surely have frustrated FET educators, including history educators, who possibly attended other earlier workshops. In addition, if the respondents were generally an older group of educators, it was possible that new, younger educators were not entering the education system and thus, there was not an infusion of new ideas into the history classroom.

To teach history, the vast majority (78.4 %) of questionnaire respondents indicated that they used English, with only 18.9 % of educators identifying a combination of English and isiZulu as their medium of instruction. The language choice was of

significance in the light of the fact that there were large numbers of English second language learners at sampled schools who had to make sense of educators who spoke to them in a language that was not their mother tongue. The researcher, thus, predicted that educators would struggle to teach second language learners a subject such as history, where language, including concepts and terminology, was so important to teaching and learning. While the literature reviewed revealed that the use of drama strategies as resources to address language concerns was usually very successful as learners gained many opportunities to engage meaningfully with historical and other concepts (Smith, 2006; McMaster, 1998; Somers, 1994; Wagner, 1988; Duffelmeyer & Duffelmeyer, 1979), it was the purpose of this study to determine if eThekweni educators had made the link..

Nine of the ten educators interviewed confirmed the questionnaire responses that they primarily used English in their classrooms. They further indicated that they encountered learners with language difficulties as many learners were being taught through a medium that was not their mother-tongue. Language difficulties amongst second language learners emerged as a hurdle educators faced and was cited as a reason for shying away from any, but the most traditional methods. While educators agreed that traditional methods were not assisting learners grapple with the language, they pointed out that different languages and other demands within a single classroom placed educators in difficult positions and they, therefore, often catered for the majority and followed the paths with which they were familiar. The evidence from the literature, as cited above, confirmed that the use of drama strategies greatly enhanced language use in all classrooms because of the many

and varied opportunities for meaningful engagement with concepts. Interviewees, nevertheless, did not confirm the findings in the literature. However, the language problem, as perceived by the interviewees, corroborated the researcher's conjectures about the questionnaire findings.

In terms of resources, more than half the questionnaire respondents (59.5 %) indicated that a library was available to learners and educators. From this statistic, it was probable that these educators and learners had access to history books and journals in their libraries. While 78.4 % of the sampled educators stated that learners had access to computers at school, a slightly smaller percentage (73 %) indicated such accessibility for educators. However, only just over half the sample (51.4 %) of educators had access to the internet. It was assumed that the other educators, who did not have access, either used their computers and the internet at their homes, or they did without. Further, the majority (54.1 %) of the sampled schools served lower income communities, which usually implied lower school fees and thus fewer resources.

Even the interviews revealed that, except for one educator, who noted much support, both in terms of resources and for her subject, the other nine educators stated that they faced discouraging circumstances. Seven of the ten interviewed history educators (six from lower income school communities and one from a middle income school community) experienced a lack of resources (small classrooms, lack of adequate furniture for learners and educators, shortage of stationery and textbooks), and felt that they were pressured by large teaching

loads and large classes. These comments confirmed the assumptions reached during the analysis of the questionnaires where the researcher assumed that lower income school communities usually implied fewer resources.

Of concern was the lack of accessibility to historical source material with just over half the sample (51.4 %) indicating that they had access to such sources. This figure was in keeping with the figures indicated earlier in terms of numbers who had libraries and the internet available to them. With the emphasis on the use of sources in the NCS FET Curriculum document (Warnich, 2006), the apparent non-availability of source material was worrying. The analysis of the questionnaires revealed that almost half (48.6 %) of the respondents went without the use of sources and thus did not fulfil the NCS FET curriculum requirements, including OBE. In terms of a different resource, space, just over a third of the questionnaire respondents (37.8 %) taught in a designated history room because of an apparent shortage of space in schools.

Questionnaire respondents also indicated that most (81.1 %) of the sampled schools were co-educational, with only 8.1 % of the questionnaire sample enjoying FET history classes with fewer than twenty learners. Other findings indicated that nearly a quarter (24.3 %) of the questionnaire sample enjoyed classes of twenty to thirty learners, nearly a quarter (24.3 %) taught classes of thirty one to forty learners, and over a quarter (27 %) had between forty one and fifty learners in their classrooms. 16.2 % had to cope with large classes of over fifty learners, which usually implied difficulties with discipline and engagement of learners.

The implication that large classes were usually accompanied by discipline and engagement problems was corroborated by the interviews where the interviewees revealed having to deal with learners who appeared to lack interest towards their education, or as one interviewee stated, "They come to school to just waste time". Nine of the interviewed educators also pointed out that there was a lack of discipline in their schools, and comments such as, "They backchat yap, yap, yap all the time", "I got to like almost beg them to do homework and still they never, they never, you know, it's crazy, what do you do?", "They come drunk, they come zolled, you know zolled? I shut up and just do my teaching", and "Discipline, it's not like before, like before there was, you know, now, now there's no respect. They don't even fright for their parents, so who are we?" abounded. These comments again established the conjecture reached during the analysis of the questionnaires where the researcher alleged that larger classes usually implied difficulties with discipline and engagement of learners.

Accompanying the lack of discipline was the high crime rate outside the schools - five educators had their handbags or cell phones stolen either inside the school or as they were leaving school, two witnessed colleagues being hijacked from the school, and one educator related an incident where the school secretary was held up at gun-point. These and other tensions made coping in the school situation very difficult for many of the history educators interviewed, and, by implication, many other educators as well.

Thus, what the biographical and contextual information revealed was that most of the sampled educators, who were generally female, experienced and well qualified (albeit more than ten years ago), had limited access to historical resources, lacked a designated venue for their classes which were generally large, and their learners were mostly from lower income communities. Accompanying these factors was the perceived lack of discipline in the schools. With such odds against them, one needed to ponder how educators coped in the FET history classroom, what they did to hold learners' attention, and whether they considered and used drama strategies as a teaching methodology.

Thus, while the first section of the questionnaire assisted in investigating the biographical information and educational contexts of respondents, there was a need to ascertain if educators in the sample believed it was possible to utilise drama strategies in the history classroom, and then, if they actually used them.

“History through drama”: possibilities versus usage

All questionnaire respondents (100 %) perceived the use of drama strategies to be an attainable goal (See Appendix G - Questionnaire: Question B2). The interviewees, likewise, unanimously established that it was possible to use drama in the FET history classroom band, and they believed that drama as a methodology could work because “...it’s creative. Kids love that”, “...it’s fun”, and “...you know how they love to ... act and eh, eh, talk” (See Appendix J - Interview schedule: Question 3.5). If educators believed that it was possible to use drama strategies in the history classroom, and they perceived the methodology to be creative, fun and

creative, fun and one that learners loved, then it would be assumed that educators would exploit such a methodology to reach their learners. If they did not, it implied that educators espoused one view but practiced another.

While every (100 %) questionnaire respondent and interviewee believed that it was possible to utilise drama strategies in their classrooms (See Appendix G - Questionnaire: Question B2, See Appendix J - Interview schedule: Question 3.5), only nearly three-fifths (59.5 %) of the questionnaire respondents indicated that they did actually utilise such strategies (Questionnaire: Question D1). Thus, while large numbers of questionnaire respondents indicated very positive perceptions towards the use of drama strategies, only nearly three-fifths actually used these strategies.

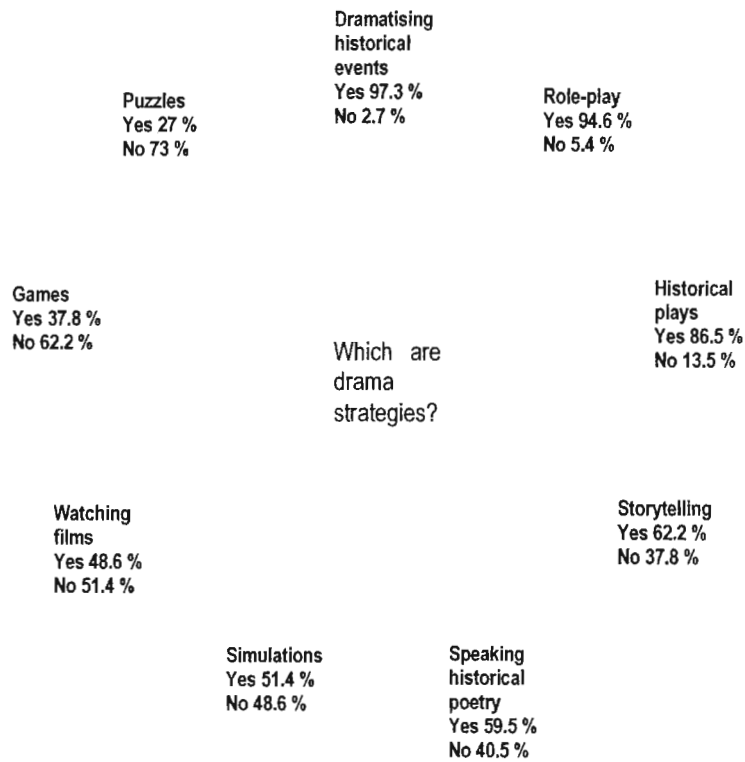
This contradiction in perceptions and use required that the sample be canvassed on what they considered drama strategies to comprise. This would assist the researcher to determine how educators defined drama strategies (See Appendix G - Questionnaire: Question B4) and why the contradictions existed between their perceptions and use.

History educators' perceptions of what drama strategies entailed

The analysis of question B4 of the questionnaire, depicted in Visual Interpretation 3, indicated that the majority of the sampled questionnaire respondents were of the opinion that dramatising historical events, role-plays, and historical plays were drama strategies or techniques.

Visual Interpretation 3

(See Appendix G - Questionnaire: Question B4)



The perception that role-play was a drama strategy was anticipated, as was the use of the strategy in classrooms. Of interest to this research, however, was the fact that 97.3 % considered dramatising historical events and 86.5 % regarded historical plays to be drama strategies. Both dramatising historical events and historical plays were examples of presentational drama, not participatory drama. Similarly, almost three-fifths of the questionnaire respondents deemed speaking historical poetry to be a drama strategy. This strategy, too, was largely presentation-based, and thus not an example of a participatory drama strategy.

In terms of their understanding of exactly what constituted drama as a methodology (See Appendix J - Interview schedule: Question 3.3), all educators interviewed also believed that the use of drama strategies involved a measure of presentational drama. They understood “drama as a methodology” (Question 3.3) to mean “acting in front of the class”, “acting for the school”, “when they learn their words”, and “rehearse after school”, confirming findings of the questionnaire. Thus, when interviewed about actual participatory drama activities, they displayed a sense of uncertainty whether such activities constituted drama, commenting, “I’m not sure if that’s drama”, “am I on the right track?”, “I use it ...for years - I don’t know if that’s an example”, and “no, but there’s no play ...we don’t present for anyone”. These views served as clear indications that the educators perceived drama to be largely presentational.

Presentational drama, as explained in chapter two, assumed specific requirements for its realization which often turned educators away from its implementation

(Bolton, 1985). Like these history educators' responses, Bolton's research found that most American educators interviewed understood drama to mean putting on a play, an activity that educators considered boring, time-consuming, and one from which to stay away. Presentational drama was largely product based, while participatory drama was a methodology used to achieve a skill (Pemberton-Billing and Clegg, 1975; Holden, 1981; Warren and Dunne, 1989; Cassler, 1990; Hertzberg, 2003).

What was encouraging about the statistics gleaned from this section, dealing with what educators considered to be drama strategies, was that more than three-fifths (62.2 %) of the questionnaire respondents considered story-telling a drama strategy or technique. Effective story-telling could be an excellent pre-cursor to drama activities or could stand alone as a drama activity (Farmer, 1990). In addition, only a little more than half of the questionnaire respondents (51.4 %) recognised simulations as drama strategies. This was in stark contrast to the many studies cited in the literature review (Leach, 2005; Pattiz, 2005; Fennessey, 2000; Turner, 1985) where the use of simulations by history educators was acknowledged as highly effective and used often in classrooms. Just fewer than half of the questionnaire respondents (48.6 %) considered watching films as a drama strategy, and the majority did not consider playing games and puzzles to be examples of such strategies or techniques.

Thus, while many questionnaire respondents and interviewees considered role-play to be a drama strategy, it was clear that both respondents and interviewees

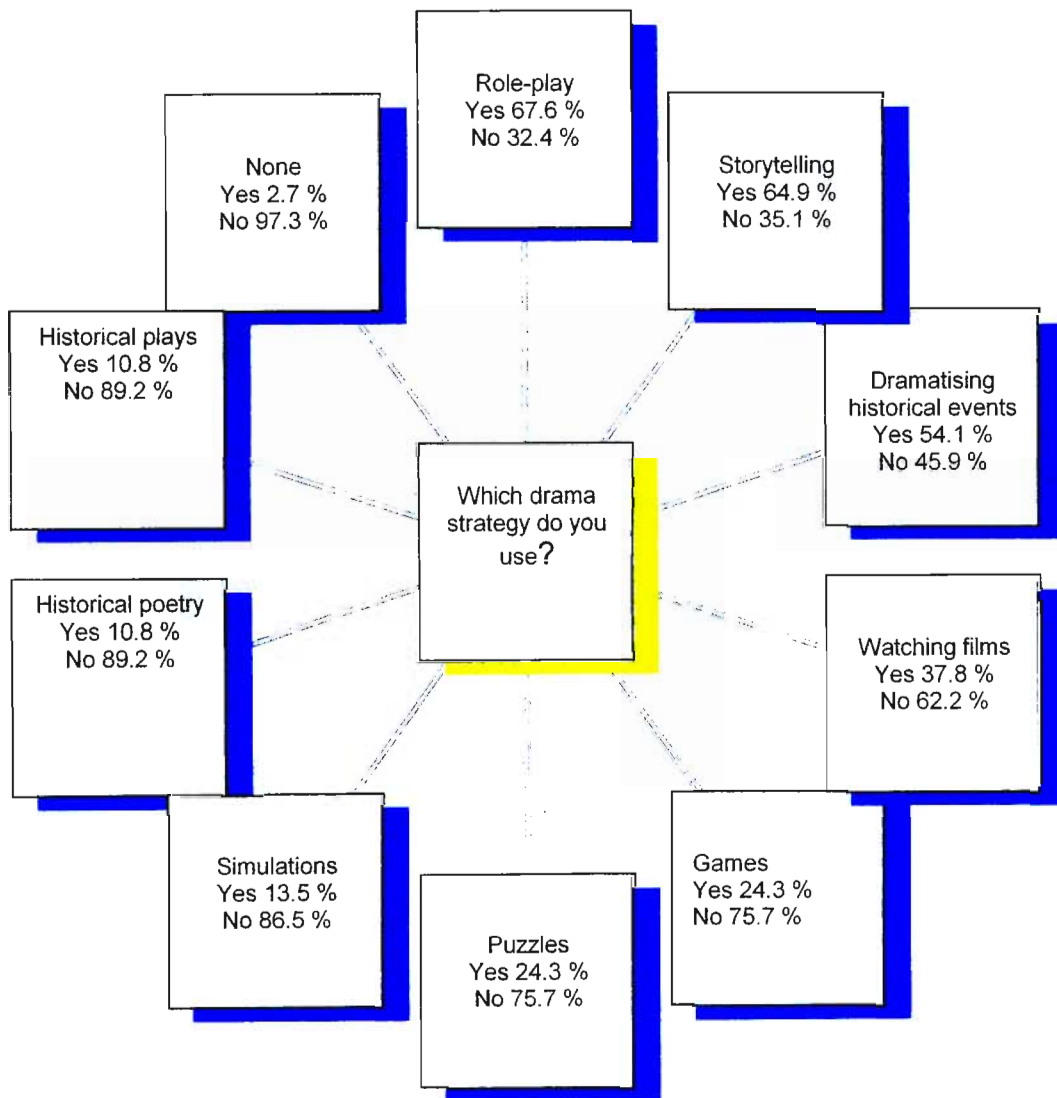
viewed drama strategies to imply play production. In the light of this perception, it was important to determine which drama strategies educators actually used in the FET history classroom as such information could provide insights into how educators selected and used drama strategies.

History educators' use of drama strategies

An analysis of the questionnaire revealed that many respondents used the following drama strategies: role-play (67.6 %), story-telling (64.9 %), and dramatising historical events (54.1%) in their FET history classrooms, as seen in Visual Interpretation 4. At least in terms of role-play, the findings reflected those in the literature review (Duff, 1998; Goalen, 1996; Fleming, 1992; Woodhouse and Wilson, 1988; Towill, 1986; Hamlet-Beattie & Hughes, 1981; Hill, 1976) where educators in Canadian, British and American history classrooms noted that role-play proved very effective and useful because learning occurred through learners' active participation. Even in response to the open-ended question, which read, "Is there anything else you would like to share concerning the use of drama strategies as a teaching methodology to teach FET history?" a respondent described her successful selection and use of role-play within a CNN Paris talk-show "when we fight the French Revolution. I do stress that this technology was not available but a talk show requires minimal props".

Visual Interpretation 4

(See Appendix G - Questionnaire: Question D6)



The interviews (See Appendix J - Interview schedule: Questions 5.1 -5.3) supported the questionnaires to reveal that all ten interviewees indicated that they used forms of role-play in their classrooms. However, the interpretation of the term 'role-play' varied. One educator perceived the term to mean "act, like a play", another interpreted it as getting them "to talk like the history character", and yet another explained how she "wrote words for them...but they are lazy to learn". These interpretations of the term again implied a strong leaning towards presentational drama, as revealed in the previous section. The other seven educators, however, had a fairly clear understanding of role-play and how they could implement the strategy. Examples provided by the seven educators included using role-play cards, presenting talk shows in character, holding courtroom trials, presenting versions from various perspectives, delivering oral presentations in role, interviewing historical figures, debating in role, writing in role, and simulating meetings, confrontations, and historical events. These seven educators were part of a group of ten educators who allowed themselves to be interviewed; the majority of questionnaire respondents refused the interviews. This implied that the interviewees were either confident, committed to learning more, or both. The seven interviewees noted that the use of role-play was very successful, reflecting Courtney's (1989) assertion that learning was doing, and that "reality is what we know when we play", and this was observed in a successful history lesson utilizing role-play. This classroom was typical of many South African classrooms in the large numbers present in the class and the apparent lack of resources.

The educator in this classroom had a degree, majoring in history, five years

teaching experience, and her co-educational Grade ten class of fifty eight learners were from a lower-income community. She taught a forty five minute lesson on the impact of the American War of Independence, and she used role-plays to facilitate interviews and confrontations.

In this lesson, learners worked in pairs to interrogate source material with the help of their educator. Each pair had one copy of the source material, and the educator read from and drew learners' attention to parts of the source. She asked questions which they answered, and they filled in a worksheet as the discussion on the sources progressed. Since the educator worked through the source materials with the learners, it was not clear whether learners could work with sources on their own, but they seemed to grasp the educator's line of thinking. The educator and the learners spoke mostly in English. Only when learners were unable to understand, did she explain in isiZulu.

Still in pairs, working as A and B, the educator called out roles and interview situations (of characters from and situations dealing with the American War of Independence) that they role-played while sitting at their desks. The characters and situations reflected or were by-products of the sources examined. Before the learners started the role-play, the educator talked them through the characters and situations, and then the learners would start speaking, in role, to each other. While pairs did not watch other pairs, the educator watched and listened to them, and when she believed that they had exhausted the situation, she changed the roles and the interview situations. This went on for four changes. The educator then

asked two learners from different parts of the class to stand at their places and, after assigning roles to them, gave them a situation that involved a measure of potential conflict and confrontation. When a pair had presented the gist of their confrontation in role, the educator stopped them and moved onto another pair of learners. She changed situations, and the learners to play them, three times.

At the end of the lesson, the source material was collected from the learners, “because I don’t have enough for everybody”. This would have disadvantaged learners who would not have been able to consolidate work at home, had they wished to. A further impediment to this lesson was the over-crowdedness of the classroom, where learners filled every space in the classroom, leaving no space for the educator to walk amongst them. The researcher, too, sat right in front of the class and thus could only hear the conversations of the front rows, but learners appeared to take the task seriously and stepped into role and discussed effectively.

What was pleasing about this lesson was that the educator overcame the lack of space, noting, “I’m so used to it”, and utilised the drama strategy within the constraints of her environment. The educator had used a form of role-play specifically designed to accommodate her context. While she could not give learners different roles, she talked them through one role at a time by asking questions about the attitudes and values of the characters they were to portray, and thus helped them step into the characters’ shoes. While it was predicted that learners would not embrace this activity, they did, in fact, do so with great enthusiasm. More than that, they utilised the knowledge that they had discovered

when looking at sources and they were obviously comfortable engaging in role-plays.

This educator was very patient, soft-spoken and caring towards her learners and the learners responded similarly to her. Despite the classroom being very congested, learners were not badly behaved at any time and the educator indicated that she did not experience behaviour problems with them. The experience in this classroom contradicted earlier comments by interviewees that larger classes usually implied difficulties with discipline and engagement of learners. This educator did, however, confess that this class was her best and “my favourite” class and that they knew that and tried to live up to it. When the researcher asked learners if they enjoyed the lesson and if they had learned the section, they indicated that they had. Not much more was forthcoming from this class who, besides needing to move to their next lesson, appeared intimidated by the researcher’s presence.

The educator revealed that she had used role-play only once before and that was after being interviewed by the researcher. This implied that had the interview not taken place, the educator would, perhaps, have never used drama strategies. This educator had requested reading material from the researcher on the methodology, and she had tried out a lesson using the methodology for a different section in the curriculum, which worked “okay, but I had to make changes, you know, because the class is too small”. The educator had also requested information telephonically from the researcher regarding the use of the drama strategy, revealing a very

interested educator who was keen to learn more and extend her repertoire of methodologies.

While this research did not intend using interventionist strategies, the intervention, nevertheless, proved very effective. The selection and implementation of the role-play in this classroom proved successful since the educator was able to adapt to her limited space with ease. The educator indicated that she enjoyed the lesson because she, like the researcher, believed that her outcomes were achieved. She had not given any thought to how she was to assess the section, and realised that she needed to do this. When told that she came across as very confident and comfortable in her use of drama strategies in the classroom, she replied, “You don’t know how I was dying inside!” The researcher had to acknowledge that the educator, while enthusiastic about her lesson, the use of role-play, and her charges, nevertheless represented educators who were willing to be observed, who were possibly creative in their teaching already, and who were keen on learning new methodologies.

Like questionnaire respondents’ use of role-play, respondents also revealed that many of them (64.9 %) used story-telling in their FET history classrooms. Storytelling was effective in history classrooms because, as Farmer (1990) pointed out, history was a kind of storytelling, and a good story could potentially develop imaginations, create empathy, acquire the notion of causality, and thus prove to be an effective form in which learners made sense of the world. It was, therefore possible, that the questionnaire respondents recognised those benefits of

storytelling. What was striking for this research was that all ten interviewees, in contrast to 64.9 % questionnaire respondents, stated that they did not use storytelling at all. In response to being questioned about whether educators used storytelling in their classrooms, comments included, “not really”, “what do you mean by storytelling? I don’t think so”, “I teach them... you know, I tell the... not stories, like...no”, and yet they spoke of “making it exciting” and “paint the picture so that they can imagine it”, which were marks of good storytellers (Morris, 2001; Farmer, 1999).

There was a strong likelihood that interviewees avoided acknowledging storytelling as a strategy because it had connotations of educator-led lessons and passive learners. Such lessons and learners would appear to go against the grain of OBE, with its insistence on learners-centred classrooms. The discrepancy between the responses of the questionnaire respondents and the interviewees pointed to the conclusion that what educators were articulating and what they were practicing appeared inconsistent. It was possible that interviewees were verbalizing what they understood effective OBE to entail, and did not want to appear to be implementing what they perceived to be non-OBE strategies. Argyris & Schön (1974) described this inconsistency as educators’ “espoused theories” and “theories in use”, and noted that educators were often not aware of the inconsistency. They used their new espoused theories when deliberating teaching practices with colleagues or superiors, but utilised their comfortable teaching practices of the past in their classrooms, and learners were thus exposed to their old practices. These findings

confirmed the biographical and contextual information revealed earlier that respondents were older educators who had not studied history or teaching methodology in the past ten years.

The finding that more than half the respondents (54.1%) dramatised historical events in their FET history classrooms further re-enforced earlier findings that questionnaire respondents largely understood drama to imply putting on a play, thus presentational drama. In addition, the majority of the questionnaire respondents indicated that they did not perform simulations (86.5 %), watch films (62.2 %), play games (75.7 %), grapple with puzzles (75.7 %), perform historical plays (89.2 %), or speak historical poetry (89.2 %). This was, perhaps, because they did not know how to implement them, they had worked out something else to interest and engage their learners, or they were resorting to their tried and trusted teacher-talk.

The apparent avoidance by questionnaire respondents of simulations, in particular, was in contrast to those educators cited in the literature review (Leach, 2005; Pattiz, 2005). Leach and Pattiz, using simulations, witnessed increased historical skills-building amongst their learners. Questionnaire respondents, however, claimed not to use these strategies. It was possible that they either did not know the strategy, or they actively chose not to use the strategy and instead used a strategy that they could implement with ease, in response to the many demands that they faced. In contrast, six of the ten interviewees claimed to use simulations,

a finding that went against the majority of questionnaire respondents who indicated that they did not use such strategies (Questionnaire: Question D6). However, two interviewees confessed that they did not know what simulations were, and after the strategy was described, indicated that they were aware of the strategy, but did not use it because they did not know “exactly how”. One noted, “I just thought it was acting”. Again, the apparent disparity between responses from questionnaire respondents and interviewees was clear. Educators appeared to be espousing methodologies that seemed to favour creativity and learner-centredness just to appear OBE savvy. They were possibly also hoping to appear impressive to the researcher, who was asking questions related to the NCS FET curriculum and the methodologies that were used to implement it. One educator indicated that his methodologies were not always learner-centred even though he was “trying to conquer OBE”, making OBE appear to be almost enemy-like. He did, however, want to become more *au fait* with such methodologies and allowed the researcher to observe his lesson where he used a drama methodology that he had not previously attempted, implying that drama strategies were not the norm in this educator’s classroom. Yet, it also demonstrated that this educator was keen to empower himself in the classroom by extending the tools of his trade.

The educator in this classroom had a degree, majoring in history, ten years teaching experience, and his co-educational Grade ten class of thirty six learners were from a lower-income community. He taught an hour lesson on Slavery at the Cape Colony, and he used storytelling, reading stories and simulations inspired by literature.

The educator used an intriguing strategy that utilised extracts from the novel, “The Slave Book” by South African author, Rayda Jacobs, dealing with slavery at the Cape Colony. In this introductory lesson, the educator used storytelling, and re-created events at the Cape, using a loud, compelling, captivating voice. The educator provided background information to his learners by drawing his learners in, as he told them a story and powerfully painted a picture in their minds. He then read an extract out aloud from the novel, and he asked them about their impressions of it. He did this with four other extracts that he had chosen, and learners responded to his questions. The educator, an eloquent, commanding speaker, enthralled his learners who appeared engrossed in his storytelling and readings from the novel. Thus, while the educator did not use source material in a traditional way, he utilised storytelling and literature to gain insights into the past.

He then asked learners to consider how the characters presented in the passages would have felt. Here, he explored, via questioning, the attitudes and values of the characters, and learners attempted answers. He wrote a number of questions on the board because “I want you to really know these people... they were like you and me. They ate, slept, loved and did other things that I’m not going to mention”. The questions led to a deeper understanding of the historical characters involved in the historical period. Learners’ answers led to more questions, some of which were answered and others, not.

The educator then asked them to get into groups of four and “take on one of these

characters we've been talking about" and "make up a situation that they could have found themselves in, you know what I'm saying? Do you understand?" I was not sure that such vague instructions would work, but the educator walked around once to check that learners were on track, spending time with each group, discussing their ideas with them, and suggesting further information that could be useful. During learners' preparations, at the slightest deviation from their task, the educator reprimanded them very sternly and his class appeared fairly subdued and even restrained in their activities.

Learners then presented their simulations of the events, re-creating the spirit and atmosphere of the time. During the presentations, three learners broke down into fits of giggles, one froze and would not say anything, and another kept asking if she could start again. One group asked if this was "for marks". The educator's response was, "I will tell you when it's for marks", indicating, to both the educator and learners, that this activity was possibly not important enough to be assessed.

Despite these problems, however, learners' simulations indicated that they had imbibed a good sense of the period and would probably appreciate the lessons that followed. This educator controlled his class with a steel-like grip "otherwise they'll run rings around me, like they do with the other teachers". While the atmosphere in the class was almost oppressive, the educator had acknowledged that he had to resort to such means in order to control his charges. While learners concentrated and paid attention in class, they did not talk much unless asked to do so. Thus, it was difficult to gauge if they enjoyed the lesson or not. The educator, however,

believed that the lesson was successful, that learners “got something from the lesson”, and that his outcomes were achieved. While he had not tried storytelling, reading aloud from literature, and simulations before, he appeared very confident and prepared for the lesson, and indicated that his success in this class made him keen to try other drama strategies.

Strategies that the majority of the questionnaire respondents indicated that they did not use included: watching films (62.2 %), playing games (75.7 %), grappling with puzzles (75.7 %), performing historical plays (89.2 %), or speaking historical poetry (89.2 %). While it was possible that they did not know how to implement them, it was also understandable that films, games and puzzles would be avoided, as the earlier biographical and contextual information indicated that many educators lacked adequate resources and the majority did not enjoy a designated history room. With such restraints, films, games and puzzles would probably not feature as essential resources. Further, the apparent lack of discipline in classrooms, revealed earlier, would also have deterred educators from using methodologies that they could not fully control. However, one questionnaire respondent noted, in the open-ended question dealing with issues not covered concerning the use of drama strategies as a teaching methodology to teach FET history, that he used historical films since “it saves time, precise, caters for visual/ emotional stimulation”. Similarly, research (Oppenheim, 1982; Frangenheim, 1981) into using games in the history classroom revealed that historical games helped to build skills necessary for effective teaching and learning of history, including being able to judge and evaluate, to think critically, and to encourage empathy for historical

characters.

The fact that educators did not perform historical plays or speak historical poetry attested to the earlier findings that play production was not a viable option to history educators who indicated a shortage of time, large classes, an overcrowded curriculum and learners who grappled with language problems. These two drama strategies were largely presentation-based, and thus, unless educators were trained in play production techniques, there was no way that an educator would feel confident using them.

In response to a question on how interviewees selected drama strategies (See Appendix J - Interview schedule: question 5.3), seven interviewees noted that they chose strategies based on whether the particular class would respond to the strategy, or if they knew that the section lent itself to the use of drama strategies. This again confirmed earlier assumptions that drama as a methodology had a very limited use, lack of discipline resulted in educators choosing methodologies that they could control, and when they utilised drama, it was with certain responsive, well-behaved classes. On a more positive note, some educators also added fashion shows, feasts, poster making and other artwork, field-trips, documentary videos, watching films, and the making of CD's to these lessons. While the use of such strategies was encouraging, it had to be noted that these strategies required resources and thus were restricted to schools where the learners could afford such resources. These positive responses from interviewees had to be weighed against the knowledge that only 45.9 % of questionnaire respondents indicated a

willingness to be interviewed (Questionnaire: question D7). The interviewees who had offered themselves to be interviewed, like the observation participants, probably already had an interest in creative, interactive methodologies such as drama, or were willing to learn.

Thus, while the majority of both questionnaire respondents and interviewees used role-play in their classrooms, the use of other strategies was limited. While the fact that educators utilised even one creative strategy, role-play, was positive, the other findings were not so. These findings confirmed that sampled educators viewed drama strategies to mean presentational drama or putting on a play. Not much more was done in terms of drama, implying a dearth of knowledge in terms of drama strategies and thus sparse usage. While some educators wanted to learn and some even were trying drama strategies in their classrooms, they were in a minority. The fact that history educators shied away from drama strategies, it was probable that they stayed clear of other creative strategies as well. This implied that OBE, with its insistence on using learner-centred, creative methodologies, was probably not being implemented. Despite these findings, it was important to ascertain what educators considered as important when they did use drama strategies.

Factors that history educators considered important when using drama strategies

Before even considering what questionnaire respondents deemed important when using drama strategies, the fact that the majority (78.4 %) indicated that they used drama was contradictory (See Appendix G - Questionnaire: Question D4j).

Visual Interpretation 5

(See Appendix G - Questionnaire: Question D4)

a. Historical correctness

Likert Scale	Frequency	%
No Importance	3	8.1
Some Importance	6	16.2
Important	19	51.4
Extremely Important	9	24.3
Total	37	100

b. Authenticity

Likert Scale	Frequency	%
No Importance	3	8.1
Some Importance	12	32.4
Important	17	45.9
Extremely Important	5	13.5
Total	37	100

c. Ability to perform

Likert Scale	Frequency	%
No Importance	9	24.3
Some Importance	17	45.9
Important	7	18.9
Extremely Important	4	10.8
Total	37	100

d. Presentation

Likert Scale	Frequency	%
No Importance	4	10.8
Some Importance	16	43.2
Important	12	32.4
Extremely Important	5	13.5
Total	37	100

e. Coming to terms with the problem

Likert Scale	Frequency	%
No Importance	5	13.5
Some Importance	7	18.9
Important	20	54.1
Extremely Important	5	13.5
Total	37	100

Visual Interpretation 5 - continued

f. Empathy, tolerance and concern

Likert Scale	Frequency	%
No Importance	4	10.8
Some Importance	8	21.6
Important	16	43.2
Extremely Important	9	24.3
Total	37	100

g. Learning words correctly

Likert Scale	Frequency	%
No Importance	10	27
Some Importance	16	43.2
Important	7	18.9
Extremely Important	4	10.8
Total	37	100

h. Playing historical characters correctly

Likert Scale	Frequency	%
No Importance	3	8.1
Some Importance	13	35.1
Important	17	45.9
Extremely Important	4	10.8
Total	37	100

i. Speech skills

Likert Scale	Frequency	%
No Importance	8	21.6
Some Importance	19	51.4
Important	7	18.9
Extremely Important	3	8.1
Total	37	100

j. I do not use drama

Likert Scale	Frequency	%
Yes	8	21.6
No	29	78.4
Total	37	100

The earlier findings (Questionnaire: Question D1) revealed that only 59.5 % of the questionnaire respondents noted that they utilised such strategies. This signalled either a change in opinion, or it reflected that respondents interpreted the questions differently, or both. Alternately, they were paying lip-service to using a strategy that represented a creative, learner-centred methodology so that they appeared to be OBE-compliant, a necessity in the context in which they worked.

In terms of what the questionnaire respondents emphasised as important when using drama strategies in their FET history classrooms (Questionnaire: Question D4), the majority indicated that historical correctness, authenticity, empathy, tolerance and concern, and coming to terms with the problem were placed at a premium position (Visual Interpretation 5). These findings concurred with those cited in the literature review (Leach, 2005; Scrubber, 2001; Goalen, 1996; Heathcote, 1995; Oppenheim, 1982). The findings indicated that the factors which questionnaire respondents said they emphasised were very important in ensuring that learners grappled with facts, that the validity of information was highlighted, and that learners gained an understanding of the issues at hand. It was assumed, then, that with such results, the use of drama strategies would be more wide spread. Further, the possibility existed that the focus on facts and information acquisition could imply that educators still needed learners to learn history, rather than do history, the latter being a requirement of the NCS FET history curriculum.

Questionnaire respondents, also, to some degree, emphasised: the ability to perform, presentation, learning words correctly, playing historical characters

accurately, and speech skills. Again, in continuation of a trend in findings, it was presentational drama, not participatory drama, which focused on such skills. The interviews, too, supported a leaning towards presentational drama (Interview schedule: questions 6.2 - 6.3), with three of the ten educators indicating that when using drama strategies they focused on learning words, putting on a play, using props and costumes, which was “the best part for the pupils”, and presenting before an audience, which could be the school assembly or for another class.

If drama was perceived to be largely presentational, it was important to ascertain how such presentations would be assessed, if at all. To do that, respondents were asked to answer an open ended question, which read, “If you do use drama strategies in your FET history classroom, how do you assess these strategies used by your learners?” Six questionnaire respondents claimed to assess by means of rubrics, an assessment strategy expected by the NCS FET history curriculum. One educator indicated that s/he drew up a rubric which was given to learners, and her/his focus was: “historical accuracy, entertainment/ fun to watch... class must learn more about the historical situation from the presentation”, and another educator provided the class with a “structured breakdown of marks”, and presented an example of five marks for presentation and ten marks for historical relevance and accuracy. A third educator used a grid incorporating “relevant criteria”, while another spoke of using a “negotiated grid” as well as assessing written efforts after role-play, a fifth educator assessed by “the use of rubrics”, the sixth educator used a rubric so that “sometimes the children can assess and I can also”. These respondents made it known that they were aware of successful OBE assessment

criteria, and were able to quote examples of both analytical and holistic rubrics.

An obviously well-informed questionnaire respondent listed nine aspects that were considered in the assessment. These included: gesture, voice production, plot, theme, improvisation, costumes, body language, moods, and facial expression. Again, this respondent demonstrated that the assessment was concerned with drama presentation and production and did not appear to assess any history skill. A more expanded list of criteria emerged from another educator who listed factors such as relevance to topic given, planning and preparation, originality in depicting events, use of dramatic freedom in portrayal of characters, language, fluency, spontaneity, and projection. Again, the researcher noted that the list included many aspects of interest to presentational drama, reinforcing the notion that respondents equated history through drama with presentational drama and putting on a play. The aspects, "originality in depicting events" and "use of dramatic freedom in portrayal of characters" were of concern. It appeared as if learners were expected to be original in their depictions of historical events. The researcher was equally confused about the meaning of "dramatic freedom", and was unsure how such aspects would be assessed.

The use of a "process mark and a performance mark" denoted a different assessment strategy, but the educator pointed out that "they (marks) do not count for an awful lot". It was also claimed that assessments vary from strategy to strategy, with some assessments being traditional or "marked", others being "gauged by the reactions of pupils (e.g. films), while others they can verbally

express what they have learned". Still other educators assessed via observation, peer assessment, or group and individual assessments, both written and oral. Several of the questionnaire respondents' ideas echoed those of their American, British and Canadian counterparts (Pattiz, 2005; Fennessey, 2000; Towill, 1986), and the assessment guidelines in the NCS FET history curriculum in the types of assessment strategies they maintained they were choosing. However, while some of the respondents' comments appeared vague as they did not expand on what the assessments actually entailed, they did indicate that a minority of educators had considered using, had used and had assessed drama strategies in the history classroom. In the interviews conducted to verify the questionnaire responses, five of the ten interviewees indicated that they factored in either historical accuracy, in other words, the importance of facts, or empathy or both into the assessment of their lessons, and used, besides essays and short questions, assessment tasks such as newspaper articles, diaries, and oral presentations. The emphasis on facts points to viewing history as a subject to know, rather than as one to do, an NCS FET history requirement.

In contrast to the sampled history educators who did assess the drama strategies, seven questionnaire respondents to the open-ended question dealing with assessment indicated that they did not assess them. If drama strategies were not assessed, it was possible that history educators did not view the strategies as important. Comments such as, "I don't assess", "It's just for fun", "Don't assess these activities", "I use it as a way in, not as an assessed activity", "Don't assess - just for fun", "I've never assessed the drama strategy", and "I only use it as a break

for the pupils to have some fun” served as evidence that drama strategies, considered to be largely presentational, was limited to role-play and storytelling, was rarely used by respondents, and when used by a minority, were used to introduce a section, to provide entertainment, or to serve as respite in a busy year.

Using drama strategies as “a way in” to a section would work very effectively, and would interest and engage learners, and so the choice of using such a strategy as an introductory method would prove valuable. However, if the use of drama strategies were generally used “for fun”, did not “count for an awful lot”, and were used “as a break”, then the perception of drama strategies appeared to be that the methodology was not considered important and was not one to be taken seriously. When educators perceived a methodology to be serious, then only did they use the methodology for assessment purposes.

A cameo of a particularly bad history through drama lesson observed on the causes of the French Revolution, proved this point. The educator had a teaching diploma, thirty two years of teaching experience, and her all-girls Grade 10 class of forty eight learners were from a lower-income community. She taught a thirty five minute lesson, and used play production or as she told them, “...do a play”. Despite telling learners that the play was for their CASS or continuous assessment marks, the educator told the researcher that she would not assess the plays as they were “for fun”, and she further noted that she had never used drama strategies before but “I like to use it, you know, for a break”. Her understanding of drama strategies meant putting on a play, or presentational drama, but even that

concept could not be expanded and it was assumed that the educator had very little idea what that notion implied. In addition she was insistent that learners enjoyed the lesson, stating, "They'll do anything for a jol". The researcher was not convinced of those sentiments as learners displayed, through words and attitudes, that they did not want this type of "jol" or fun. As they left the classroom, one could clearly hear them mumbling unhappily, and one heard comments such as "waste of time" and "just for show". Since the researcher had heard these comments, it was certain that the educator heard them as well. However, she did not respond to them, neither did she make mention of the comments.

While engaging learners by having fun was always welcomed by learners, the FET band, with its emphasis on assessment, curriculum completion, and examination preparation, and with educators indicating that they were hard-pressed for time, it was difficult to imagine educators choosing to use a methodology which they perceived to be just pleasurable and entertaining. Thus, the factors that history educators considered important when using drama strategies were informed by the contexts and system in which they worked which was prescriptive in many respects and demanded much from them, and thus they resorted to tried and trusted, traditional methods which were readily available to them.

In a revealing comment, one educator stated, "I assess based on the correctness of historical facts". However, the educator went on to say, "Most often drama is used as a break. I am not equipped to use it as an assessment tool". It was difficult to understand why the educator indicated the use of assessment, even noting an

aspect that was assessed, and then pointed out there was a lack of ability to evaluate. It was possible that the educator was articulating either a sense of confusion about the assessments used, or the educator was posturing by mouthing the correct words while revealing vulnerabilities. Unlike the five interviewees discussed earlier, the other five did not assess the drama activities at all, and admitted that this did result in learners not taking the activities very seriously, and noted that “they know it’s just a jol”, and “a bit of lighthearted fun to an otherwise serious year”.

Indicating, like many others cited earlier, that drama was used “as a break” begs the question, “break from what?” Without a doubt, educators needed a break. The biographical information of the survey population revealed that educators dealt with large teaching loads, overcrowded classrooms, learners who lacked discipline, an overwhelming curriculum, time constraints, and learners who struggled with language difficulties. Any break, including the use of drama would have been most welcome, and yet, the potential for drama being both an effective teaching methodology and a welcome break simultaneously was not recognised.

Even though educators pointed out that success in the classroom was often difficult to attain, it was clear that educators fell back on what they knew, rather than attempt anything innovative. This was despite the fact that not only did the NCS FET history curriculum document (DoE, 2003) make provision for participatory drama strategies to be utilised in the history classroom, but it also suggested that these, and other innovative, strategies be part of the assessment

used in the classroom.

Thus, in terms of what educators regarded as important when using drama strategies, their responses reinforced earlier findings that they viewed drama as presentational, not participatory. In addition, they contradicted themselves at times by talking OBE, espousing learner-centredness, and paying lip-service to the required methodologies, and yet, still feeding learners facts, rather than allowing them to do history, an NCS FET history requirement. Facing the conundrum of curriculum and prescriptive assessment completion, weighed against implementing OBE methodologies, resulted in doing what they had always done, which was not OBE.

Conclusion

The collection of data from the questionnaires, interviews and observations assisted in ascertaining perceptions and use of drama strategies as a methodology in the FET history classroom.

The first finding to note was that the questionnaire respondents were mostly older, experienced, and well qualified female educators who had last studied history more than ten years ago when both the focus in history and the way history was taught were very different to the requirements and expectations for history today. To exacerbate matters, the training for the NCS FET history curriculum was, in the opinion of the interviewees, inadequate and largely ineffective, and many educators appeared discouraged in their endeavours in the history classroom. The

majority knew what was in the curriculum and could talk OBE, but they tended to teach as they had always taught, probably in an effort to cope with the increasing demands placed on them. As a result, OBE was not implemented.

While a minority of history educators could expose their FET learners to films, games, puzzles, feasts, fashion shows, and field trips, most other schools could ill afford such luxuries. Mere survival in terms of space and basic furniture were the norm in the latter schools, and the use of innovative, creative, learner-centred methodologies were the exception. The perception emerged that resources appeared to equal effectiveness. However, an observed classroom that lacked many taken-for-granted amenities revealed an educator with a passion for her subject, a thirst for new methodologies that would draw her learners in, and a desire to be prepared and confident in her classroom. Such an educator, using nothing extraneous, was equally effective in her classroom as her colleagues in better resourced classrooms. This educator was not just effective, but displayed a keenness to learn more for herself and her learners.

In contrast, most questionnaire respondents and interviewees perceived their classrooms to be over-crowded and under-resourced, and learners were perceived to lack both discipline and interest in their studies. While a handful of educators were making the transition to the change in content and methodology, the majority, who appeared to be highly frustrated in their classrooms, had apparently chosen not to change and taught as they had always taught. While they all claimed it was possible to utilise drama strategies in the history classroom, their usage of the

strategies was limited. Thus, their stated perceptions did not match their practice.

Consequentially, most of the respondents and interviewees perceived drama to be presentational drama which was product-based and performance orientated. Such drama required time and much thought-out preparations from which history educators would understandably shy away. Respondents, having limited resources at their schools, also shunned strategies that required resources such as games, puzzles and films. What educators did regard very positively was the use of role-play in their history classrooms, but the findings illustrated that they, in fact, did not implement it, or any other creative, learner-centred strategies that engaged and interested learners, to any great extent.

Thus, sampled educators believed it was possible to use drama strategies in the FET history classroom, but did not, their perceptions of drama strategies were that they were largely presentational, and while they used role-play, it was for entertainment purposes. These findings could be a result of their training, or lack thereof, for the use of drama strategies, as well as their perceptions of the role drama could play in FET history teaching and learning. These aspects were explored in the following chapter.

CHAPTER 5

“History through drama”: The role of drama strategies and educators’ preparedness to use them

Introduction

In this chapter the focus was to determine the perceived preparedness of the sampled educators to implement drama strategies as a methodology in the FET history classroom, as well as to discover how they perceived the role of these strategies in the FET history classroom. The data allowed the researcher to consider the following:

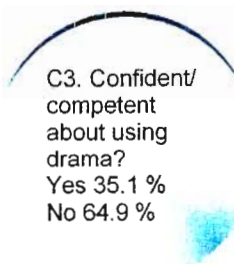
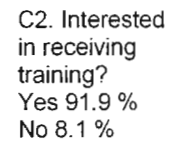
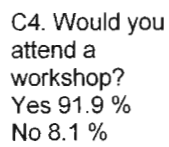
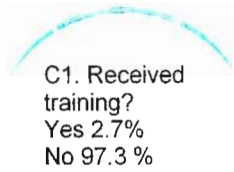
- Preparedness for using drama strategies in the FET history classroom
- Drama’s role in assisting FET history teaching and learning
- Drama’s ability to build skills in FET history learners

Preparedness for using drama strategies in the FET history classroom

The third section of the questionnaire (See Appendix G - Questionnaire: Section C) was intended to determine how equipped history educators in the FET band regarded themselves to be for the use of drama strategies as a teaching methodology. This section aimed to ascertain whether educators had received any instruction in the use of drama strategies, whether educators were interested in receiving training, and whether educators felt confident and competent in employing drama strategies. It was necessary to remember that, as revealed in the previous chapter, most respondents and interviewees had understood drama to mean performing and presenting, and thus did not view drama as a methodology.

Visual Interpretation 6

(See Appendix G - Questionnaire: Section C)



The findings, as revealed in Visual Interpretation 6, indicated that an overwhelming number of the questionnaire respondents (97.3 %) indicated that they had received no training in using drama as a teaching methodology (See Appendix G - Questionnaire: Question C1). The interviews, likewise, (See Appendix J - Interview schedule: Questions 4.1) revealed that all interviewees had received no training in using drama as a methodology. None of them received instruction at university, training college, or at in-service or other workshops. To a certain extent, this could explain the way they defined drama and their lack of support for it as a methodology in the history classroom.

Encouragingly, a vast number (91.9 %) of questionnaire respondents pointed out that they were interested in receiving training in the methodology and would attend a workshop to learn drama methodologies to teach history (See Appendix G - Questionnaire: Question C2, C4). The open-ended question, which read, "Is there anything else you would like to share concerning the use of drama strategies as a teaching methodology to teach FET history?" likewise revealed a call for help by educators who indicated, "I have no knowledge of applying Drama Method in classroom situation", "More clarity about how to teach using drama for effective teaching", "I will highly Appreciate it if you can organize some workshops for us as to how to use teaching strategies using drama!", and "I like a workshop to learn about drama". The interviewees, too, were very keen to attend workshops so as to receive training, and two educators asked to be referred to reading material on the topic (See Appendix J - Interview schedule: Question 4.1).

While such enthusiasm for the methodology and for training in the methodology abounded, the subsequent workshop that was held for the 37 questionnaire respondents was very poorly attended, with only two of the questionnaire respondents turning up. The workshop, comprising the researcher, the two educators, as well as two other interested persons, revealed that despite an overwhelming call for workshops in this area, actually attending one proved difficult. While many educators did not respond to the invitation at all, despite numerous telephone calls to them, some called to say they were “very busy”, had “sporting fixtures every Saturday”, or had already attended numerous workshops with one educator stating, “I am so fed up with workshops...we had so many on the new FET curriculum...”, which interviewees, in the previous chapter, had indicated were of little worth. Understandably, educator fatigue, coupled with growing demands and frustrations, would have resulted in educators failing to attend to yet another demand. However, it was illuminating that the call for workshops, while overwhelming, did not convert to actual attendance. In all likelihood, the call for workshops by sampled educators was a means of saying the correct thing, but did not reflect any intention of actually following through with it.

However, the lack of training and, perhaps, the overwhelming stresses, both contextually and in curriculum requirements, placed on educators, explained why more than three-fifths (64.9 %) of the sampled educators felt that they were not confident and competent to use drama strategies in the history classroom (See Appendix G - Questionnaire: Question C3). This was supported by eight of the ten interviewees who pointed out that they lacked confidence and competence in using

drama strategies, and even when they did use it, they either “don’t know what to do after the drama”, or “I don’t know if I’m, you know, doing it right, you know, or messing them up more”. These perceptions reinforced both a lack of training and a belief that learners were already in an adverse situation and the educator perceived her method to potentially exacerbate the situation. This was a worrying indictment on the use of any creative method in the classroom and on the implementation of OBE as a whole.

Two interviewees, however, felt that, through trial and error, they had come to grips with using drama strategies, and felt confident and competent to use them (See Interview schedule - Appendix J: Questions 4.2, 4.3). The responses indicated that, with training, educators could be armed with a new effective methodology that would assist in the FET history classroom. However, training implied attendance and the sampled educators appeared not willing or able to be present at workshops designed for the purpose of empowering them in the use of drama as a methodology in the history classroom.

A Chi-Square Test was employed to determine relationships between Questions C1 (Have you ever received training in using drama as a teaching methodology?) and C3 (Do you feel confident/ competent about using drama as a methodology in your FET history classroom?) (See Appendix G - Questionnaire: Questions C1, C3). This result revealed that there was no statistically significant relationship between these questions and they were independent of each other. This implied that although an overwhelming number of the sample (97.3 %) had received no

training in using drama as a teaching methodology (C1), more than a third of them said that they felt confident / competent to use the strategies (C3). This revealed that, despite a lack of training, a few educators noted that they were attempting a methodology and felt secure, capable, skilled and adept at using it.

A second Chi-Square Test was employed to determine relationships between Questions C3 (Do you feel confident/ competent about using drama as a methodology in your FET history classroom?) and C4 (Would you attend a workshop designed to explore the teaching of history through drama?). This revealed again that there was no statistically significant relationship between these questions and that they were independent of each other. This implied that while just over a third indicated that they felt confident and competent to use drama strategies, most of the sample stated that they wanted training at a workshop, implying that educators were apparently seeking assistance in gleaning new methodologies and thereby receiving help in their classrooms. Educators' intentions to adhere to the requirements of OBE in general and those of the NCS FET history curriculum were good, but, of course, were not always carried through.

While 100 % of the questionnaire respondent and interviewee believed that it was possible to utilise drama strategies in their classrooms (See Appendix G - Questionnaire: Question B2, See Appendix J - Interview schedule: Question 3.5), only nearly three-fifths (59.5 %) of the questionnaire respondents indicated that they did actually utilise such strategies (Questionnaire: Question D1). Thus, while large numbers of questionnaire respondents indicated very positive attitudes

towards the use of drama strategies, only nearly three-fifths actually converted to practice. While they had no training in the methodology (Questionnaire: Question C1), over a third had, however, indicated a confidence in the use of the strategies (Questionnaire: question C3). It was thus important to determine if there was any relationship between their proclaimed confidence in using the strategies and actual usage. To establish such a relationship, a third Chi-Square Test was employed. The Chi-Square Test indicated a p value of 0.850, which was above 0.05. This implied that there was no statistically significant relationship between Questionnaire Questions C3 (Do you feel confident/ competent about using drama as a methodology in your FET history classroom?) and D1 (Do you use drama as a teaching methodology in your FET history classroom?).

The findings thus indicated that teacher training institutions, generally, had not empowered these generally older educators to consider drama as a potential methodology and thus had deprived them of a further teaching strategy that could have been successfully employed in the classroom. Further, the KZNDoE, involved with implementing the NCS FET history curriculum, was doing little to arm educators with a variety of methodologies that could assist them to implement the curriculum. If, as the biographical information indicated, most sampled history educators last studied history more than ten years ago, then the KZNDoE should have endeavoured to support such educators in refreshing their knowledge of, and skills pertaining to, OBE and the NCS curriculum.

The Chi-Square Tests carried out revealed that while educators had received no

training in the use of drama strategies, a few were confident about using them. Despite proclaiming confidence, all educators asserted that they wanted training in this methodology. Further, there emerged no correlation between levels of confidence and whether educators actually chose to use drama strategies.

Thus, generally, the questionnaire respondents indicated that they did not regard themselves as prepared for the use of drama strategies as a teaching methodology. However, the respondents' alleged interest in receiving training and willingness to attend a workshop on the subject was initially seen as a positive sign since it revealed that educators recognised the methodology as a potentially useful one. However, the subsequent poor attendance at the workshop, designed for this purpose, indicated a reluctance to seize an opportunity despite an earlier stated willingness to embrace the new methodology. If FET history educators acknowledged the use of drama strategies as valuable, it was necessary to determine their perceptions and opinions regarding the role of drama strategies in assisting FET history teaching and learning (See Appendix G - Questionnaire: Question B1, See Interview schedule - Appendix J: Question 3.1).

Drama's role in assisting FET history teaching and learning

In terms of how drama could assist history teaching and learning in the FET band, the analysis of the data from question B1 (See Appendix G - Questionnaire: Question B1), as depicted in Visual Interpretation 7, indicated that more than three-quarters (64.2 % agree, 13.5 % strongly agree) of the questionnaire respondents believed, like educators cited in the literature reviewed (Stoskopf, 2001,

Pemberton-Billing & Clegg, 1975), that drama could make history relevant to learners' lives, and a similar number (64.9 % agree, 21,6 % strongly agree) believed that the strategy involved learners in the lesson.

Visual Interpretation 7
(See Appendix G - Questionnaire: Question B1)

a. Drama can assist history teaching and learning by making history relevant to learners' lives.			b. Drama can assist history teaching and learning by involving learners in the lesson.		
Likert Scale	Frequency	%	Likert Scale	Frequency	%
Strongly Disagree	1	2.7	Strongly Disagree	1	2.7
Disagree	1	2.7	Disagree	1	2.7
Neutral	6	16.2	Neutral	3	8.1
Agree	24	64.9	Agree	24	64.9
Strongly Agree	5	13.5	Strongly Agree	8	21.6
Total	37	100	Total	37	100
c. Drama can assist history teaching and learning by improving speaking, listening and reading skills before writing.			d. Drama can assist history teaching and learning by developing a sense of the real world.		
Likert Scale	Frequency	%	Likert Scale	Frequency	%
Strongly Disagree	1	2.7	Strongly Disagree	2	5.4
Neutral	4	ten.8	Disagree	5	13.5
Agree	27	73	Neutral	12	32.4
Strongly Agree	5	13.5	Agree	11	29.7
Total	37	100	Strongly Agree	7	18.9
			Total	37	100
e. Drama can assist history teaching and learning by making source material relevant.			f. Drama can assist history teaching and learning by developing life-skills such as care, concern, tolerance and empathy.		
Likert Scale	Frequency	%	Likert Scale	Frequency	%
Strongly Disagree	1	2.7	Strongly Disagree	1	2.7
Disagree	2	5.4	Disagree	4	ten.8
Neutral	8	21.6	Neutral	9	24.3
Agree	19	51.4	Agree	17	45.9
Strongly Agree	7	18.9	Strongly Agree	6	16.2
Total	37	100	Total	37	100
g. Drama can assist history teaching and learning by helping learners prepare for tests and examinations.					
Likert Scale	Frequency	%			
Strongly Disagree	5	13.5			
Disagree	9	24.3			
Neutral	12	32.4			
Agree	ten	27			
Strongly Agree	1	2.7			
Total	37	100			

Even more heartening was the finding that more than four-fifths of the sample (73 % agree, 13.5 % strongly agree) recognized that drama improved speaking, listening and reading skills before writing. While just under three-quarters of the sample (51.4 % agree, 18.9 % strongly agree) considered drama as a successful means to make source material relevant, just under two-thirds (45.9 % agree, 16.2 % strongly agree) agreed that drama could develop life-skills such as care, concern, tolerance and empathy. Thus, at face value, history educators' opinions appeared to be largely positive towards the use of drama as a methodology and they appeared to be of the opinion that drama could assist teaching and learning in the FET band.

The statistical analysis of the questionnaire was supported by the responses to the open ended question, which was included to cater for any concerns or ideas not covered by the questionnaire. Some educators recognised the power of using drama activities to assist with history teaching and learning in the FET band. They noted that drama activities did "assist in their understanding", "added to their enjoyment of History", "motivates pupils", "enables even the shy, and even the weak child to explore their potential", and it "develops empathy in children". These views confirmed the views of educators who used drama as a classroom methodology in Britain, America and Canada (Brown & Pleydell, 1999; Wagner, 1988; Heathcote, 1967).

Like the findings of the questionnaire, the interviews (See Appendix J - Interview schedule: Question 3.1) also revealed that all educators interviewed were of the

opinion that drama could assist in the teaching and learning of history in the FET phase. Six of the ten interviewees acknowledged that the use of drama strategies assisted the educator and learner because it “makes the lesson easier”, “I can handle them better when there’s something like this”, “they get it, you know, the section, so much easy”, and “you must see my goofies, they shine”. These comments pointed to drama’s perceived ability to assist both the educator and learners of all abilities. Again, the researcher had to constant remember that earlier findings indicated that educators largely believed that using drama strategies meant putting on a play, pointing to a potential inconsistency in educators’ perceptions of what they considered drama to be and what they perceived drama could do for history teaching and learning.

However, of concern to this research was that just under one-third (32.4 %) of questionnaire respondents noted an “undecided”/ “unsure”/ “neutral” stance in their response to whether drama assisted learners by developing a sense of the real world. While just fewer than half the sample (29.7 % agree and 18.9 % strongly agree) decided that drama assisted learners by developing a sense of the real world, one third responded with an “undecided”/ “unsure”/ “neutral” stance, which raised questions. How then was it possible for large numbers of the sample to recognise the role of drama to make history relevant to learners, to involve learners in lessons, to improve communication skills, and to make source material relevant, and yet not be sure of how drama could assist learners make sense of the real world? On the surface, educators claimed to see the positives in using drama in the history classroom, but were suspicious of it when it came to developing

historical skills related to acquiring an awareness of the world. A possible explanation for this contradiction was that educators did not understand the question or the historical skills quoted, they were not sure what the concept, drama, entailed, they espoused a preference for a creative method but practiced an opposite, or a combination of these factors.

Because of the lower than expected scores on questionnaire respondents' perceptions of the use of drama to develop a sense of the real world (Questionnaire: Question B1), interviewees were asked for their responses to this aspect. Educators agreed, after teasing out the definitions of the concept, that drama strategies did assist learners to develop a sense of the real world. It was realised that eight of the ten educators had not understood what the concept entailed, despite this concept being cited in the NCS FET document for history (DoE, 2003). This implied that the FET workshops designed to make sense of the document had failed. More than that, educators themselves had not become *au fait* with a document that they were implementing.

Similarly, almost a third of the questionnaire respondents (32.4 %) took an "undecided"/ "unsure"/ "neutral" position on whether drama activities helped learners prepare for tests and examinations, with more than a third (24.3 % disagree, 13.5 % strongly disagree) believing that drama activities did not assist in such preparation, and under one-third of the sample (27 % agree, 2.7 % strongly agree) believing that drama activities contributed to the preparation. Further, every interviewee confirmed the questionnaire finding (Questionnaire: Question B1) that

they did not find any use for drama strategies when preparing learners for tests and examinations. If educators could not identify the use of drama strategies as being useful in preparation for assessments, then it was possible that they would not utilize the methodology.

In the FET band, which Pattiz (2005) identified as test-driven, assessment was ongoing and important in order for a learner to proceed further, and, if a methodology was perceived not to support this requirement, then educators would understandably shy away from it. The Subject Assessment Guidelines for history (KZNDoe, 2005) prescribed seven specific assessments for each Grade in the FET band which had to be completed within specified time frames. Thus, while drama strategies were perceived to potentially develop historical accuracy and build empathy, they could not prepare for, what an interviewee called “the big stuff”, meaning tests and examinations. For test and examination preparation, interviewees indicated that they got learners to read from textbooks, attempt written exercises such as short questions and essays, “drilled them...that’s the only way they learn”, and to carry out “silent study”. One interviewee, however, on being asked how she prepared her learners for examinations and tests, noted, “Their studying is their business... at home...I don’t have time to help them prepare”. No interviewee considered the use of drama strategies as useful in these preparations, largely because they considered drama to involve presentation. Thus, for sampled educators, history meant learning facts, and doing history, as required by the curriculum, was not an option. This implied that OBE, too, was not being implemented.

Also, the biographical information established that the majority of questionnaire respondents were possibly not used to the OBE, integrated, learner-based history curriculum, and were used to working towards a content-based, test-driven curriculum. Thus, while they perceived the use of drama strategies positively, their opinion of its assistance in test and examination preparation, the bottom line in most educators' concerns, was negative and of little use. As a presentation, drama was acceptable, but as a methodology used to teach, it was an unknown entity. A classroom observed, however, proved otherwise.

In this classroom, the educator had a degree majoring in history, seven years teaching experience, and her Grade ten class comprised twenty five middle-class boys. She taught a seventy minute lesson on the causes of the Industrial Revolution, and she used oral presentations in role, and a meeting in role. Her selection and implementation of the drama activity were suitable and successful. Learners were involved, they utilised information from sources effectively, and they appeared to enjoy the lesson. At my request, the educator asked learners how they felt about the methodology. Comments such as, "It's cool, miss", "Next time we must do it for the school", "We did causes twice now... for the test it'll be cool", and "it's better than just talking and talking, no offence..." were provided. It was clear that most learners in this class had gained the knowledge and skills required to master this section, and they had clearly enjoyed the methodology. Further, contrary to questionnaire respondents' and interviewees' opinions that the use of drama strategies did not assist with test and examination preparation, these

learners indicated otherwise. The implication to emerge was that educators chose not to use a useful, effective teaching strategy despite learners' perception of its being valuable.

The perceptions and opinions of questionnaire respondents regarding drama's role in history teaching and learning were repeated in the central tendency statistics, minimum and maximum scores. The variables in question B1 of the questionnaire, dealing with how drama could assist history teaching and learning in the FET band, had minimum and maximum values of 1, indicating that respondents had articulated a minimum perception of "Strongly Disagree" and a maximum perception of "Strongly Agree". This showed degrees of strong negative and strong positive emotions in the perceptions and opinions of questionnaire respondents on how drama could assist history teaching and learning in the FET band.

Thus, the sampled educators displayed contradictory opinions and perceptions on how drama could assist history teaching and learning. While they presented strong opinions on the potential benefits of the methodology, which they generally viewed as presentational, they were equally guarded in its value and in the extent of its use. While they recognised many pedagogical benefits of using drama in the history classroom, they perceived the methodology as not being able to measure what was achieved. Again, if the perception of drama was a product-driven presentation, then the perceived shortcomings of the methodology were unsurprising. To further ascertain history educators' perceptions and opinions regarding the use of drama strategies as a teaching methodology in the FET band,

the questionnaire, and then the interviews, aimed to determine whether the questionnaire respondents believed that drama strategies could build historical skills in learners, and, if so, in what way (See Appendix G - Questionnaire: Question B3, See Appendix J - Interview schedule: Questions 2.1 - 2.8).

Drama's ability to build skills in FET history learners

In terms of exploring history educators' perceptions and opinions regarding the use of drama strategies to build historical skills (See Visual Interpretation 8), the majority of questionnaire respondents believed that drama could create historical imagination (54.1 % agree, 32.4 % strongly agree), develop critical thinking (59.5 % agree, 21.6 % strongly agree), build empathy in learners (43.2 % agree, 29.7 % strongly agree), allow for greater engagement with concepts (51.4 % agree, 29.7% strongly agree), and allow learners to judge events and people from history (59.5 % agree, 24.3 % strongly agree). All these statistics indicated that questionnaire respondents perceived drama to have a very positive effect in building historical skills in learners. If history educators were of the opinion that a strategy was advantageous, then it could be assumed that this strategy would be utilised and embraced wholeheartedly in the history classroom. If not, sampled educators were espousing one view and practicing another.

However, one had to constantly remember that educators perceived drama as presentational, which involved putting on a play. Putting on a play built few or no historical skills in learners. In addition, their perceived lack of time and difficulties in the contexts in which they functioned would work against presenting a play.

Visual Interpretation 8

(See Appendix G - Questionnaire: Question B3)

Drama can create historical imagination

Likert Scale	Frequency	%
Disagree	1	2.7
Neutral	4	10.8
Agree	20	54.1
Strongly Agree	12	32.4
Total	37	100

Drama can develop critical thinking in learners

Likert Scale	Frequency	%
Disagree	3	8.1
Neutral	4	10.8
Agree	22	59.5
Strongly Agree	8	21.6
Total	37	100

Drama can build empathy in learners

Likert Scale	Frequency	%
Disagree	4	10.8
Neutral	6	16.2
Agree	16	43.2
Strongly Agree	11	29.7
Total	37	100

Drama allows greater engagement with concepts

Likert Scale	Frequency	%
Disagree	2	5.4
Neutral	5	13.5
Agree	19	51.4
Strongly Agree	11	29.7
Total	37	100

Drama allows learners to judge events and people in history

Likert Scale	Frequency	%
Disagree	3	8.1
Neutral	3	8.1
Agree	22	59.5
Strongly Agree	9	24.3
Total	37	100

To further engage with question B3, on how drama could build historical skills in learners, (See Appendix G - Questionnaire: Question B3), minimum and maximum scores were obtained. The variables in question B3 had a minimum value of 2, and a maximum value of 5. These values indicated that respondents had articulated a minimum perception of “Disagree”, pointing out that the degree of negative emotion in the perceptions and opinions of some respondents appeared reduced when considering drama’s role in building historical skills in learners. However, respondents had articulated a maximum perception of “Strongly Agree” indicating a degree of strong positive emotion in the perceptions and opinions of some respondents on drama’s role in building such skills in learners.

In addition, it was anticipated that responses to statements in the questionnaire on how drama could assist history teaching and learning in the FET band (Question B1) and on drama’s role in building historical skills (Question B3), would reinforce each other, and this was proved true in most instances. For example, high scores were achieved for history educators’ perceptions and opinions regarding drama making history relevant to learners’ lives (Question B1) and for drama allowing greater engagement with concepts (Question B3). This was reinforced by the correlation result which revealed that the statement in question B1 and the statement in question B3 had a p value of 0.021, a value less than 0.05. This indicated that the statements in questions B1 and B3 had a statistically significant correlation.

Moreover, the use of central tendency statistics, which reflected typical behaviour

across questions B1 and B3, revealed that the variables of question B1 (on how drama could assist history teaching and learning in the FET band) and the variables of question B3 (on drama's role in building skills), had mean, median, and mode values of 4.00, indicating that "Agree" was the average perception. Questionnaire respondents thus generally agreed that drama could assist history teaching and learning in the FET band and could be used to build skills in learners.

An additional analysis of the relationship between questions B1(on how drama could assist history teaching and learning in the FET band) and B3 (on drama's role in building historical skills), using the ANOVA test, which analyses variance, revealed that there was no statistically significant difference in perceptions of educators with various years of teaching experience in the FET band towards the statements in questions B1 and B3 because in those statements the p significance values were 0.990 and 0.171 respectively and more than 0.05. This meant that respondents with different years of experience in FET history teaching had similar perceptions and opinions about those two statements in questions B1 and B3. In other words, educators, irrespective of years of teaching history in the FET band, claimed to be very positive about the role of drama strategies in the history classroom.

Some perceptions on drama's role in building historical skills, however, were inconsistent. The questionnaire respondents indicated that 43.2 % agreed and 29.7 % strongly agreed that drama could build empathy in learners (See Appendix G - Questionnaire: Question B3). The scores for empathy building, while high, were not

Questionnaire: Question B3). The scores for empathy building, while high, were not as elevated as expected. The interviews revealed a similar picture with five of the ten interviewees indicating that they consciously focused on empathy building, as well as historical accuracy, during their drama activities, (See Appendix J - Interview schedule: Question 2.1). While the literature indicated that educators in America, Britain and Canada found empathy building a strong product of drama activities (Leach, 2005, Cruz, 2004, Easdown, 1991, Woodhouse and Wilson, 1988, Towill, 1986, Oppenheim, 1982), the perceptions and opinions of the sampled history educators were different in that they did not score empathy building as highly as anticipated. If one reflected on the fact that FET history educators appeared focused on transmitting facts and preparing learners for assessments, then empathy building would surely be a less significant concern.

Other perceptions regarding drama's ability to build historical skills, too, were incompatible. For example, while most questionnaire respondents indicated that the use of drama strategies could develop critical thinking in learners, could allow for greater engagement with concepts, and could allow learners to judge events and people in history (See Appendix G - Questionnaire: Question B3), respondents mainly did not believe that the use of drama strategies assisted test and examination preparation (See Appendix G - Questionnaire: Question B1). If, as respondents pointed out, drama assisted teaching and learning in the history classroom, then it was difficult to understand why the methodology would not assist with preparing for assessment of the teaching and learning.

It was very likely that educators were providing answers that they thought the researcher expected, or educators were talking OBE, but were, in fact, not practicing the NCS FET history curriculum, as the biographical information seemed to imply. Alternatively, in all likelihood, it was probable that educators had not made the link between the methodology and test and examination preparation. In contrast to the sampled educators' views, studies cited in the literature review (Axtell, 2005, Pattiz, 2005, Fennessey, 2000, Britt, 1999, Goalen, 1996, Woodhouse & Wilson, 1988, Towill, 1986, Cullum, 1967) and the researcher's personal experience found that all learners, irrespective of abilities or preferred learning styles, experienced success in tests and examinations by utilizing drama strategies as a methodology to teach and learn history. It was clear that history educators chose not to use the strategy, despite its perceived effectiveness in achieving skills.

It can therefore be concluded that while the sampled educators indicated that they perceived drama to be a valuable methodology for skills development in the history classroom, they, in fact, did not believe it. This discrepancy could extend to an incongruity between what educators alleged to know about the NCS FET history curriculum's requirements and their application of it. For this reason, educators were asked, in the interviews what they emphasised when teaching history to their FET learners (See Appendix J - Interview schedule: Question 2.1). To this question, many interviewees were very vague in specifics, stating that they taught "just the stuff in the curriculum", and "we have to teach the curriculum finished and klaar, nothing more". Some were even a little defensive, saying, "You can't believe

what our day is like, there's no time for extras", "we don't have one minute...even breaks... there's duty...I sometimes...I can't even eat my lunch". When pushed for specifics, educators, discouragingly, noted that they emphasised "facts" and "preparing for exams". This implied that educators, while frustrated by the contexts in which they worked, were feeding facts to learners in order to prepare them for prescribed assessments.

Exceptions did, however, exist with one educator enthusing that she wanted her learners to "love history, they must want to, you know, go out and find out, go out and uh, uh, get involved, I'm not saying it properly, just, you know, love it". Another interviewee, equally passionate, stated that she wanted to "make them relate, like know, relate to the people in history. They were actual people like you and me. They had families and problems and families too, so they were like us". The last two comments were very encouraging, pointing to the fact that some educators were not only making the shift in thinking required for the implementation of the NCS FET history curriculum, but they were also experiencing a measure of potential success with it. These two educators represented a group of history educators who were *doing* history as opposed to *teaching* (my emphasis) history.

The philosophy underpinning the NCS FET history curriculum, discussed in chapter one, includes the need for learners to *do* (my emphasis) history as opposed to *knowing* or *being taught* (my emphasis) history, and to construct information and insight and build skills using a learner-centred, enquiry-based methodology to achieve outcomes. Drama strategies are part of a group of learner-

centred, creative learning strategies that would embrace all the requirements of OBE. While educators knew about, had some training in, and read literature on OBE, they did not practice it but resorted to tried and trusted, but non-OBE methodologies, where they taught learners what to know and how to know it. Part of the reason for teaching in that way was that sampled history educators were, understandably, nervous of using methodologies with which they were not fully familiar, which they shunned, or with which they disagreed because the FET band was driven by a range of prescriptive summative assessments, with an external examination at the end of Grade 12, and educators had to fulfil these requirements.

The NCS FET document for history asked that educators built certain skills in learners. In view of the results that emerged from the questionnaires, the interviews aimed to explore how interviewees perceived certain key terms in the document (See Interview schedule - Appendix J: Questions 2.2 - 2.8). In terms of developing "historical imagination", only one interviewee was aware that it was in the document, but all history educators interviewed indicated an understanding of it. However, only four interviewees revealed that they found it necessary for FET history learners. The others said that it was difficult to teach. All interviewed educators agreed that "critical thinking" and getting learners to "think in a rigorous and critical manner" were essential for FET history learners. However, two educators confessed that they fed learners information and there were no opportunities for learners to think critically. They also saw no way for their history learners to utilise critical thinking because their learners struggled with language and other issues. These two history educators noted that, since they fed their

learners information, learners acquired “historical knowledge” through this method. However, the other eight history educators quoted extensive examples of using source materials, the internet, class discussions, films, and role-play to acquire “historical knowledge”, to “build empathy”, to engage with “historical concepts”, and to “judge events in history”, implying that eight of the ten interviewees were professing a measure of creativity and learner-centredness in their lessons. This pointed to the assumption that respondents who allowed themselves to be interviewed were possibly making the transition to the OBE paradigm more successfully than those who chose not to be interviewed.

However, what was very illuminating were two interviewees who honestly confessed that they still did not understand everything in the policy documents and found them difficult to read. Their views reinforced Jansen’s (1997) contention that the language in the documents was a “maze of jargon and tortured definitions”. Even more alarming was that four of the ten interviewees admitted that they did not consult or consider outcomes when teaching FET history because “I know what to do. I’ve been doing it before”. These statements supported the views of Harley & Wedekind (2004) who pointed to studies that indicated that educators did not understand the document and thus taught in ways that were suitable to them, even if they did not conform to requirements.

In an observed lesson characterised by the educator reading out of a textbook , paraphrasing her reading, and writing notes on the board, an educator alleged to understand OBE and the requirements of the NCS FET history document. To

demonstrate the point, she pointed out that her learners had worked in groups, which, to her, implied that OBE was working in her classroom. This way of thinking was reinforced by Windschilt (2002) and Stigler & Hiebert (1999) who demonstrated how educators could misinterpret curriculum reform to mean changing basic features, while failing to amend their basic approach to teaching. Such educators made superficial changes without disrupting their long-held norms and beliefs about teaching (Hargreaves, 1994) and without understanding underlying principles and the rationale behind the new curriculum (Fullan & Stiegelboume, 1991). This appeared to be true of most of the respondents who struggled with coping in the classroom and coping with implementing a curriculum with which they were not fully *au fait*.

Of concern was the finding that educators pointed out that the history subject advisors, while well aware of educators' concerns, asked them to be patient. This proved very little comfort to the educator who had to deliver the goods in the classroom. One educator asked, "So what happens to this year's learners? I am a useless teacher this year because I... I... I don't always know what I'm doing in the classroom ... eh... I'm like stressed just wondering if I can finish it... the curriculum. Why should they be punished?" This view was not just disturbing, but it confirmed that the training of educators in the requirements of the NCS FET history curriculum as well as OBE was totally inadequate.

Conclusion

The picture that emerged to the researcher up to this point was that educators,

applauded the use of drama strategies as useful for OBE implementation, but many believed that these strategies did not develop a sense of the real world, and the strategies could not assist with test and examination preparation. Furthermore, drama strategies were perceived to be presentational activities. These findings were understandable considering that educators had received no training in the use of drama strategies. While all history educators sampled had not received any training in the use of drama strategies as a methodology, they claimed it was possible to utilise drama strategies in the history classroom, they appeared, superficially, at least, to be largely positive towards the use of drama as a methodology that could assist teaching and learning in the FET band, and they perceived drama to have a very positive effect in building skills in learners. Of course, these were their stated perceptions, and did not necessarily imply that it was their practice.

While educators professed interest in training and workshops in the use of drama strategies as a methodology, their apparent apathy and obviously stressful circumstances needed re-evaluation. The questionnaire respondents and the interviewees made an impassioned plea for help and requested training in the form of workshops to learn how to use drama strategies in the history classroom. However, faced with an actual workshop, educators stayed away in large numbers with those who bothered to reply quoting various reasons for their non-attendance. Again, educators were advocating OBE-compliant methodologies but were not using them and were not prepared to learn how to implement them.

It was the researcher's opinion that many of these educators, while knowing some of the theory behind OBE, or at least being exposed to it, were not fully *au fait* with key terminology related to it and many had not made a complete transition to outcomes based learning. In fact, some educators appeared to be in the dark in terms of what constituted OBE, and the KZNDoE was not providing adequate support to alleviate the problem. In terms of history specifically, educators still considered history a subject that learners had to *know*, not a subject that learners had to *do* (my emphasis). In order to *know* history, drama as a methodology was perceived as inappropriate since educators were largely unaware of what drama as a methodology entailed. Again, the KZNDoE had the infrastructure to empower educators to use OBE methodologies, such as drama, but were failing to do so.

With an understanding of the perceptions and opinions of educators regarding the use of drama strategies to assist with building skills in the FET history classroom, the following chapter proceeded to determine the regularity of drama use in the FET history classroom, as well as the perceived obstacles to its usage. It finally ascertained what educators did in the FET history classroom to keep learners engaged.

CHAPTER 6

“History through drama”: Frequency of drama usage and factors that militated against its use

Introduction

This final findings chapter focused on the frequency with which FET history educators used drama strategies in the classroom and within which sections in the history curriculum they were used. It also determined educators' perceived barriers to drama usage in the FET history classroom, and finally this chapter ascertained what it was that history educators did to hold their learners' attention. The following aspects were thus presented in this chapter:

- Frequency of drama usage
- Use of specific strategies within the school year
- Use of drama strategies within a section in history
- Perceived barriers to using drama to teach FET history
- History educators' strategies to hold learners' attention

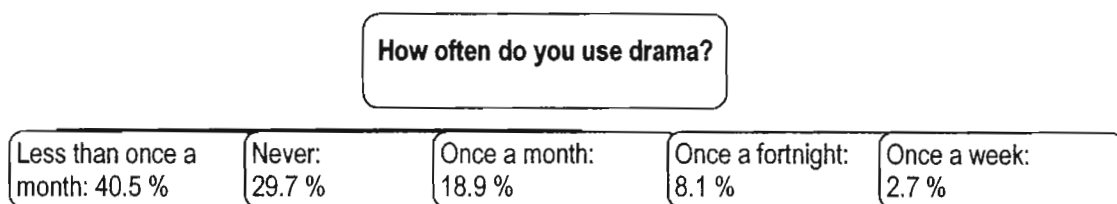
Frequency of drama usage

If, as some educators indicated, they used drama strategies in the FET history classroom, it was important to ascertain how often they used these techniques. Visual Interpretation 9 below indicated that two-fifths of the sample (40.5 %) used drama strategies less than once a month, less than a third (29.7 %) did not use them at all, 18.9 % utilised them once a month, 8.1 % used them once a fortnight, and 2.7 % employed them once a week. These figures indicated that the majority of questionnaire respondents used drama strategies very rarely, if at all. What the

questionnaire findings did not determine was the meaning behind the response “less than once a month”. This response could mean once in two months or once a year or even less.

Visual Interpretation 9

(See Appendix G - Questionnaire: Question D3)



In an attempt to verify questionnaire responses regarding the frequency of drama usage, interviewees were asked for their answers and they also declared very rare usage. The interviews (See Appendix J - Interview schedule: question 6.1) revealed that the use of drama and other creative strategies were used very infrequently, with educators noting that they used it “now and then”, “maybe once a year we give it a bash”, “at the end of the year”, “hey, I don’t know, maybe just when I feel ... like ... like when I want to use it”, “once a year and it’s presented to parents”, “honestly, when I got other stuff to do. You can quote me”, and “(laughter)...don’t write this... but when I want a break”. The last interviewee later indicated that her words could be cited in order that “they know what we’re going through”. All these views confirmed the views of questionnaire respondents, especially since the biographical information from the questionnaire revealed the many frustrating situations that educators were “going through”. These views also

pointed to the fact that drama strategies were used very infrequently, and when it was used it was presentational and used as a respite to an otherwise frustrating year.

Further proof of infrequent drama usage was the observations which also revealed that four of the five educators utilised drama strategies very rarely. One educator disclosed that she was very nervous about being observed as she had utilised role-play only twice before. However, she stated that she enjoyed the methodology because the learners seemed so eager when using it. On being asked why she did not use the methodology more often, she replied, "I really don't know. They obviously love it. I was just ... I don't know...nervous...like when you're not sure of things". She did, however, indicate that she would try the methodology with her other classes. When learners were eager about a methodology and embraced it with enthusiasm, engagement and interest had to surely follow. This educator demonstrated that, with training and support, educators could discover a methodology that would help them overcome many of the perceived problems in their classrooms, including building historical skills.

The reluctance by educators to use drama strategies often seemed to work against the earlier questionnaire and interview findings where educators felt it was possible to utilise drama strategies in the history classroom. However, the researcher had to constantly remember that earlier findings pointed to the fact that educators likened drama strategies to putting on a play, and, knowing that they experienced great difficulties in terms of time constraints, large teaching loads and large classes,

language difficulties, and lack of discipline in the schools, the rarity of drama usage was understandable. In order to further understand the experiences of those educators who used drama strategies as a teaching methodology in the FET history classroom, it was important to determine how regularly educators selected and used specific drama strategies.

Frequency of specific drama strategy usage

The researcher anticipated that debates would score highly with questionnaire respondents as history lent itself to debating issues and making judgments. While the scores for debates indicated more frequent usage than other drama strategies (45.9 % used debates once a month or more frequently), they were nevertheless lower than expected. Equally important was the 27 % of questionnaire respondents who indicated that they either “Never” used debates or used them “less than once a month”. This implied that learners seldom talked constructively in the history classrooms of questionnaire respondents, and thus did not interrogate historical issues from all angles.

In terms of storytelling and reading stories, over two-fifths (43.2 %) of questionnaire respondents used the technique at least once a month or more. It was of interest to determine what storytelling entailed to the respondents. On the one hand, storytelling could be a teacher-centred methodology with minimal learner involvement, and thus anti-OBE. However, executed correctly, storytelling could be highly involving.

Visual interpretation 10

(See Appendix G - Questionnaire: Question D5)

a. Storytelling		Frequency	%
	Never	7	18.9
	Less than once a month	14	37.8
	Once a month	7	18.9
	Once a fortnight	2	5.4
	Once a week	3	8.1
	Every day	4	10.8
	Total	37	100
b. Role-play		Frequency	%
	Never	8	21.6
	Less than once a month	16	43.2
	Once a month	7	18.9
	Once a fortnight	4	10.8
	Once a week	2	5.4
	Total	37	100
c. Re-enactment of events in history		Frequency	%
	Never	13	35.1
	Less than once a month	12	32.4
	Once a month	8	21.6
	Once a fortnight	3	8.1
	Once a week	1	2.7
	Total	37	100
d. Reading stories		Frequency	%
	Never	13	35.1
	Less than once a month	8	21.6
	Once a month	9	24.3
	Once a fortnight	2	5.4
	Once a week	4	10.8
	Every day	1	2.7
	Total	37	100
e. Playing games and doing simulations and puzzles		Frequency	%
	Never	21	56.8
	Less than once a month	7	18.9
	Once a month	3	8.1
	Once a fortnight	2	5.4
	Once a week	3	8.1
	Every day	1	2.7
	Total	37	100

f. Debates	Frequency	%
Never	10	27
Less than once a month	10	27
Once a month	8	21.6
Once a fortnight	8	21.6
Every day	1	2.7
Total	37	100

Nevertheless, while 18.9 % indicated that they did not use storytelling in question D5 (Use of specific strategies within the school year), 35.1 % of questionnaire respondents indicated that they did not use storytelling in question D6 (Which drama strategy do you use?). On the other hand, all interviewees stated that they did not use storytelling (Interview schedule: Question 5.2). However, in discussion, some interviewees described how they used aspects of storytelling in their lessons, indicating that the inconsistencies in scores were potentially because of not understanding the concepts and what they entailed, or educators were guarded about appearing to use anti-OBE methods.

In terms of reading stories to learners, more than two-fifths of questionnaire respondents used the strategy once a month or more. However, the interviews revealed that two of the ten interviewees understood reading stories to mean reading aloud from the text-book to the class, their preferred method of teaching. If two of the ten interviewees (20 %) confessed to choosing a methodology that was educator-led, lacked learner involvement, and was potentially tedious and boring, then it became difficult to imagine that learners in these classrooms would be engaged or interested in the history lesson.

classroom. However, only 35.1 % of respondents used role-play once a month or more often, 43.2 % used the strategy less than once a month, and 21.6 % indicated that they 'Never' used role-play in question D5, while, in question D6, 32.4 % pointed out that they did not use role-play. Similarly, 35.1 % of questionnaire respondents said that they "Never" re-enacted events in history (question D5), while 45.9 % did not dramatise historical events (question D6). Likewise, 56.8 % noted that they "Never" used games, simulations and puzzles in question D5 and yet in question D6, 75.7 % stated that they did not use games or puzzles, and 86.5 % observed that they did not use simulations. In terms of the scores for simulations, two of the ten (20 %) interviewees had no idea what the strategy entailed, and one said she was not totally sure. Once the strategy was described, eight of the interviewees indicated that they knew of the strategy and six had used the strategy "now and then". The inconsistencies indicated that respondents were either not sure what the strategies entailed or they answered incorrectly, perhaps to ensure that they presented a picture of OBE-compliance. These findings could also imply that educators did very little more than just tell learners the facts.

What emerged very clearly was that questionnaire respondents and interviewees used drama strategies very infrequently in their FET history classrooms. In response to an open-ended question dealing with general matters, an important comment from an educator indicated, "This survey is a bit premature. The FET band has only been in operation from January 2006. Most teachers are treating this year as an exploratory exercise. As we become more confident and

experienced with this methodology we will be more selective with the timing and application of drama strategies”. While this educator had pointed to the fact that the FET history curriculum was new, it was of concern that the educator needed more confidence and experience with the methodology. OBE with grades lower than the FET band had been in operation for over a decade, and educators could have gained much experience using the methodology in the lower grades, which also asked for learner-centred, creative methodologies. Even more worrying was that the educator was treating the year as “an exploratory exercise”. While it was true that educators were exploring the NCS FET history curriculum with its new content and methodologies, a year in a learner’s life could not be an exploratory exercise that could potentially work or not.

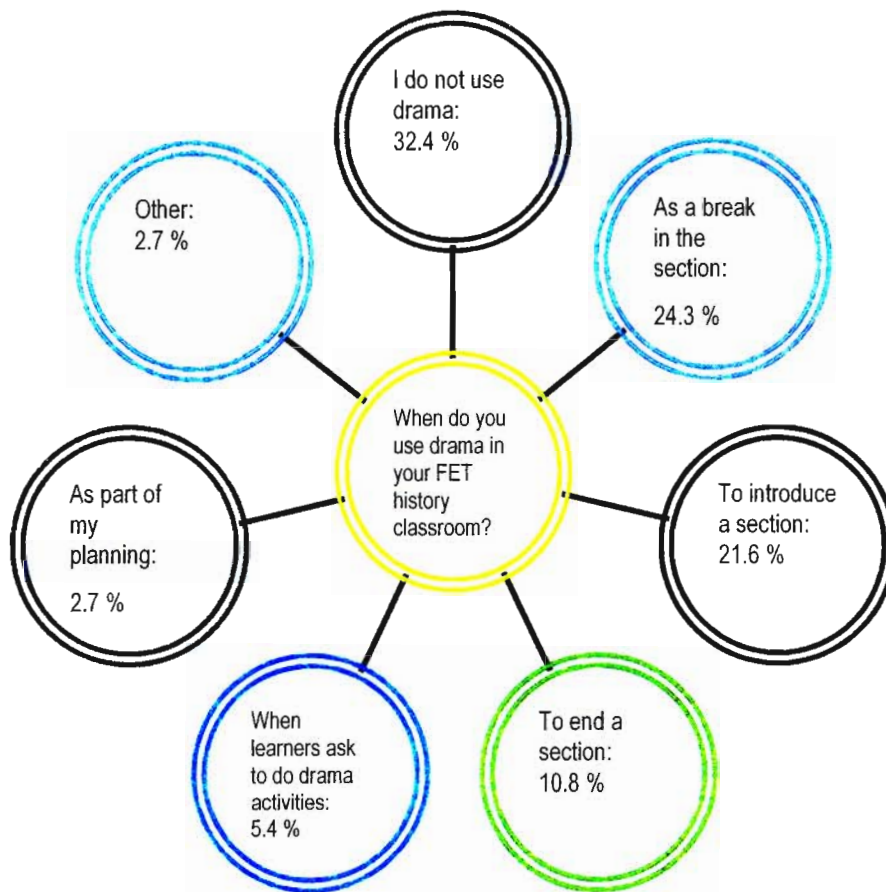
The findings above pointed to the assumption that educators were teaching using methods with which they were comfortable, but which were possibly not achieving outcomes. It became increasingly clear that it was to be difficult to fully understand questionnaire respondents and interviewees who, while indicating positive opinions about using drama strategies, nevertheless, very rarely used them. However, in terms of the educators who were using drama, the researcher needed to ascertain when these educators used drama within sections in the history curriculum.

Use of drama strategies within a section in history

Visual interpretation 11 indicated that 32.4 % of the questionnaire respondents did not use drama, a learner-centred, creative teaching methodology.

Visual Interpretation 11

(See Appendix G - Questionnaire: Question D2)



This finding corroborated earlier findings (Questionnaire: Question D1) about history educators' use of drama strategies. While there was a measure of inconsistency in the findings for questions related to "When do you use drama in your FET history classroom?", "Indicate how often you use drama in your FET history classroom" and "What do you regard as important when using drama strategies in your FET history classroom?" (Questionnaire: Questions D2, D3 and D4 respectively), the scores indicated that educators read the two questions differently, or questionnaire respondents were not being totally honest in their responses.

Some questionnaire respondents, however, indicated that they made use of drama strategies at particular junctions in their teaching programmes: namely 24.3 % as a break in the section, 21.6 % to introduce a section, 10.8 % to end a section, and 5.4 % when learners asked for them. The last finding implied that those educators responded to the needs and requests of their learners, but also that they did not consciously factor in the methodology into their lessons. Thus, educators largely used drama strategies as a break or to introduce a section, again indicating rare usage. These findings corroborate the finding that sampled educators used drama strategies very infrequently. With such rare use of drama strategies, and potentially other creative, learner-centred strategies as well, it became necessary to determine what educators viewed as potential obstacles to the implementation of drama strategies. This question (See Appendix G - Questionnaire: Question B5, Appendix J - Interview schedule: Question 3.4) aimed to fully explore how perceived barriers to drama implementation could affect opinions and experiences.

Perceived barriers to using drama to teach FET history

Visual Interpretation 12

(See Appendix G - Questionnaire: Question B5)

a. There is too much preparation time needed.

Likert Scale	Frequency	%
Strongly Disagree	2	5.4
Disagree	9	24.3
Neutral	4	10.8
Agree	14	37.8
Strongly Agree	8	21.6
Total	37	100

b. The history curriculum is over-crowded.

Likert Scale	Frequency	%
Strongly Disagree	1	2.7
Disagree	10	27
Neutral	3	8.1
Agree	15	40.5
Strongly Agree	8	21.6
Total	37	100

c. The classroom is over-crowded.

Likert Scale	Frequency	%
Strongly Disagree	1	2.7
Disagree	9	24.3
Neutral	1	2.7
Agree	10	27
Strongly Agree	16	43.2
Total	37	100

d. My school does not have the money for it.

Likert Scale	Frequency	%
Strongly Disagree	3	8.1
Disagree	10	27
Neutral	5	13.5
Agree	8	21.6
Strongly Agree	11	29.7
Total	37	100

Visual Interpretation 12 - continued

e. I do not have access to resources such as source materials.

Likert Scale	Frequency	%
Strongly Disagree	2	5.4
Disagree	21	56.8
Neutral	1	2.7
Agree	8	21.6
Strongly Agree	5	13.5
Total	37	100

f. I do not understand how to use drama strategies.

Likert Scale	Frequency	%
Strongly Disagree	4	10.8
Disagree	17	45.9
Neutral	5	13.5
Agree	6	16.2
Strongly Agree	5	13.5
Total	37	100

g. I do not like using drama in my classroom.

Likert Scale	Frequency	%
Strongly Disagree	5	13.5
Disagree	17	45.9
Neutral	9	24.3
Agree	6	16.2
Total	37	100

h. Examination pressures do not allow it.

Likert Scale	Frequency	%
Strongly Disagree	2	5.4
Disagree	8	21.6
Neutral	4	10.8
Agree	13	35.1
Strongly Agree	10	27
Total	37	100

Visual Interpretation 12 - continued

i. I do not know any drama techniques.

Likert Scale	Frequency	%
Strongly Disagree	6	16.2
Disagree	16	43.2
Neutral	7	18.9
Agree	3	8.1
Strongly Agree	5	13.5
Total	37	100

j. I do not have any textbooks on using drama to teach history.

Likert Scale	Frequency	%
Disagree	2	5.4
Neutral	5	13.5
Agree	13	35.1
Strongly Agree	17	45.9
Total	37	100

k. Textbooks on drama as a methodology in history do not cater for the South African school.

Likert Scale	Frequency	%
Disagree	2	5.4
Neutral	12	32.4
Agree	12	32.4
Strongly Agree	11	29.7
Total	37	100

l. You cannot assess drama activities.

Likert Scale	Frequency	%
Strongly Disagree	5	13.5
Disagree	19	51.4
Neutral	11	29.7
Agree	2	5.4
Total	37	100

The history educators sampled in the quantitative research believed that using drama to teach history in the FET (Grades 10-12) band could be problematic because, like McMaster's (1998) research with educators indicated, they believed that there was too much preparation time needed (37.8 % "Agree", 21.6 % "Strongly Agree"), the history curriculum was over-crowded (40.5 % "Agree", 21.6 % Strongly Agree"), and examination pressures were seen as obstacles to drama use (35.1 % "Agree", 27 % "Strongly Agree"). These findings were in line with earlier findings where sampled educators perceived a lack of time, felt that the NCS FET history curriculum was overwhelming in its demands, and were pressurised to complete very prescriptive assessments within set time-frames.

In the interviews, too, (See Interview schedule - Appendix J - Question 3.4) interviewees' responses validated the answers in the questionnaires. While eight of the ten interviewees noted that there were many positive aspects to the NCS FET history curriculum, claiming, "It's not all the old apartheid stuff", and "it focuses on the child", all educators pointed out that the administration of the curriculum, in the form of extensive record keeping, was extremely tedious and cumbersome. As an educator revealed, "...assessments drive me mad! All little bits and pieces... and new ways of doing things". Also, while "it's not all the old apartheid stuff", an educator observed that she had to start learning many new sections in the history curriculum "and it's very hard". In 1997, Jansen pointed out that the focus on outcomes without concern for content steered the curriculum away from its intended goals. Of course, more than just content concerns, the NCS FET history curriculum asked for a change in approach to the methodology and to the thinking

behind it in line with OBE, and this proved difficult for many sampled educators.

Proof of this was evident in two interviewees who indicated that while the NCS FET history curriculum was extensive and embracing, it provided sketchy knowledge to learners. As one educator asserted, “learners learnt a little about many things, but not enough about any one. They don’t know enough to write a half-decent essay”. Further, it was claimed that the extensive curriculum also proved very difficult to complete. The interviewees were also very clear that the demands made on them by the new curriculum requirements were extremely taxing, stating, “The pressure of just completing that curriculum, hey, it just stresses me out”, “It’s very tough”, “I’m struggling and I know, I know many of my... many others too, they are also struggling badly. And it shows. The pupils know we are suffering”. In addition, history educators interviewed indicated that drama required time, a commodity they did not believe that they had. These views were echoed by Fennessey (2000) who quoted educators’ concerns about a lack of time in the history classroom. Fennessey noted that history educators generally perceived drama to be a separate entity to be produced, and thus did not recognise its effectiveness as an effective teaching strategy in the history classroom.

Moreover, the focus on tests and examinations in the FET band as it moved towards the final Grade 12 examination, led educators to feel pressured by the need for learners to excel in very prescriptive summative assessments and they perceived the use of drama as fun and thus in conflict with the important issues of examinations. As this was the first time educators were teaching the FET

curriculum, however, they did expect it to get easier with time.

However, if educators were so preoccupied with, and pressured by completing the curriculum, and preparing learners for the Grade 12 examination, it was highly probable that they would use methods that were proven in the past, that required minimum preparation, and that could be used, not just to cover the curriculum requirements, but would work in the least amount of time. In other words, they would use methods that helped learners to know history and thus achieve examination results. It was highly unlikely that learner-centred, creative methodologies, including participatory drama, would feature in such classrooms.

Additional barriers, perceived by questionnaire respondents, to the use of drama in the history classroom included respondents' opinions that their classrooms were congested (27.0 % "Agree", 43.2 % "Strongly Agree"), and their schools did not have money for drama (21.6 % "Agree", 29.7 % "Strongly Agree"). The perceptions revealed in the questionnaire findings were further corroborated by the responses to the open ended question dealing with general issues not previously investigated, where the responses indicated that many educators felt very pressured and frustrated by the circumstances in which they found themselves. While acknowledging that drama was "a great tool", and was "creative", they cited a range of problems such as very large classes, very small classrooms, shortage of furniture, language difficulties amongst second language learners, lack of teaching resources, and heavy teaching loads.

These findings from the questionnaires confirmed some of the earlier biographical statistics discussed where many respondents perceived their classes as large and generally comprised between forty to fifty learners, and schools, made up mostly of lower income learners, were perceived as generally under-resourced. Often associated with over-crowded classrooms, was the issue of discipline. While others hinted at it, four educators cited disruptive behaviour, with one noting that “anything different/ unusual creates behavioural problems”. Thus, such educators would choose methodologies that enhanced their control in the classroom.

The fears and frustrations of another educator were expressed thus, “Drama requires learners that have a Passion for the subject. Learners complain that History was the by-the-way choice. Their interest is at a low ebb. Many come unprepared for debates, etc. The phobia is the period being wasted by learners if even if its one (*her emphasis*) coming unprepared for the activity”. With educators appearing to experience growing frustrations, it was likely that such increasing frustrations would impact on their use of any chosen teaching strategy, including drama, and would finally work to the detriment of their learners. Thus, OBE, with its admirable principles and underlying philosophy, were being negated, and unless educators received support in terms of organisational skills, and effective training in implementing the requirements of the NCS FET history curriculum, OBE and all its associated methodologies, would not succeed.

Confirming questionnaire respondents’ views, all history educators interviewed noted that learners were becoming increasing unruly, disorderly, and “their

attention span is so limited". For this reason, educators indicated that they were afraid to implement a methodology that would allow the class to "get out of hand". In an observation, too, an educator confessed that both she and her school principal had warned her learners to behave as these learners were sometimes very difficult to handle. This overwhelming perception that they lacked control in their classrooms was not conducive to teaching and learning in any subject.

Verifying the questionnaire's biographical findings, the interviewees also cited their very large classes, very small classrooms, and a lack of resources as problematic. The reality of teaching history, or any other subject for that matter, in schools was driven home by the following comment: "They are sitting on top of me. I can actually ...breathe their ... their breath (laughter). And they are on top of each other. On hot days, hey, I tell you, we suffer". Another two educators said that learners shared furniture, one indicated that she had no chair or table of her own in her classroom, and one stated that she used a learner's chair and desk on which to work. The lack of space, furniture and resources were cited as reasons not to use drama strategies. Such obstacles in classrooms would prove frustrating, and it was thus highly unlikely that creative methodologies, including drama, would flourish in such classrooms.

Other reasons not to use drama included the majority of the questionnaire respondents (35.1 % "Agree", 45.9 % "Strongly Agree") noting that they did not have textbooks on using drama to teach history. The perceptions of the educators were founded as textbooks on using drama as a methodology in the history

classroom did not abound. Similarly, more than three-fifths of the sample (32.4 “Agree”, 29.7 % “Strongly Agree”) pointed out that textbooks on drama as a methodology in history did not cater for the South African school. This, too, was a valid perception as South African specific textbooks on using drama strategies to teach history were not available, and thus, this was a niche that needed to be filled. However, these educators chose not to attend the workshop designed especially to unpack how drama strategies could be used in the history classroom. While they appeared to lack the will to empower themselves, their apparent paralysis was perhaps understandable as they were obviously overwhelmed by the curriculum and its various requirements, and by a lack of time that caused great frustrations for them.

Thus, the majority of questionnaire respondents and interviewees perceived a lack of time, an over-crowded curriculum, congested classrooms, lack of money, and examination pressures as obstacles to using drama in the history classroom. These obstacles could potentially reflect the barriers perceived by educators of most other subjects as well. If that was the case, it was indeed worrying that educators in the FET band were so frustrated. Such frustrations could result in their disregard for any OBE related methods in favour of what was always used. If educators were not empowered to deal with the challenges that they faced, and if change did not occur, educators’ stated discontent would surely continue, or even increase, and the impact would ultimately affect their learners. The implications for the NCS FET history curriculum and OBE in general would be disastrous.

However, what was positive from questionnaire respondents' answers was that over three-fifths (56.8 % "Disagree", 5.4 % "Strongly Disagree") of the questionnaire sample did not see a lack of resources, in the form of source materials, as a barrier to the use of drama. Earlier in the questionnaire (See Appendix G - Questionnaire: Question A8), respondents had been asked if their schools had historical source material and only slightly more than half indicated that their schools had such material. The subsequent interviews revealed that while some schools provided source materials for history educators, other schools did not, and thus, educators, realising that the curriculum requirements demanded the use of source materials, had proved proactive by supplying such source material themselves. Thus, they not only had access to resources such as source materials, but they also did not perceive this as an obstacle to drama use.

Similarly, what was noted was that more than half (45.9 % "Disagree", 10.8 % "Strongly Disagree") of the sampled educators indicated an understanding of how to use drama strategies. Approximately three-fifths of the sample (43.2 % "Disagree", 16.2 % "Strongly Disagree") also indicated that they did know of drama techniques, and they (45.9 % "Disagree", 13.5 % "Strongly Disagree") liked using drama in the classroom. The interviews confirmed these findings. However, earlier questionnaire findings indicated that educators equated drama strategies with presentational drama or putting on a play. So, even if they claimed to know how to implement drama strategies, and even if they indicated that they were partial to using drama strategies, their understanding of what constituted drama would have prevented them from using it.

Sampled educators' legitimate concerns over time constraints, large teaching loads and large classes, language difficulties, and lack of discipline in the schools, cited in the biographical information, could have been some of the deciding, contributing factors that militated against their choosing to use such strategies in the history classroom. The HSRC's report on education in South African rural communities (2005) and the Ministerial seminar on education for rural people in Africa (2005) pointed out that South Africa's rural educators and learners faced many challenges, including the over-riding effects of dire poverty as well as a lack of basic services such as electricity and water, inadequate physical conditions of schools in the form of buildings and equipment, very large classes, and a lack of teaching aids and resources. When educators had to deal with frustrating obstacles everyday, they were not going to put on a play. Against this backdrop, it was possible that creative, learner-centred methodologies would not be prioritised.

What emerged from the open-ended questionnaire question, cited earlier, revealed the views of an educator, who appeared to be passionate about drama, who cautioned, "More scope to do it with Grade 10's, less with Grade 11's and No time at all with the Matrics". The interviews, too, revealed that drama was possible with Grade 10's, "maybe the good grade elevens" and "the drama students make everything in history a performance, you know, they want to dramatise, become the people, the characters, the historical characters. It's a hoot! They love it..."

However, it seemed that the use of drama strategies was more effective in the

General Education and Training (GET) band, not in the FET band, according to three interviewees. On being asked for reasons, they asked, "Where's the time?" and informed the researcher, "You won't understand if you're not in a school. There's just no time at all". They also constantly cited "exam preparation". These views indicated the following to the researcher: As learners moved closed to Grade 12, there was an emphasis on prescribed summative assessments and aspects considered serious work. Methodologies considered fun would thus be shunned. Generally, educators appeared not to have made the connection between enjoying a lesson and learning at the same time. Nevertheless, it was important to ascertain the general perceptions of questionnaire respondents concerning reasons for drama proving challenging in the FET history classroom.

Central tendency statistics revealed that the variables of question B5 (on reasons why using drama could be problematic) had mean, median and mode values of 3.00, which showed that questionnaire respondents had articulated an average perception of "Undecided"/ "Unsure"/ "Neutral" towards the variables. The reasons for this result were three-fold: educators were not sure of the potential problems of using drama in the FET history classroom, they had not considered such problems before, or were not convinced of the effectiveness of the methodology.

When interviewees were asked to comment on why they thought questionnaire respondents had indicated a largely "Undecided"/ "Unsure"/ "Neutral" attitude to why the use of drama strategies could be problematic, most of them indicated that it was possible that respondents were not clear in their minds about the potential

problems of using drama in the FET history classroom and had not considered such obstacles previously. It was also possible, however, that the questionnaire respondents did not use the methodology and thus, could not answer the question with a specific opinion as the terminology was, in a sense, foreign. At least one interviewee confessed that she had answered “Undecided”/ “Unsure”/ “Neutral” to quite a few questions in the questionnaire because she was not sure what the questions meant. It was difficult to imagine that the interviewee had problems with understanding the questions and thus it was possible that she found the response “Undecided”/ “Unsure”/ “Neutral” to be convenient in that it did not reveal what she truly believed. It was also possible that the educator felt threatened by the need to know about various learner-centred methodologies, as required by the NCS FET history curriculum, and chose her responses to conceal any potential limitations on her part, or face potential punishment in some form.

Further, the variables in question B5 had a minimum value of 2 and a maximum value of 4. These values indicated that respondents had articulated a minimum perception of “Disagree” and a maximum perception of “Agree”. These values pointed out that the degrees of negative and positive emotions in the perceptions and opinions of some respondents appeared reduced when considering reasons why using drama could be problematic. Thus, their experiences and insights in to the question were neither intensely positive nor negative.

However, the ANOVA test results revealed that there was a statistically significant difference in perceptions of educators with various years of FET teaching

experience towards the statements in question B5, dealing with perceived problems with using drama in the history classroom. The p significance value for B5 was 0.021 and less than 0.05. This meant that respondents with different years of experience in FET history teaching had different views about perceived problems with using drama in the history classroom, with educators with more years of experience perceiving more problems than educators with fewer years of experience. It seems, therefore, that younger, newly qualified educators would embrace drama strategies, and possibly other creative, learner-centred strategies, more readily.

To further understand the differences in the perceptions of educators with different years of teaching history in the FET band, interviewees were asked for reasons to explain such differences regarding problems associated with the use of drama. While no interviewee could give a certain answer, they generally believed that responses would have been based on the individual circumstances, needs and contexts of individual respondents, and it would be “dangerous to group all educators with a similar number of years as responding thus or thus or whatever. There’s no pattern. That’s what I think”. One very experienced interviewee, however, pointed out that experienced educators knew what worked and what could hinder success, and noted, “We can spot a problem a mile away. We’ve been there, you know....They tell us to do this and that but... we know what’s the reality of the classroom... Sometimes, the old ways just work.” When asked about using OBE, learner-centred, integrated methodologies, the same educator revealed, “I like it and I understand it... it’s like progressive and all that, but, hey, I

don't know... it's hard, hey... You can't learn... (laughter) teach a old dog new tricks”.

It is precisely for this reason that older educators could resist change and merely regurgitate the old content through the old methods, while claiming to know about OBE and being able to articulate terminology related to it. While such ideas were pure conjecture on the part of the researcher, research into this area proved enlightening. In their research, Feiman-Nemser (2001) and Whitebeck (2000) pointed out that educators held strong beliefs about themselves and about teaching that were often drawn from their relevant life experiences, including their own experiences as learners, and such experiences were both powerful and resistant to change. Kagan (1992) and Pajares (1992) also noted that educators' personal beliefs, which could be very strong, were central both to their teaching practices and their implementation of curriculum reform. Educators' beliefs could therefore either facilitate or inhibit curriculum reform. Of course, the researcher had to realise that the sampled educators were potentially not a homogenous group with similar perceptions and opinions, and this was borne out by the statistical tests undertaken.

An analysis of the data revealed that the variables for questions B1, dealing with drama's role in assisting history teaching and learning in the FET band, B3, dealing with drama's ability to build skills in FET history learners, and B5, dealing with perceived problems with using drama in the history classroom (See Appendix G - Questionnaire: Questions B1, B3, B5) had standard deviations from 0.672 to 0.832.

0.832. This indicated that respondents varied in their perceptions and opinions of statements in the three mentioned questions. The variables in these questions had a variance from between 0.452 to 0.692, revealing variation in respondents' perceptions indicating that the group did not respond homogenously. Furthermore, the three questions had range values of 4, 3, and 2 respectively, indicating differences in respondent's perceptions, and respondents had expressed various opinions towards the questions being considered. Additionally, the Pearson product correlation coefficient r value of 0.377 indicated a medium, and thus not a statistically significant, correlation in questions B1 and B5. In other words, the statements in questions B1 and B5 did not have a statistically significant correlation because their p value was more than 0.05. Thus, questionnaire respondents had diverse, non-homogenous views regarding drama's role in FET history teaching and the barriers they perceived to abound in utilising the methodology.

As far as gender was concerned, the T-Test, used to compare the means of the gender groups, indicated that statistically there was no significant difference between the perceptions of males and females towards the statements in questions B1, B3 and B5. This meant that males and females in the sample had similar perceptions and opinions towards the three statements in questions B1, B3 and B5. Similarly, the ANOVA test results revealed that there was no statistically significant difference in perceptions of educators with various years of teaching experience towards the statements in questions B1, B3, and B5. Likewise, the ANOVA test results revealed that there was no statistically significant difference in perceptions of educators with different levels of history education towards the

statements in questions B1, B3, and B5.

Thus, the statistics revealed that while questionnaire respondents were not sure why drama could be problematic in the history classroom, the degrees of their emotions appeared reduced. Further, questionnaire respondents did not respond homogeneously to questions, and variables such as gender and levels of history education played very little part in their responses. However, the fact that the more experienced educators perceived increased problems regarding the implementation of drama strategies, revealed that older educators, who were probably more set in their ways, were wary of new, innovative methodologies. If some educators were cautious towards creative, learner-centred methodologies, it was then necessary to determine what they did instead to hold learners' attention in the FET history classroom.

History educators' strategies to hold learners' attention

For the final research question, 'What did educators do in the FET history classroom to hold learners' attention?' (See Interview schedule: Questions 7.1 - 7.2), answers provided by interviewees ranged from "just keep them fully occupied at all times" to "I make sure I know my kids so I can anticipate what they are going to do" to "I watch them like all the time. You've got to be alert - fully here, you know, forget everything else and give one hundred percent. ... Of course it's hard". These responses indicated that educators had to find out about who their learners were, had to plan lessons very carefully so that learners were engaged "at all times", they had to keep classrooms under control, and they had to be attentive

and aware at all times. This could prove taxing to educators, especially as they grappled with a curriculum with complex demands and an evolving system that seemed to militate against them.

All interviewees hinted at the difficulties involved in holding learners' attention, with comments such as, "it's draining trying to keep everyone in line", "they're more interested in their cell phones than me", and "then they fall asleep - not good for my ego, I can assure you". Further, many interviewees seemed not to have a system in place to gain learners' attention. However, they noted that a lively telling of the historical story worked well, as did active participation by learners.

One interviewee revealed that to hold a learner's attention, an educator had to be passionate about her vocation stating, "I'm a born teacher. I love it and I love them. You've just got to have a sense of humour, you know, you can't be crazy and serious about the work all the time. I laugh - they laugh - even at myself and just relax, man. Otherwise, you'll go cuckoo". In many ways, this educator's personality assisted her to relate to her charges. Another indicated that learners had to recognise the human side to history and stated, "...people don't believe that history can be fun. ...I show the kids ... listen guys, these dudes were out there - doing their thing - they were doing something because of ... something - like us, you know, circumstances". These two educators, while enthusiastic about their subject and charges, also demonstrated an ability to break traditional barriers between learners and educators by the relationships they forged with their learners, and by their ability to relate to learners and their concerns. They, unlike the other

interviewees, had worked out an effective form of educator survival to ensure that the history classroom was an effective, interesting environment.

However, two interviewees confessed that, mostly to achieve classroom control, they most often read out of textbooks, a method to which their learners did not respond at all. Also for increased classroom control, four educators indicated that they usually did all the talking in the class saying, "They won't talk" and "I haven't got time to push and push for answers". They, too, pointed out that learners often appeared bored. Educators also noted that it was impossible to involve all learners, saying, "The naughty ones you got to watch" and "the bright sparks at least keep you going", but that the majority had to determine where to fit in. An interviewee explained, "I pitch the, you know, the lesson is aimed at average, you know, the average child, the pupil in the class. He must... the class... you can't please every child. Everyone... he's got his own likes and problems and... you know, it's hard, man". The sentiments expressed by the interviewees revealed a worrying trend. It appeared that educators read out of textbooks and learners did not respond, and yet, educators continued using the strategy. Educators noted that learners were bored by their educators talking all the time, and yet the educators did not stop. As all learners were supposedly not involved in the lesson, it was interesting to determine what the uninvolved learners were doing. In addition, educators were watching the naughty ones and noting the bright ones, but no-one was aware of the average learner, at whom the lesson was supposedly aimed. Sampled educators were thus employing strategies to ensure classroom control, or they appeared to have conceded defeat in the classroom war and provided lessons

irrespective of their being effective or not, or they were a minority who were truly passionate about and committed to engaging their charges.

When asked how she held learners' attention and engaged them, an observed educator proceeded to explain how long she had been teaching, the challenges she faced in classrooms, and how "I do my job and that's it. If they don't want to learn, what I must do?" She was obviously de-motivated, and had lost control of the learning environment. Throughout the observed lesson, and while learners were not gainfully occupied, the educator sat next to the researcher at the educator's table and chatted. She was at pains to discuss the poor state of education, the failure of the new FET curriculum, the woes of OBE, and even the inefficiency of the government. During her lesson, she had read out of a textbook, had written notes on the board and had told the learners to "do a play". She believed that she had done her work and did not check on the learners at any time. The educator was obviously anti-reform and anti-OBE, yet was not providing anything pedagogically sound in its place. It was very evident that learners were indulging in many conversations and laughter that had nothing to do with the task, but this did not faze the educator, and she did not focus their attention back to the task. The researcher was very aware during this observation that her biases, and even anger, were in play and aimed to control these. This educator, however, felt very comfortable and confident to waste a lesson, where little, if anything, was achieved, and where learners were definitely not engaged.

These findings confirm the HSRC's report on education in South African rural

communities (2005) and the Ministerial seminar on education for rural people in Africa (2005) which noted that educators most often used rote-learning and educator monologues as teaching methodologies, and they did not understand the requirements of Curriculum 2005 and OBE. The HSRC findings also ascertained that learners very often blamed their educators for poor educational experiences by the educators' poor teaching and discouragement of learners and their efforts.

Conclusion

The conclusions drawn at the end of this section was that the use of drama strategies and any other creative learner-centred strategy was rare. In fact, it appeared that many FET history educators did little more than talk and read out of books, implying a classroom that was educator-led, possibly boring and tedious, and where learners did not interrogate issues to any great extent. There was also a need by educators to extend control over their classes which many perceived to be out of control. Their many other frustrations did not help the situation either.

While they perceived many aspects of the NCS FET history curriculum to be positive, the administration and completion of what was perceived to be an overloaded curriculum were extremely stressful. Compounding these frustrations were overcrowded classrooms, overburdened teaching loads, lack of resources, language difficulties, and a lack of learner discipline. Over and above all these obstacles was the need to understand how to unlearn old, trusted, comfortable methods and content, and replace them with new, creative, learner-centred ones in order to implement the curriculum.

Having just been on training courses to do just that, educators were cautious about revealing that they were using any methods that were not perceived to be acceptable, in other words, anti-OBE. And yet, in an effort to cope, many were resorting to using such methods, even though such methods were not according to curriculum requirements. The need to be seen to know about OBE and to be able to mouth terminology related to it, were evident. This, in itself, must have been very taxing to educators.

In the FET band, additional burdens further abounded, as revealed in the biographical and contextual information. This band was marked by prescriptive tests, examinations and tasks which educators had to complete. The final Grade 12 examination was another hurdle that had to be successfully overcome. To do all of this, educators had to use methods that would deliver facts in the least time, using the easiest process. If, as educators noted earlier, they had received no training in the use of drama strategies, and possibly very few other creative strategies as well, it was unlikely that they would attempt the use of drama strategies. If, as earlier determined, they equated drama strategies to mean play production, they would understandably avoid it. If they had very little idea what participatory drama entailed, they could not use it.

Despite observed learners and educators noting that they enjoyed using drama strategies that assisted learners achieve outcomes, the majority of respondents and interviewees perceived drama to be fun and therefore used as a break. They

believed that such a strategy would not be relevant to the serious business of examination preparation, and had found it inconceivable that learners could learn effectively while enjoying a lesson. Of interest was the finding that older, more experienced educators perceived more obstacles to drama usage than younger educators, leading to conjecture that younger, more recently qualified educators could embrace drama and other creative, learner-centred strategies more readily. Older educators appeared to want to remain with content and methodologies with which they were familiar and thus, they resisted change.

However, there were a few educators who wanted to change and learn new methods to involve their learners more fully in their lessons. Such educators appeared motivated, passionate, and determined to create positive relationships in their classrooms. They endeavored to work against the obstacles that faced them and attempted to instil an atmosphere of interest, engagement, and enjoyment in their classrooms.

The point that emerged was that the educator was key to success in the classroom. While sampled history educators noted a lack of training in the use of drama strategies, and that the FET workshops designed to assist them make sense of learner-centredness, OBE and integrated learning were marginally successful, the idea that emerged from the data, both quantitative and qualitative, was that certain educators were more effective in their classrooms than others. These educators perceived creative methodologies, such as drama, as essential to holding learners' interest, and many of them had used such strategies to do

history, albeit rarely, with great success.

Most importantly, learners, who were not the focus of this study, indicated enjoyment during lessons involving drama strategies and they indicated these strategies' usefulness in helping in test and examination preparation. However, the researcher had to constantly remind herself that only a small number of educators had noted their willingness to being interviewed, and of those, only certain interviewees allowed their classes to be observed. It was thus probable that these educators already had an interest in the use of creative methodologies, and they were thus not representative of the greater history educator population.

CHAPTER 7

Summary of findings and recommendations

Introduction

Having personally experienced the power of using drama strategies in various classrooms, including the FET history classroom, the aim was to determine the following: how FET history educators perceived the use of drama strategies, how prepared they regarded themselves for the use of drama strategies as a teaching methodology, whether they used these strategies in the history classroom, what their experiences were of using such strategies, and what they did in the classroom to hold learners' attention.

If, as research indicated, learners perceived history to be a list of irrelevant names, dates and places, that was presented in a boring, regimented fashion with the educator doing most or all of the talking, and where test scores equated success (Fielding, 2005; Morris, 2005; Pattiz, 2005; Scrubber, 2001; Wineburg, 2001; Mathews, 1994), then a change of learner perception was long overdue. One way of doing this was to use creative, learner-centred methodologies, such as drama, that would engage, involve and interest learners in the subject.

The NCS FET history curriculum asked educators to make history "accessible and enjoyed by all" where there was an "active involvement of learners in their own learning". To achieve such goals, the curriculum document suggested a constructivist approach where history was assembled from evidence and it recommended, amongst other methodologies, "opportunities for drama" (DoE,

2003). This was in line with the literature reviewed which indicated that drama strategies were used in Canadian, American and British history classrooms and were perceived very favourably (Leach, 2005; Pattiz, 2005; Cruz, 2004; Stoskopf, 2001; Fennessey, 2000; Britt, 1999; Duff, 1998; Goalen, 1996; Fleming, 1992; Easdown, 1991). However, the perceptions, opinions and experiences of South African history educators on the use of drama strategies had not been determined, and thus this study was necessary. This study was also carried out at an opportune time with the 2006 introduction of the NCS FET curriculum which demanded changes in content and methodologies, resulting in a transformation of how teaching and learning occurred.

The study drew from the work of drama theorists, such as Cook, Slade, Way and Heathcote who saw drama as a pathway to learning collaboratively, leading to personal growth, responsibility, awareness, and empathy, amongst other benefits. To achieve such goals, however, required an educator who was genuinely interested in history, who joined in wholeheartedly, and who facilitated and nurtured learners. The drama they proposed was participatory drama as opposed to presentational drama.

Participatory drama led to learners being actively involved in the learning process, they utilised meaningful dialogue and interaction by speaking, listening, reading and writing, allowing for concepts to be remembered through strong mental pictures, they could empathise with, understand, and critically assess situations and characters, and they were allowed to think while being enjoyably engaged.

With such benefits to participatory drama, as well as the knowledge that the NCS FET history curriculum suggested it, the expectation was that FET history educators would make efforts to incorporate drama strategies into their classrooms.

To test this expectation, mixed method research was undertaken, involving questionnaires, semi-structured interviews, and non-participant observations. This was undertaken to facilitate triangulation. A reliability analysis was conducted using the Cronbach Alpha test to ascertain the internal consistency and reliability of the questionnaire as a research instrument. The reliability analysis for the questionnaire's continuous variables revealed a Cronbach's alpha value of 0.8006. This was above 0.7, and it thus indicated that the continuous study variables of the questionnaire as a research instrument had internal consistency and reliability. The interviews and observations helped to corroborate questionnaire findings.

While many obstacles abounded in the research process, an equal number of very positive results emerged. Both problems and benefits of the study were recorded in a personal reflective journal which assisted immensely in recognising the researcher's responses and reactions, enabling assessment of the researcher's attitudes and opinions, and establishing how the researcher's assumptions were affected by the data. The constant reflection on the internal dialogue in the journal allowed for both drawing the data closer to the researcher as well as helping to maintain a sense of distance. The personal reflective journal was of extreme importance to all the data collection and analysis of this study.

importance to all the data collection and analysis of this study.

The main findings

The data from this study allowed for a profile to be drawn up of typical FET history educators in the eThekweni region. Most sampled educators were older, experienced, well-qualified females who studied at a university more than ten years ago. However, their training then did not include the use of drama strategies or any other creative teaching methodologies, but they indicated a need for such training as they did not feel confident in the use of drama or any other creative teaching methodologies. However, having called for training, they failed to attend a workshop designed especially for this purpose by the researcher. The workshop, held by the researcher as a token of appreciation to participating questionnaire respondents, and designed to train educators in the use of drama strategies, was dismally attended.

The non-attendance at the workshop, held after the collection of all data, raised many questions in the mind of the researcher. Were educators espousing one view but practicing another? Was there a need to appear competent and willing to change? Day (1999) pointed out that educators, such as these FET history educators, who had been asked to change, faced many challenges, including not wanting to appear incompetent in the face of innovation, and dealing with conflicts within themselves, where, despite knowing they were resorting to old, outdated methods, did so because they knew no better. In many instances, Day noted, educators had not received adequate training in the requirements of the new curriculum. This was true of the interviewees who stated that the FET workshops,

riddled with problems.

Thus, educators' attendance at the FET history workshops, run by the KZNDoE and designed to orientate and train educators, was not seen to glean positive results. Educators believed that they had not received adequate training, and many still did not understand the NCS FET history curriculum document. Some educators confessed that they did not use outcomes, a corner-stone in the curriculum, when planning their lessons, and most educators revealed being overwhelmed by the NCS FET history curriculum's requirements and administration. The training, thus, did not fulfil its aims, or perhaps the aims of the workshop had to change. While they believed that history subject advisors were aware of their plight, educators saw little relief from them.

The typical history educator from the sample generally had large classes at a co-educational school where learners were mostly from lower socio-economic backgrounds. Educators did not have designated history classrooms, and they lacked many resources such as history textbooks and furniture. Their lack of resources meant that luxuries such as historical films, games and puzzles were not an option, and while some history educators were treating their learners to field trips, fashion shows, and feasts, the majority of sampled educators could not do this. They believed that their classrooms were overcrowded and congested, and by and large, they used English to teach, even though many of their learners did not use English as a first language. Educators appeared to have lost control in the

classroom, they perceived their learners to lack discipline and interest, and they constantly noted that they lacked time both in the classroom as well as outside the classroom where they had to prepare, mark, and perform administrative and other tasks.

The profile drawn indicated that history educators, while being well-versed in much of the content matter and aware of how to run a classroom, were nevertheless themselves taught a version of history that potentially needed revision. They thus reinforce Heath's (1993) finding that educators used methods in their classrooms that were the norm in the past where the educator, who was the focus of the lesson, unearthed and provided information, and decided how the structure of the lesson would play out. Learners would then be fed content and be asked to re-gurgitate this material for assessment purposes. Such education reflected Freire's (1970) concept of banking education which contrasted with libertarian education. Not having studied in the last ten years meant that sampled educators had not become *au fait* with different versions of the story in the history and were probably not comfortable with newer, learner-centred, creative methodologies. Frustrations of the job, a lack of resources, and learners who failed to understand them would all contribute to an atmosphere that was not conducive to effective teaching and learning, and subsequently, educators would resort to using traditional methodologies to deal with their situations. Thus, many history educators were not just victims of history, but victims of transformation, with little perceived support.

In terms of using drama as a methodology in the history classroom, sampled educators generally perceived drama strategies to include role-play, storytelling, and, very importantly, presentational drama or putting on a play. Like Bolton's (1985) research demonstrated, large numbers of questionnaire respondents and interviewees demonstrated that they equated drama with putting on a show. When considering actual usage, both respondents and interviewees stated that they used role-plays and presentational strategies in their FET history classrooms. Even though a few interviewees defined role-plays to mean putting on a play, the majority were able to correctly define it. While most questionnaire respondents indicated that they used storytelling in their classrooms, all interviewees said that they did not, possibly shying away from revealing using an apparently educator-centred teaching strategy. While very few questionnaire respondents noted using simulations, most interviewees stated that they did use it. Another very important finding was that sampled educators perceived drama strategies to be largely presentational, an undertaking that required extra time, much effort, and skill in putting on a play. It was thus not surprising that most questionnaire respondents and interviewees, while espousing the benefits of drama use, used drama strategies rarely, if at all. Not having had any training in the use of drama strategies, it was perfectly understandable that educators would not know the differences between these two types of drama. The fact that some educators were using some types of participatory drama strategies, albeit rarely, was encouraging.

Sampled history educators indicated that the use of drama strategies in the history

classroom was perceived to be useful to make history relevant to learners' lives, to involve learners, to improve communication, to make source material relevant, and to build life-skills such as tolerance, care, concern and empathy. Perceptions also included the belief that the use of drama strategies developed critical thinking, built empathy, allowed for engagement with historical concepts, allowed learners to judge events and situations in history, and created historical imagination. These findings reinforced the findings of Speer (2005) who noted that the use of drama strategies were very useful for problem-solving and to improve critical thinking, Erickson (1988) who pointed out how drama strategies aided learner involvement, as well as Smith (2005), McMaster (1998), and Duffelmeyer & Duffelmeyer (1979) who discovered the power of drama strategies to assist communication, both oral and written. Such perceptions of sampled educators would have led one to believe that history educators would have embraced drama strategies wholeheartedly. This was not the case.

Educators in the sample were suspicious of the use of drama strategies to develop a sense of the real world, a concept, it was later discovered, many interviewees did not understand, even though it was in the curriculum document. Similarly, interviewees did not know that historical imagination was a concept used in the document, implying that FET training workshops in history had failed to grapple with many of the key concepts in the curriculum document. Another important finding was that most sampled educators did not believe that the use of drama strategies assisted learners prepare for tests and examinations, a finding that went against learners' strong belief that using a drama strategy enabled them to

understand and remember a section in history. Learners' experiences reinforced Fielding's (2005) study which revealed that participants remembered 10 % of what they read, 20 % of what they heard, 30 % of what they saw, 50 % of what they saw and heard, and 90 % of what they did and said. The use of drama strategies embraced reading, hearing, seeing, doing and saying, and thus engaged learners at all levels.

In terms of teaching history, educators largely focused on learners knowing, understanding and learning facts, all geared towards preparing for assessment tasks, including tests, examinations and assignments. They perpetuated learning history as opposed to doing history. Educators did this largely by talking and reading to learners. Learners, on the other hand, were perceived to lack attention in class by not wanting to discuss, by falling asleep during lessons, and by talking on their cellphones, and issues in history were seldom, if ever, debated or interrogated. What emerged was that many educators failed to engage their learners, who appeared to be bored, ill-disciplined, and indifferent to their history lessons. The HSRC's *Emerging voices: a report on education in South African rural communities* (2005) revealed further findings from learners. This report pointed out that learners found the curriculum irrelevant to their lives and concerns, they found the language used for teaching and learning to be a barrier to real education, and learners indicated that there was little or no understanding of their text books and educators. It was found that learners had very little understanding of the various local and global environments, and learners pointed out that their educators did not promote or develop critical thinking amongst them. Despite learners not appearing

to be interested or concerned about these lessons, many sampled educators had not realised that a change of approach was imperative. Instead, they did as they had always done, increasing their already frustrated efforts in their classrooms.

These opinions worked against the reactions and responses of observed learners who successfully used drama strategies to make sense of concepts, situations, and characters, and could relate the concerns in the historical period with their own concerns and those of the world. An over-riding feature of four of the five classrooms where the drama strategies worked extremely well was the learners' absorption in and enjoyment of the lesson. Even though learners were not the focus of this research, four of the five observed classrooms revealed that learners not only enjoyed the use of drama strategies in the history classroom, they also recognised the power of the strategies to help with information retention. The perceptions educators revealed thus pointed out that they had not effectively read their learners and their needs. If learners embraced a strategy, apathy and ill-discipline could diminish, and teaching and learning would thrive. The observation participants, as well, who used drama strategies to teach a history lesson were largely convinced that their lessons were a success for both themselves and their learners, and the researcher discovered this to be true in four of the five classrooms observed. While observation participants did indicate that they had not used the methodology extensively, they noted that they enjoyed the lessons and, more importantly, their learners were enthusiastic, involved and responsive.

Despite stating that drama use had many benefits in the history classroom, the actual usage of the strategies was rare. Sampled educators perceived many obstacles to drama use including: too much preparation time, lack of time, an overcrowded syllabus, examination preparation, extensive record-keeping, new content to learn, new approach to implement, inability to assess drama strategies. These perceived obstacles echoed those quoted by Royka (2002), Fitzgibbon (1996), and Buchanan (1985) who found that educators perceived the following fears related to using drama strategies as a methodology: lack of resources, time constraints, loss of control, inability to assess, cynicism of colleagues, appearing unprofessional, and a lack of knowledge about how to use the methodology.

While a few sampled educators could quote using OBE recommended rubrics to assess drama strategies, the majority did not assess noting that drama strategies, when used, were for fun or as a break, and thus, not important. In other words, the use of drama was not considered a worthy, efficient methodology. Thus, the system failed educators who were forced to focus on prescriptive summative assessments while still being aware of the philosophy and creative requirements of OBE. There appeared to be little connection between using fun, creative methods and effective learning. Since they did not use drama strategies, it was possible that they did not use other creative, learner-centred strategies, as required by OBE, as well.

Even though educators knew that learners enjoyed creative methodologies, a lack of confidence in using them coupled with overwhelming frustrations resulted in

educators resorting to what was familiar and comfortable, but not necessarily OBE-compliant. It was assumed, then, that the obstacles quoted above would hinder the use of any new or creative methodologies that could potentially capture the attention of their learners. By avoiding such methodologies, educators were depriving both themselves and their charges of interesting, engaging and even enjoyable lessons. While they mouthed all the correct requirements for OBE, they lacked the capacity and will to implement them.

It was thus probable that in history classrooms and possibly other classrooms as well, OBE was not being fully embraced. Instead, the appearance of some aspects of OBE, such as group work, was potentially the way out of non-comprehension of the curriculum. Even when educators appeared to know what was in the curriculum and could talk OBE, they often just taught as they had always done. Fullan (1993) discovered that educators often failed to make changes, despite knowing what to change and Block & Hazelip (1995) pointed out that some educators often actively resisted change and innovation.

Also evident was the need by many interviewees to appear knowledgeable about curriculum requirements, while confessing that very little had changed in their classrooms. The discrepancies between answers within the questionnaire, as well as between the questionnaires and interviews, highlighted the confusions and uncertainties that were possibly plaguing many educators in FET history, and possibly other, classrooms.

Thus, while educators stated that they saw possibilities to using drama strategies, they perceived these strategies to be very useful in the history classroom, and they recognised that learners enjoyed them, they nevertheless, generally, shunned them in favour of methodologies where they, the educators, structured lessons to maximise control, and where they were responsible for discovering and transmitting all the knowledge. While there were strong intentions to adhere to the NCS FET curriculum and to being OBE-compliant, the intentions did not convert to practice. While they could talk and appear to be knowledgeable about OBE, they mostly fed facts to learners. Having recently attended FET history workshops, there was also a strong need to be seen to be knowledgeable about the curriculum and its requirements. Thus, they espoused one view but practiced another, reinforcing the views of Argyris & Schön (1974) who demonstrated how educators could espouse theories and innovations related to curriculum reform, but fell back on the theories that they had always used when in the classroom. Often, educators could not recognise this discrepancy.

However, the findings also revealed that a few sampled educators, who were both willing and keen to learn and transform, were making the transition to OBE successfully. These educators recognised that active involvement on the part of the educator and the learners was crucial to learners' engagement. In addition, learners had to perceive classroom activities to have a real purpose that led to logical conclusions. The NCS Teacher Training Manual (2006) defined FET history

learners as independent thinkers, open-minded, able to organise and present information, able to understand the roles, rights and responsibilities of citizens in South Africa, and able to understand the values of democracy, equality, human dignity and environmental justice. While it was assumed that most FET history educators would consider such a definition laughable, a few educators were determined to try and attain this type of learner. This could be brought about by a prepared, confident, passionate history educator who was ready to actively listen to learners' responses and act on them. More importantly, history educators had to equip learners with skills such as critical thinking, empathy, involvement in world affairs, the ability to communicate, and the capacity to judge people and events that would empower them to live effectively and productively in the world.

While resources definitely assisted such educators, even some educators in less-resourced schools were transforming. They were determined to work against their constraints to ensure an engaging, interesting classroom. Such educators appeared to enjoy positive relationships with their learners by knowing who their learners were and keeping them occupied and actively involved through most of the lesson. This required educators to be alert, lively, caring about and able to relate to learners, capable of controlling a class, passionate about history and the teaching thereof, and in possession of a keenness to learn and extend the range of their teaching strategies. This super-educator, which the NCS FET Guidelines defined as a mediator, mentor and facilitator, was possibly a rare phenomenon, but with training and intensive interventions, the attainment of some of those goals was possible. Thus, while the system within which educators worked appeared to

conspire to disempower educators, educators themselves had to make the effort to move beyond being victims, and to take control of their professional lives. One interviewee, who had an honours degree in history, and fifteen years teaching experience, managed to do just that.

The educator provided important insights into history teaching and learning, and how to attract and hold her learners' attention. She initially worked in a very crowded, severely under-resourced school where learners experienced very problematical situations at home and extremely difficult situations in school as they grappled with serious language and other challenges. The educator had recently been employed by a very privileged school and enjoyed small classes, a manageable teaching load, resources in abundance, learners from privileged, supportive homes, and a school management that provided for the needs of the educator. She confirmed that her new situation made teaching very much easier, as she could get a lot more done, and could provide individual attention to her charges. This resulted in learners performing well. The educator had used participatory drama strategies very successfully at both schools.

At her previous disadvantaged school, she noted, the use of participatory drama strategies was "my saving grace... it helped so much to get the children to understand". The educator explained how she was able to use drama strategies to involve and engage her learners, something that her colleagues were unable to do. Further, her learners indicated that they loved history. However, the teaching and learning environment at her present school, which was significantly better

resourced with small classes, allowed her learners to take the drama activities further by grappling more extensively with the issues being explored. At this school, too, her learners enjoyed history because they were fully engaged and interested in their lessons. This, ultimately, led to the educator feeling fulfilled at the end of the day. This educator allowed the researcher to observe a history lesson where the educator was able to hold her learners' attention throughout.

In this classroom, the educator taught a co-educational Grade ten class of eighteen learners who were from an affluent community. She taught an hour long lesson on the impact of the French Revolution on Africa, and she used debates in role. In a previous lesson, the educator had provided learners with source material on the impact of the French Revolution on Africa, had discussed these sources with them, and they had to answer questions on the sources as homework. They also had to use the Internet to obtain further material, and then jot down thoughts about the following question: Should the French have left Africa or not?

The observed lesson began with the educator revising and going over the homework. She then divided the class into two groups and assigned a position to each group - one group was told to find reasons why the French should leave Africa, the other group was told to find reasons why the French should stay in Africa. Using their source-packs and Internet research, learners had to write down points to advance their positions. Throughout the group work, the educator moved between groups assisting and suggesting information, when necessary, and constantly reminding learners to base their views on facts that emerged from the

sources. Her constant question, "How do you know?" was posed often to learners who made statements without substantiation. They had to read and interpret sources carefully, and they had to speak and listen to their peers to find answers.

After the discussion, the educator handed three role-play cards to each group. The cards included descriptions of characters who were involved in the historical situation. Groups, who chose three representatives to play the roles, then had to work out how their characters would respond. The educator constantly challenged learners with questions, forced them to consider the characters' attitudes, values, and knowledge and, in this way, she assisted them with putting themselves into someone else's shoes. Through this process, learners had to, using historical imagination, empathise and judge events and characters in history. During their preparation, learners were very energetic and spirited, and were heard to say, "This oke would never talk like that", "He's been through shit. Why will he care about them?" and even "Should we put on a French accent?" They generally stayed on track with their preparations and even when they strayed from the topic, they were able to remind themselves to get back to the task. The educator later confirmed that these learners tended to focus and, while she was fairly casual in her approach to the lesson and to classroom control, she constantly encouraged them to challenge her and each other, and learners were usually confident in their views, and seemed to welcome creative activities wholeheartedly.

The debate, in role, saw learners present their pieces from their places in the classroom. Once the debate began, there was a perceptible charge of excitement

and energy amongst learners who, very animatedly, got into role. The debate that followed had learners embracing the task wholeheartedly and without embarrassment. Others in the class listened intently, and they debated and reacted unreservedly. The lesson ended with the educator informing learners that they would discuss the activity in the following lesson and a worksheet, which would be assessed, had to be filled in following that discussion. At the end of the lesson, learners thanked the educator for the lesson and left the room still talking about the issues. Their educator told me later that the learners had been exposed to this methodology with other sections and it was thus not new to them. In addition, seven of the learners took drama as a subject in school, and thus were very comfortable with using drama strategies.

The drama strategy of debating in role was suitable and successful because learners grappled with the issues very capably, they covered many important issues in the section, and they were forced to think critically. This exceptionally good lesson succeeded because the educator appeared confident and thoroughly prepared, and she captured the attention of the learners by involving them in active learning, making the lesson very enjoyable for them.

The researcher was able to ask learners about their views on the lesson, and they were very positive in their responses, indicating that they enjoyed the lesson. On being asked if they would remember the section covered for test and examination purposes, they noted, "Of course...we don't have to learn for this now", "Whenever we do this stuff... like you know roles and all that...I'm set", and "You know, Miss,

we don't even... well I don't open a book because, like, you know, you know it". The educator commented afterwards, "I think it went well". She did express concerns that she felt the need to constantly watch the time and felt a little rushed. She did ask, "Was that drama?" That was not only drama, but it was also history as it should be taught using OBE methodologies as expected by the NCS FET history curriculum.

This lesson, while effectively using sources and suitable drama strategies to achieve outcomes, managed to involve learners throughout. Learners concentrated, they gave their educator and their tasks their full attention, and, very importantly, they appeared to thoroughly enjoy the lesson. The fact that learners noted that they would not need to learn for the section because they had grappled with it so fully, was reason enough to use the drama strategy. This educator had focussed closely on the NCS curriculum document for history, she had prepared herself in terms of the content needed and the methodology to be used, and she appeared confident and comfortable in her environment, and this perception was transmitted to her learners. Thus, while the system within which the educator worked was conducive to teaching and learning, the educator herself had done her homework. What, then, did the system need to do to make educators like this?

Recommendations

To determine the way forward, it was necessary to re-focus on a question asked by Scrubber (2001) in chapter two of this dissertation: How do history educators attract learners to their discipline and then hold their attention in the classroom?

Learners in the FET band chose whether to opt for history or not. If history was to appeal to these learners, then they had to have had positive experiences of it in the General Education and Training (GET) band. This meant that history in the GET band had to be relevant to their lives and had to rivet their attention through creative, learner-centred methodologies. Positive experiences of the subject in the GET phase often led to learners choosing the subject in the FET band. In the FET band engagement of learners was vital in ensuring their sustained interest.

To engage and interest learners, educators needed to be given extended opportunities to grapple with the requirements of the NCS FET history curriculum and to attempt and practice new methodologies. This could be in the form of workshops, seminars, discussion groups and training courses. Facilitators of such courses had to ensure adequate time was accorded to the course and a clear understanding of who the educators were and the contexts in which they work had to be considered. Day (1999) further asked that educators were given time to reflect on their practices in the classroom so that they were able to recognise for themselves how and why they need to change, if at all. As Jakubowski & Tobin (1997) pointed out, educators needed to focus on the thinking that informed their practices.

It was possible that educators' thinking about history and how it was taught needed to change. The findings indicated that many educators and learners indicated recognition of the power of drama strategies to hold and keep learners' attention and enjoyment. The observations, in particular, revealed that educators enjoyed

using the strategies, and learners had great fun while grappling critically with concepts, discovering and learning new material, developing empathy for the historical characters and situations, and preparing for assessment of the section. Thus, educators needed to recognise that history, while dealing with serious issues, did not need to be dealt with in a dull, staid manner. Having an enjoyable, fun lesson was not going to negate the value and worth of important, thought-provoking historical scenarios. This mind shift in educators was probably the most difficult to attain.

If educators were given the space and time to consciously reflect on their practices in the classroom, then all obstacles and difficulties within their teaching and learning contexts could be minimised. The South African teaching and learning environment was fraught with obstacles such as a lack of resources and overcrowding. In South Africa, like other parts of the world, educators faced many challenges everyday in their classrooms. However, the use of creative methodologies such as participatory drama had the capacity to address many of the challenges faced by educators in their classrooms. This form of drama did not require physical resources in the form of electrical or other equipment, teaching aids, or a specific room or room size. It did not matter how many learners were present in a classroom. The solution, then, to some of the challenges facing South African educators lay in intervention strategies that focused on investment in educators by building content and methodological skills in them. This was attainable through rigorous and sustainable educator upliftment programmes that placed educator development at the centre of change. Darling-Hammond (1996)

pointed out that in order for educators to embrace innovations and reforms, they had to have opportunities for specialised training over extended periods of time. This was the only way perceived challenges could be overcome.

Before challenges were overcome, however, it was the educator who had to make the effort to transform. Haydn (2001) noted that the ability and interest of the history educator was the primary indicator of success or failure in the history classroom. While resources were useful and helped make classrooms easier, it was the educator who ultimately had to make the adjustment. Transformation implied changes in thinking and doing, but also involved constantly keeping informed and being up to date with new information regarding content and methodologies. Giving up tried and trusted ways of behaving was always difficult and educators themselves needed to recognise this before making changes. The findings of this research indicated that successful history educators were passionate about their subject and were genuinely interested in their learners. Their passion and interest were then passed on to their learners who imbibed their educator's enthusiasm.

Perhaps the starting point to solutions should be the universities and colleges that trained students wishing to be educators. Unless students were genuinely interested in history and in discovering history as historians, they should be persuaded not to teach it. Further, training institutions should make a concerted effort to ensure that their learners are well-informed of the requirements of the curriculum and understand how to implement them. In addition, a vast range of

methodologies should be made available to students so that they have the power of choice when finding the most suitable methodology for their learners. If, as all questionnaire respondents and interviewees noted, they had received no training in the use of drama strategies, then they were deprived of an approach into history that captured learners' attention and kept them engrossed.

Conclusion

The investigation and documentation of this "history through drama" study aimed to determine the perceptions, opinions and experiences of FET history educators in the eThekweni region concerning the use of drama strategies as a teaching methodology. In view of the fact that there was no research into this area, there was an awareness of the need to undertake this study.

This study allowed the researcher to focus on areas that were close to her heart: the excitement, activity, involvement, and crisis of drama coupled with living through, facing and experiencing the challenges, inequalities, conflicts, and anxieties of history. The fact that some educators and learners perceived and experienced drama usage as powerful in the history classroom was hopeful. If many more educators could recognise and utilise the strength of drama as a methodology in the classroom, then, this researcher contends, teaching would become easier, learning would be enjoyable, and the classroom community would be much happier.

While the research did not set out to determine how OBE was working and whether

educators were successfully implementing the NCS FET history curriculum, many of the findings led to an expose of what was occurring in FET history classrooms in the eThekweni region. This representation illustrated that much work lay ahead for all role-players in this production called history teaching and learning.

It is the researcher's contention that the findings of this research could be useful to: history educators who wish to explore the use of drama strategies as a teaching methodology, history textbook writers, and learning and teaching support materials developers who develop materials and methodologies for FET classrooms, and policy makers who support educators and materials developers in their development of learning programmes.

Appendix A1

11 Kirriemuir Drive
Westville 3630
Ph. / Fax. 031-2627982
Cell: 083 777 7983
E-mail: chalkface@telkomsa.net

Mr. Pillay
Subject Advisor: History
eThekweni region
Fax: 031-3328173

Dear Mr. Pillay

MEd Research: History through Drama: Perceptions, opinions and experiences of history educators in the FET band at schools in the eThekweni region in KZN

Firstly, I wish to place on record my sincere thanks for the valuable input regarding history teaching and teachers provided by you during our telephonic discussion.

Following our telephonic discussion, I wish to humbly request the following:

- Permission to administer questionnaires to FET teachers of history in your region.
- Permission to interview selected teachers.
- Permission to observe a representative sample of educators.
- Permission to attend your FET workshops in July / August / September (If permission is granted, could I please obtain dates, times and venues for these workshops.).
- A list of all schools and teachers teaching FET history (and their contact nos., if possible) in the eThekweni region.

Please be assured that not only will participating teachers' consent be sought, they will also be guaranteed complete confidentiality.

I will call you to ascertain if permission is granted. If you wish to query anything, please contact me (contact details above). I will also endeavour to assist you and your teachers in the form of materials, literature, workshops or any other form of assistance that I am able to provide.

Thank you very much.

Yours faithfully
Ansurie Pillay

Appendix A2

11 Kirriemuir Drive
Westville 3630
Ph. / Fax. 031-2627982
Cell: 083 777 7983
E-mail: chalkface@telkomsa.net

Mr. M. Moghamberry
Chief Education Specialist
Teaching and Learning Services
Dept. of Education – KZN
Fax. 031-3321123/ Ph. 031-3606226

Dear Sir

Seeking permission: Masters in Education research: History Education

Following discussions with Mr. Pillay (Subject Advisor: History), I have been advised to direct requests for permission with regard to my Masters research to you.

I wish to collect data from history educators in the FET band at schools in the eThekweni region in KZN. My topic is 'History through drama: Perceptions, opinions and experiences of history educators in the FET band at schools in the eThekweni region in KZN'.

For this, I wish to humbly request the following:

- Permission to administer questionnaires to FET educators of history in the eThekweni region.
- Permission to interview a representative sample of educators.
- Permission to observe a representative sample of educators.
- Permission to attend FET workshops in August and September. (If permission is granted, could I please obtain dates, times and venues for these workshops).
- A list of all schools and educators teaching FET history (and their contact numbers, if possible) in the eThekweni region.

Please be assured that not only will participating educators' consent be sought, they will also be guaranteed complete confidentiality.

I will call you to ascertain if permission is granted. If you wish to query anything, please contact me (contact details above).

I will also endeavour to assist in the form of materials, literature, workshops or any other form of assistance that I am able to provide.

I thank you in anticipation of your kind permission.

Yours faithfully
Ansurie Pillay
University of KwaZulu-Natal

Appendix A3

11 Kirriemuir Drive
Westville 3630
Ph. / Fax. 031-2627982
Cell: 083 777 7983
E-mail: chalkface@telkomsa.net

Mr. Bridgelal
The Regional Manager
Dept. of Education – KZN
Fax. 031-3321123/ Ph. 031-3606226

Dear Sir

Seeking permission: Masters in Education research: History Education

Following discussions with Mr. Pillay (Subject Advisor: History) and Mr. Moghamberry, I have been advised to direct requests for permission with regard to my Masters research to you.

I wish to collect data from history educators in the FET band at schools in the eThekweni region in KZN. My topic is 'History through drama: Perceptions, opinions and experiences of history educators in the FET band at schools in the eThekweni region in KZN'.

For this, I wish to humbly request the following:

- Permission to administer questionnaires to FET educators of history in the eThekweni region.
- Permission to interview a representative sample of educators.
- Permission to observe a representative sample of educators.
- Permission to attend FET workshops in August and September. (If permission is granted, could I please obtain dates, times and venues for these workshops).
- A list of all schools and educators teaching FET history (and their contact numbers, if possible) in the eThekweni region.

Please be assured that not only will participating educators' consent be sought, they will also be guaranteed complete confidentiality.

I will call you to ascertain if permission is granted. If you wish to query anything, please contact me (contact details above).

I will also endeavour to assist in the form of materials, literature, workshops or any other form of assistance that I am able to provide.

I thank you in anticipation of your kind permission.

Yours faithfully
Ansurie Pillay
University of KwaZulu-Natal

Appendix A4

11 Kirriemuir Drive
Westville 3630
Ph. / Fax. 031-2627982
Cell: 083 777 7983
E-mail: chalkface@telkomsa.net

The Director: Research
Dept. of Education – KZN
Tel: 033-3418610/ Fax: 033-3418612

Dear Sir

Seeking permission: Masters in Education research: History Education

Following discussions with Mr. Pillay (Subject Advisor: History), Mr. Moghamberry, and Mr. Bridgelall, I have been advised to direct requests for permission with regard to my Masters research to you.

I wish to collect data from history educators in the FET band at schools in the eThekweni region in KZN. My topic is 'History through drama: Perceptions, opinions and experiences of history educators in the FET band at schools in the eThekweni region in KZN'.

For this, I wish to humbly request the following:

- Permission to administer questionnaires to FET educators of history in the eThekweni region.
- Permission to interview a representative sample of educators.
- Permission to observe a representative sample of educators.
- Permission to attend FET workshops in August and September. (If permission is granted, could I please obtain dates, times and venues for these workshops).
- A list of all schools and educators teaching FET history (and their contact numbers, if possible) in the eThekweni region.

Please be assured that not only will participating educators' consent be sought, they will also be guaranteed complete confidentiality.

I will call you to ascertain if permission is granted. If you wish to query anything, please contact me (contact details above).

I will also endeavour to assist in the form of materials, literature, workshops or any other form of assistance that I am able to provide.

I thank you in anticipation of your kind permission.

Yours faithfully
Ansurie Pillay
University of KwaZulu-Natal

Appendix A5

11 Kirriemuir Drive
Westville 3630
Ph. / Fax. 031-2627982
Cell: 083 777 7983
E-mail: chalkface@telkomsa.net

Dr. S.Z. Mbokazi
The Deputy Director General
Dept. of Education – KZN
Tel: 033-8465186

Dear Sir

Seeking permission: Masters in Education research: History Education

Following discussions with various personnel at the Education Department, I have been advised to direct requests for permission with regard to my Masters research to you.

I wish to collect data from history educators in the FET band at schools in the eThekweni region in KZN. My topic is 'History through drama: Perceptions, opinions and experiences of history educators in the FET band at schools in the eThekweni region in KZN'.

For this, I wish to humbly request the following:

- Permission to administer questionnaires to FET educators of history in the eThekweni region.
- Permission to interview a representative sample of educators.
- Permission to observe a representative sample of educators.
- Permission to attend FET workshops in August and September. (If permission is granted, could I please obtain dates, times and venues for these workshops).
- A list of all schools and educators teaching FET history (and their contact numbers, if possible) in the eThekweni region.

Please be assured that not only will participating educators' consent be sought, they will also be guaranteed complete confidentiality.

I will call you to ascertain if permission is granted. If you wish to query anything, please contact me (contact details above).

I will also endeavour to assist in the form of materials, literature, workshops or any other form of assistance that I am able to provide.

I thank you in anticipation of your kind permission.

Yours faithfully
Ansurie Pillay
University of KwaZulu-Natal

Appendix A6

11 Kirriemuir Drive
Westville 3630
Ph. / Fax. 031-2627982
Cell: 083 777 7983
E-mail: chalkface@telkomsa.net

Mrs. Ntuli
The Chief Director: eThekwini region
KwaZulu-Natal Dept. of Education

Dear Ma'am

Seeking permission: Masters in Education research: History Education

Following discussions with various personnel at the Education Department, I have been advised to direct requests for permission with regard to my Masters research to you.

I wish to collect data from history educators in the FET band at schools in the eThekwini region in KZN. My topic is 'History through drama: Perceptions, opinions and experiences of history educators in the FET band at schools in the eThekwini region in KZN'.

For this, I wish to humbly request the following:

- Permission to administer questionnaires to FET educators of history in the eThekwini region.
- Permission to interview a representative sample of educators.
- Permission to observe a representative sample of educators.
- Permission to attend FET workshops in August and September. (If permission is granted, could I please obtain dates, times and venues for these workshops).
- A list of all schools and educators teaching FET history (and their contact numbers, if possible) in the eThekwini region.

Please be assured that not only will participating educators' consent be sought, they will also be guaranteed complete confidentiality.

I will call you to ascertain if permission is granted. If you wish to query anything, please contact me (contact details above).

I will also endeavour to assist in the form of materials, literature, workshops or any other form of assistance that I am able to provide.

I thank you in anticipation of your kind permission.

Yours faithfully
Ansurie Pillay
University of KwaZulu-Natal

Appendix A7

11 Kirriemuir Drive
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Ph. / Fax. 031-2627982
Cell: 083 777 7983
E-mail: chalkface@telkomsa.net

Mr. Sibosiso Alwa
KwaZulu-Natal Department of Education
Tel: 033-3418610
Fax: 033-3418612

Dear Sir

Seeking permission: Masters in education research: History Education

This letter is a humble request for permission to conduct research with teachers teaching history in the FET band in the eThekweni region. This is to facilitate my Masters research.

I wish to collect data from history educators in the FET band at schools in the eThekweni region in KZN. My topic is 'History through drama: Perceptions, opinions and experiences of history educators in the FET band at schools in the eThekweni region in KZN'.

For this, I wish to humbly request the following:

- Permission to administer questionnaires to FET educators of history in the eThekweni region.
- Permission to interview a representative sample of educators.
- Permission to observe a representative sample of educators.

Please be assured that not only will participating educators' consent be sought, they will also be guaranteed complete confidentiality, privacy, anonymity and full disclosure about the research. Mr G. Pillay (Subject Advisor: History – eThekweni region) has indicated his willingness to assist as long as permission is granted.

Please let me know as soon as possible if permission is granted. If you wish to query anything, please contact me (contact details above).

I will also endeavour to assist the Department in the form of materials, literature, workshops or any other form of assistance that I am able to provide to educators and/ or subject advisors.

I thank you in anticipation of your kind permission.

Yours faithfully
Ansurie Pillay
University of KwaZulu-Natal (Edgewood Campus)

Appendix B

11 Kirriemuir Drive
Westville, 3630
e-mail:chalkface@telkomsa.net
Phone:083 777 7983

Dear Principal

QUESTIONNAIRE: “History through drama”

It would be greatly appreciated if your school could assist me by completing a questionnaire which is designed to ascertain educators’ views and experiences regarding the use of drama strategies to teach FET (Grades 10-12) history. Your school has been selected as you offer history in the FET band. The questionnaire has been posted to the FET history educator at your school.

This questionnaire is part of a Masters in Education research project being conducted at the University of KwaZulu-Natal. The research and questionnaire have been approved by the Department of Education (see attached letter).

The questionnaire is, with your permission, to be completed by educators teaching History in the FET band. Educators are to participate voluntarily and are free to withdraw at any time without any consequences to themselves. They are also assured of privacy, confidentiality, anonymity and full disclosure about the results of this questionnaire.

The completed questionnaire needs to be placed in the stamped, self-addressed envelope and posted to me. All educators who return the questionnaires will be invited to a workshop on the use of drama strategies to teach FET history.

I believe that this research will benefit both educators and the learners they teach. I thank in advance for your assistance.

Yours faithfully

Ansurie Pillay

Supervisor: Dr. Johan Wassermann (Ph. 031-2603484;
e-mail: wassermannj@ukzn.ac.za)

Appendix C

11 Kirriemuir Drive
Westville, 3630
e-mail:chalkface@telkomsa.net
Phone:083 777 7983

Dear Colleague

QUESTIONNAIRE: “History through drama”

It would be greatly appreciated if you could assist me by completing a questionnaire which is designed to ascertain educators’ views and experiences regarding the use of drama strategies to teach FET (Grades 10-12) History. You have been selected as you teach history in the FET band at your school.

This questionnaire is part of a Masters in Education research project being conducted at the University of KwaZulu-Natal. The research and questionnaire have been approved by the Department of Education and a letter has been sent to your Principal as per Department of Education requirements.

Please understand that your participation in this research is voluntary and you are free to withdraw at any time without any consequences to yourself. You are also assured of privacy, confidentiality, anonymity and full disclosure about the results of this questionnaire.

The completed questionnaire needs to be placed in the stamped, self-addressed envelope and posted to me. All educators who return the questionnaires will be invited to a workshop on the use of drama strategies to teach FET history.

I believe that this research will benefit history educators and the learners they teach. I thank in advance for your kind assistance.

Yours faithfully

Ansurie Pillay

Supervisor: Dr. Johan Wassermann (Ph. 031-2603484;
e-mail: wassermannj@ukzn.ac.za)

Appendix D

QUESTIONNAIRE: PLEASE FILL IN THE FOLLOWING CONSENT FORM:

I..... (full names of participant) based at(full name of school) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire. I also understand that my responses will be private, confidential and my school and I will not be named or identified in the research findings.

I expect to be:

- informed of the results of this questionnaire
- invited to a workshop (s) and / or presentation (s) on using drama as a methodology to teach FET history

SIGNATURE OF PARTICIPANT

DATE

.....

Researcher: Ansurie Pillay (Ph. 083 777 7983; e-mail:chalkface@telkomsa.net)

Supervisor: Dr. Johan Wassermann (Ph. 031-2603484;

e-mail: wassermannj@ukzn.ac.za)

Appendix E

FOR ATTENTION:
FET History Educator
School
Fax.

FROM: Ansurie Pillay
University of KwaZulu-Natal (Edgewood Campus)
Phone / Fax. 031-2627982
Cell: 083 777 7983
E-mail: chalkface@telkomsa.net

Dear

I wish to thank you sincerely for filling in and returning my questionnaire on "History through drama". The analysis of all the questionnaires is finally complete and I now wish to conduct short interviews.

I thank you for offering to be interviewed and would be grateful if we could either meet face to face or talk over the phone to discuss your views on FET History teaching.

Please let me know the date, time and venue that will be convenient for you. If you wish to conduct the interview over the phone, please SMS or e-mail me and I will call you back.

The interview will be a short one to confirm and clarify similar questions that appeared on the questionnaire.

I thank you in advance for your kind co-operation and look forward to hearing from you. My contact details are found at the top of this letter.

Thank you.

Kind regards
Ansurie Pillay
Supervisor: Dr. Johan Wassermann (Ph. 031-2603484;
e-mail: wassermannj@ukzn.ac.za)

Appendix F

INTERVIEW: PLEASE FILL IN THE FOLLOWING CONSENT FORM:

I..... (full names of participant) based at(full name of school) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire. I also understand that my responses will be private, confidential and my school and I will not be named or identified in the research findings.

I expect to be informed of the results of this research.

SIGNATURE OF PARTICIPANT

DATE

.....

I consent to this interview being audio-recorded.

SIGNATURE OF PARTICIPANT

.....

Researcher: Ansurie Pillay (Ph. 083 777 7983; e-mail:chalkface@telkomsa.net)
Supervisor: Dr. Johan Wassermann (Ph. 031-2603484;
e-mail: wassermannj@ukzn.ac.za)



Appendix G

QUESTIONNAIRE

“History through drama”: Perceptions, opinions and experiences of History educators in the FET phase at schools in the eThekweni region, KZN.



THE QUESTIONNAIRE

“History through drama”: Perceptions, opinions and experiences of history educators in the FET band at schools in the eThekweni region, KZN.

SECTION A: BIOGRAPHICAL INFORMATION

Please place a cross (X) in the appropriate box.

1. Indicate whether you are:	
a. Female	
b. Male	

2. Indicate the number of years you have been teaching:	
a. 0-5 years	
b. 5-10 years	
c. Over 10 years	

3. Indicate the number of years you have been teaching History in the FET band (Grades 10-12):	
a. 0-5 years	
b. 5-10 years	
c. Over 10 years	

4. Indicate the language/s you use when teaching:	
a. English	
b. isiZulu	
c. Afrikaans	
d. Other (Please indicate)	

5. Indicate the <u>highest</u> History qualification you have obtained:	
a. Doctorate	
b. Masters	
c. Honours	
d. PGCE/ HDE History	
e. BA History Major	
f. BEd History Major	
g. History I/ II	
h. Teaching Diploma: Major in History	
i. Matric History	
j. None	
k. Other (Please specify)	

6. Indicate when you received your highest History qualification:	
a. 0-5 years ago	
b. 5-10 years ago	
c. More than 10 years ago	
d. Other (Please specify)	

7. Is your school:	
a. Co-educational	
b. Girls only	
c. Boys only	
d. Other (Please specify)	

8. Indicate by a cross (X) if your school has:	
a. a library	
b. access to the Internet	
c. computers for learners	
d. computers for educators	
e. historical source material	
f. a designated History room	
g. Other resources (Please specify)	

9. Indicate the approximate number of learners in your FET (Grades 10-12) History classes:	
a. under 20	
b. 20-30	
c. 30-40	
d. 40-50	
e. over 50	

10. Indicate whether your school serves a predominantly:	
a. affluent community	
b. middle-income community	
c. lower-income community	
d. mixed-income community	
e. other (please specify)	

**SECTION B: VIEWS REGARDING THE USE OF DRAMA STRATEGIES AS
A METHODOLOGY TO TEACH HISTORY**

1. Rank the following statements by using the following 5 point scale: 1=Strongly Disagree 2=Disagree 3=Undecided/ Unsure/ Neutral 4=Agree 5=Strongly Agree	1	2	3	4	5
Drama can assist history teaching and learning in the FET (Grades 10-12) band:					
a. By making history relevant to learners' lives.					
b. By involving learners in the lesson.					
c. By improving speaking, listening and reading skills before writing.					
d. By developing a sense of the real world.					
e. By making source material relevant.					
f. By developing life-skills such as care, concern, tolerance and empathy.					
g. By helping learners prepare for tests and examinations.					
h. Other (please specify)					

2. Indicate if you believe it is possible to use drama to teach FET (Grades 10-12) history.

a. Yes	
b. No	

3. Rank the following statements by using the following 5 point scale:	1	2	3	4	5
1=Strongly Disagree 2=Disagree 3=Undecided/ Unsure/ Neutral 4=Agree 5=Strongly Agree					
a. Drama can create historical imagination.					
b. Drama can develop critical thinking in learners.					
c. Drama can build empathy in learners.					
d. Drama allows greater engagement with concepts.					
e. Drama allows learners to judge events and people in history.					

4. Which of the following do you regard as drama strategies or techniques? (Place a cross (X) next to as many as you think correct).

a. role-play	
b. watching films	
c. games	
d. dramatizing historical events	
e. simulations	
f. story-telling	
g. puzzles	
h. historical plays	
i. speaking historical poetry	
j. Other (please specify)	

5. Rank the following statements by using the following 5 point scale: 1=Strongly Disagree 2=Disagree 3=Undecided/ Unsure/ Neutral 4=Agree 5=Strongly Agree	1	2	3	4	5
Using drama to teach history in the FET (Grades 10-12) band could be problematic because:					
a. There is too much preparation time needed.					
b. The history syllabus is over-crowded.					
c. The classroom is over-crowded.					
d. My school does not have the money for it.					
e. I do not have access to resources such as source materials.					
f. I do not understand how to use drama strategies.					
g. I do not like using drama in my classroom.					
h. Examination pressures do not allow it.					
i. I do not know any drama techniques.					
j. I do not have any textbooks on using drama to teach history.					
k. Textbooks on drama as a methodology in history do not cater for the South African school.					
l. You cannot assess drama activities.					
m. Other (Please specify)					

**SECTION C: PREPAREDNESS FOR USING DRAMA STRATEGIES AS A
TEACHING METHODOLOGY IN HISTORY**

1. Have you ever received training in using drama as a teaching methodology?	
a. Yes	
b. No	

If you answered Yes in number 1, where did you receive such training?

2. If you answered <u>No</u>, would you be interested in receiving training?	
a. Yes	
b. No	

3. Do you feel confident/ competent about using drama as a methodology in your FET (Grades 10-12) History classroom?	
a. Yes	
b. No	

4. Would you attend a workshop designed to explore the teaching of History through drama?	
a. Yes	
b. No	

**SECTION D: SELECTION AND USE OF DRAMA STRATEGIES TO TEACH
FET HISTORY/ EXPERIENCES OF SELECTING AND USING DRAMA
STRATEGIES IN THE FET HISTORY CLASSROOM**

1. Do you use drama as a teaching methodology in your FET (Grades 10-12) History classroom?	
a. Yes	
b. No	

2. Indicate, by a cross (X) when you use drama in your FET (Grades 10-12) History classroom.	
a. To introduce a section	
b. To end a section	
c. As a break in the section	
d. When the section is taught faster than anticipated	
e. When learners ask to do drama activities	
f. As part of my planning.	
g. To reflect on a section.	
h. I do not use drama	
i. Other (please specify)	

3. Indicate how often you use drama in your FET (Grades 10-12) History classroom. Place a cross (X) next to your response.	
a. Never	
b. Less than once a month	
c. Once a month	
d. Once a fortnight	
e. Once a week	
f. Every History lesson	

4. Rank the following statements by using the following 4 point scale where: 1=No Importance 2=Some Importance 3=Important 4=Extremely Important				
What do you regard as important when using drama strategies in your FET (Grades 10-12) History classroom?	1	2	3	4
a. historical correctness				
b. authenticity				
c. ability to perform				
d. presentation				
e. coming to terms with the problem				
f. empathy, tolerance and concern				
g. learning words correctly				
h. playing historical characters correctly				
i. speech skills				
j. I do not use drama.				

	1	2	3	4	5	6
<p>5. Use the following scale to indicate how regularly you use the following techniques in your FET (Grades 10-12) classroom:</p> <p>1=never 2= less than once a month 3=once a month 4=once a fortnight 5= once a week 6= every day</p>						
a. Story-telling						
b. Role-play						
c. Re-enactment of events in History						
d. Reading stories						
e. Playing games and doing simulations and puzzles						
f. Debates						

6. Which of the following strategies do you use in your FET (Grades 10-12) History classrooms? (Place a cross next to the strategy/ies you use).

a. role-play	
b. watching films	
c. games	
d. dramatizing historical events	
e. simulations	
f. story-telling	
g. puzzles	
h. historical plays	
i. speaking historical poetry	
j. none of the above	

If you do use drama strategies in your FET (Grades 10-12) History classroom, how do you assess these strategies used by your learners?

Is there anything else you would like to share concerning the use of drama strategies as a teaching methodology to teach FET (Grades 10-12) History?

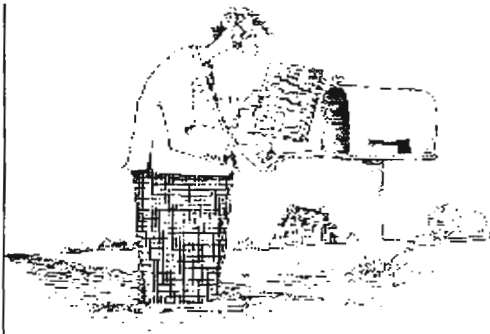
7. Would you be interested in participating in an interview with me (at a place and time convenient to you) regarding your views concerning the use of drama strategies to teach FET History?

Yes	
No	

*****If YES, please provide your name and contact details below.**

Thank you very much for the time you have taken to fill in your responses to this questionnaire. I appreciate it very much. I believe that this research can benefit both educators of History and their learners.

Could you please place the questionnaire in the stamped, self-addressed envelope enclosed and post it to me.



If you have any queries, please contact me on 083 777 7983 or via e-mail at

Thank you. Ansurie Pillay

Appendix H

11 Kirriemuir Drive
Westville, 3630
e-mail:chalkface@telkomsa.net
Phone:083 777 7983

Dear Colleague

CLASSROOM OBSERVATION: "History through drama"

Thank you for agreeing to participate in research which is designed to ascertain educators' experiences regarding the use of drama strategies to teach FET (Grades 10-12) History. This part of the research will entail my observation of your lesson in your FET History classroom at a time convenient to you.

This research is part of a Masters in Education research project being conducted at the University of KwaZulu-Natal. The research has been approved by the Department of Education (see attached letter).

Please understand that your participation in this research is voluntary and you are free to withdraw at any time without any consequences to yourself. You are also assured of privacy, confidentiality, anonymity and full disclosure about the results of this research.

I believe that this research will benefit History educators and the learners they teach. I thank for your kind assistance.

Yours faithfully

Ansurie Pillay

Supervisor: Dr. Johan Wassermann (Ph. 031-2603484;
e-mail : wassermannj@ukzn.ac.za)

Appendix I

11 Kirriemuir Drive
Westville, 3630
e-mail:chalkface@telkomsa.net
Phone:083 777 7983

Dear Principal

CLASSROOM OBSERVATION: “History through drama”

I would greatly appreciate it if you grant me permission to observe your FET History educator in the classroom. The FET History educator has indicated a willingness to participate in the research.

This research is designed to ascertain educators' experiences regarding the use of drama strategies to teach FET (Grades 10-12) History. This part of the research will entail my observation of a lesson in the FET History classroom at a time convenient to the educator.

This research is part of a Masters in Education research project being conducted at the University of KwaZulu-Natal. The research has been approved by the Department of Education (see attached letter).

Please understand that participation in this research is voluntary and the participant is free to withdraw at any time without any consequences. Participants are also assured of privacy, confidentiality, anonymity and full disclosure about the results of this research.

I believe that this research will benefit History educators and the learners they teach. I thank for your kind assistance.

Yours faithfully

Ansurie Pillay

Supervisor: Dr. Johan Wassermann (Ph. 031-2603484;
e-mail: wassermannj@ukzn.ac.za)

Appendix J: Interview Schedule

Proposed Questions: Face to face, semi-structured interviews

While this is a **proposed list of questions**, questions will ultimately be determined by responses to the Questionnaire, to a large extent. Approximately **10 respondents**, a **representative sample** of the educators who responded to the questionnaire, will be encouraged to explain answers as fully as possible to gain insights into their views. **Open-ended questions** will also help to establish some rapport with the educators who will be representative of gender, race and age, and will be selected from schools with varying resources. If permission is obtained from the educators, all interviews will be **audio-recorded**.

Make a note of: selection method of interviewees; dates, times and venues of interviews; length of interviews; extensive information on interviewees; all factors that influence the research positively or adversely

Aim: To ascertain educators' perceptions and opinions regarding drama as a teaching methodology and the reasons for their views. It will also help understand their preparedness for using drama as a methodology. It will further discover if educators use drama strategies in the FET History classroom and how they select and use such strategies. It will also investigate those educators' experiences of using drama strategies.

Be aware of: interviewer bias/ not all respondents may be equally articulate in English/ researcher expectancy effect/ social desirability effect.

1. Tell me about your journey as a teacher up to this point. (Background and concerns).
- 2.1. What do you emphasise when teaching history to your FET (grades 10-12) learners? What are your reasons for this?
- 2.2. What is your understanding of “historical imagination”? Is it necessary for FET history learners? If so, how do you instill historical imagination in your FET history learners? If not, explain.
- 2.3. What is your understanding of “critical thinking”? Is it necessary for FET history learners? If so, how do you make your FET history learners critical thinkers? If not, explain.
- 2.4. Do you get learners to think in a rigorous and critical manner about society? Explain.
- 2.5. How do your learners acquire historical knowledge?
- 2.6. What is your understanding of “empathy”? Is it necessary for FET history learners? If so, how do you build empathy into your FET history lessons? If not, explain.
- 2.7. Are your FET history learners able to engage with historical concepts? Explain.
- 2.8. Is it necessary for FET history learners to judge events in history? If so, how do you get them to do this? If not, explain.
- 3.1. Do you think that drama can assist teaching and learning in the FET band? Why?
- 3.2. What do you think of drama as a methodology in the FET history classroom?
- 3.3. What do you understand “drama as a methodology” to be?
- 3.4. Do you think there are problems associated with using drama as a methodology in the FET history classroom? Explain.
- 3.5. Do you think it is possible to use drama strategies in your FET history classroom? Explain.
- 4.1. Have you received training in using drama as a methodology? If yes, where? If no, would you be interested in receiving training? Would you attend a workshop if you were invited? Explain.
- 4.2. Do you feel confident about using drama strategies in your FET history classroom? Explain.
- 4.3. Do you feel competent to implement drama strategies in your FET history classroom? Explain.
- 5.1. Do you use drama as a methodology in your FET history classroom? What are your reasons for this?
- 5.2. Do you use Role-play/ Story-telling/ Simulations/ Games/ Re-enactment of events in history/ reading stories/ Puzzles/ debates?
- 5.3. If you DO use drama as a methodology in your FET history classroom, how do you go about making the selection as to which drama strategy to use?
- 6.1. If you DO use drama as a methodology in your FET history classroom, when do you use it and how often do you use it? What are your reasons?
- 6.2. If you DO use drama as a methodology in your FET history classroom, on what do you focus? Why?
- 6.3. If you DO use drama as a methodology in your FET history classroom, how do you assess these strategies?
- 7.1. What strategies do you use in your FET history classroom?
- 7.2. What do you do to involve all your learners in the FET history classroom?
8. Is there anything else you would like to share concerning the use of drama as a methodology to teach FET history?

Appendix K

**CLASSROOM OBSERVATION: PLEASE FILL IN THE FOLLOWING
CONSENT FORM:**

I..... (full names of participant) based at(full name of school) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire. I also understand that my responses will be private, confidential and my school and I will not be named or identified in the research findings.

I expect to be informed of the results of this research.

SIGNATURE OF PARTICIPANT

DATE

.....

I consent to my lesson being video-recorded.

SIGNATURE OF PARTICIPANT

.....

Researcher: Ansurie Pillay (Ph. 083 777 7983; e-mail:chalkface@telkomsa.net)

Supervisor: Dr. Johan Wassermann (Ph. 031-2603484;

e-mail: wassermannj@ukzn.ac.za)

Appendix L

CLASSROOM OBSERVATION SCHEDULE

Non-participant observation of lessons: Dates will be drawn up after the Interviews with educators.

Lessons in five (5) classrooms will be observed in order to answer the last four Research Questions.

Field notes (recording information as it occurs) will be drawn up in order to determine how educators select and choose drama strategies to teach FET History and what their experiences are of such.

The observation will also aim to discover what educators do in the FET History classroom to hold learners' attention.

This should lead to an evaluation of educators' perceived preparedness to use drama strategies as a teaching methodology in the FET History classroom.

If permission is obtained from educators, these lessons will be video-recorded to aid with triangulation.

Be aware of:

- observer bias
 - observer distortion
 - my presence in the classroom may be seen as intrusive
- Keep field notes on all the above.

Focus on:

- Selection of drama strategies (suitability)
- Implementation of drama strategies
- Assessment of drama strategies
- Use of sources
- Involvement of learners: concentration; attention; enjoyment
- Educator's confidence; concerns; preparedness
- Achievement of outcomes (knowledge; skills; values; attitudes)

ATTENTION: History Educators

You are cordially invited to a

**“History through drama”
Workshop**

How to use drama strategies and techniques as a methodology to
teach FET History

Workshop Facilitated by Ansurie Pillay

DATE: Saturday, 28 October 2006

TIME: 9:30 am - 11:30 am

VENUE: University of KwaZulu-Natal: Edgewood Campus
Room F501 - (First floor; Wing 5; Also called the Purcell Room)

Certificates of Participation and Handouts (Literature and
methodology) will be issued to all workshop participants.

Please **RSVP** by **Tuesday, 24 October 2006** to facilitate catering.

Phone/ Fax: 031-2627982

Cell: 083 777 7983

E-mail: chalkface@telkomsa.net

Appendix N

28 October 2006

PARTICIPATION IN AND COMPLETION OF A
WORKSHOP ON

“History through drama”

This serves to certify that

successfully completed a workshop on

***The use of drama strategies and techniques as a
methodology to teach FET History.***

The workshop was facilitated by Ansurie Pillay.

“History through drama” Workshop Questionnaire

Facilitated by Ansurie Pillay

Saturday, 28 October 2006 @ 9:30 am - 11:30 am
University of KwaZulu-Natal: Edgewood Campus Room F501

This questionnaire is designed to determine educators' views and experiences regarding the use of drama strategies to teach History and is part of a Masters in Education research project being conducted at the University of Kwa-Zulu Natal (Edgewood Campus).

Since the questionnaire aims to ascertain educators' views and experiences of using drama as a methodology to teach FET History, there are no right or wrong answers. Please feel free to be absolutely honest when you are answering the questions.

Please understand that participation in filling in this questionnaire is voluntary and you are free to withdraw at any time without any consequences to yourselves. You are assured of privacy, confidentiality, anonymity and full disclosure about the results of this questionnaire.

I thank you in advance for your kind co-operation in filling in this questionnaire.

Ansurie Pillay

PLEASE FILL IN THE FOLLOWING CONSENT FORM:

I..... (full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire. I also understand that my responses will be private, confidential and my school and I will not be named or identified in the research findings.

SIGNATURE OF PARTICIPANT

DATE

.....

Questionnaire

Please answer the following questions:

1.1. How do you feel about using drama strategies as a teaching methodology in the FET phase?

1.2. Could you provide reasons for your views?

2.1. Before this workshop, how prepared did you regard yourself for the use of drama strategies as a teaching methodology?

2.2. How prepared do you regard yourself for the use of drama strategies as a teaching methodology now?

3.1. Did you ever use drama strategies as a teaching methodology in the FET history classroom? YES / NO (Circle one answer)

3.2. If you answered YES, how did you select and use these strategies?

3.3. If you answered YES, what were your experiences of using drama strategies as a teaching methodology in the FET history classroom?

4. Will you use drama strategies as a teaching methodology in the future?

YES / NO (Circle one)

5. What do you do in the FET History classroom to hold learners' attention?

Appendix P

Conferences:

A case for history through drama in the rural context

Presentation at the 2nd Department of Education Development Conference,
Edgewood Campus, 24 -26 February 2006

Theme: Teacher development at the centre of change: Rural Education.

*“Involve me and I will learn” – The use of drama strategies in the language
classroom*

Presentation at the SAALT 2006 conference.

Dates: 3rd – 5th July 2006

Venue: Howard College campus, University of KwaZulu-Natal, Durban

Theme: Creative language teaching in a runaway world

Article:

Pillay, A. & Wassermann, J. History education through drama - a preliminary
investigation. *Yesterday and today*. Special Edition, 145 - 151.

DRAMA STRATEGY/ TECHNIQUE	DEFINITION	Appendix Q
role-play	Playing the role of someone else; putting yourself in someone else's shoes; becoming a character; taking on the opinions of someone else. How would I act? vs. How would someone else act?	
teacher-in-role	The teacher plays a role and can excite interest, control the action, invite involvement, provoke tension, challenge thinking, create choices, and develop narrative. The teacher can, thus, create possibilities for other roles and discussion for the group to act out. As such, the teacher is not acting spontaneously but is trying to mediate the learning through the teacher's involvement from within the drama.	
hot seating	The teacher, learners or groups of learners can sit, in role, in the "hot seat" and answer questions from the class. "In conversation with..."	
tableaux	Frozen picture / freeze frame depicting a scene/ event. Learners physically construct a scene through body placement, facial expression, even props (optional). Others identify the scene/ characters/ significance of actions. Could tap a character and hear what s/he has to say.	
mantle of the expert	Learners have roles as experts in a particular field and, in role, research a topic.	
conscience alley	Explores issues from different perspectives. Helps learners appreciate the choices that people in the past had to make. Learners are given a dilemma, choose a side, and try to convince the educator to support them.	
choral speaking	Recitation of poetry/ prose by a group.	
simulations	Re-creating a possible version of an event.	
meetings, confrontations, telephone conversations	Between historical characters; between characters from the past.	
storytelling, narratives	Animated telling of a story.	
mime, pantomime	Depicting a scene without words. Could use sound effects or music.	
monologues	A character portrayal alone.	
soliloquies	A character portrayal alone revealing a character's inner thoughts and emotions.	
creating drama using poetry	Poetry serves as the stimulus for a scene/ hot seating.	
puppetry	Using puppets to enact a scene/ event.	

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