

SPEECH AND DRAMA AS A SECONDARY SCHOOL SUBJECT:
AN ANALYSIS OF SELECTED PROBLEM AREAS WITH REFERENCE TO SOUTH AFRICA
AND ENGLAND

by



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DECLARATION

I hereby declare that this thesis, except where specifically indicated to the contrary in the text, is my own original work and that it has not been submitted for any degree in another university.

E.A.C. BELL
Durban: 1984

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NOTE ON DIAGRAM AND TABLES

One diagram appears in the text (p 98) and is referenced at that point. It illustrates grading scales for examinations in England.

Information deriving from questionnaires administered by the writer appears at appropriate points in the text in tabulated form, but the Tables are not numbered or headed as their significance is quite clear from the context in each case.

On pages 119 and 121, assessment grids for certain examinations in England are reproduced, with due acknowledgement.

LIST OF ABBREVIATIONS USED IN THE TEXT

A.E.B.	Associated Examining Board
C.S.E.	Certificate of Secondary Education
D.E.S.	Department of Education and Science
D.I.E.	Drama-in-Education
G.C.E.	General Certificate of Education
H.S.R.C.	Human Sciences Research Council
I.L.E.A.	Inner London Education Authority
J.M.B.	Joint Matriculation Board
L.R.E.B.	London Regional Examining Board
N.E.D.	Natal Education Department
O.F.S.	Orange Free State
S.A.	South Africa
SAADYT	South African Association of Drama and Youth Theatre
T.E.D.	Transvaal Education Department

NOTE ON PRESENTATION

In this dissertation capital letters are used when specific, timetabled school subjects are mentioned. Examples are Art, English and Speech and Drama. When subject areas are referred to in generic terms, e.g. the arts, drama or language, lower case letters are used.

Every effort has been made to ensure consistency of spelling and punctuation. In cases of direct quotation, the conventions utilised in the original sources are used. The Collins English Dictionary has been used for purposes of definition.

'English' and 'the teaching of English' refer to the school subject known in South Africa as English, and are meant to imply or embrace all aspects of that subject, including literature, language study, oral communication and media study.

CHAPTER I
SPEECH AND DRAMA IN EDUCATION

1.1 The nature and scope of this work

It is the intention of the writer to survey the nature and role of the subject entitled Speech and Drama in secondary schools. Specific attention will be given to problem areas relating to the introduction of Speech and Drama as an examination subject in the final years of schooling.

Speech and Drama has played a significant role in South African education (in particular in Natal) largely due to pioneering efforts by educationists such as Professor Elizabeth Sneddon. Although established as an examination option in England in 1963, Speech and Drama was first accepted for formal examination at schools in South Africa only in 1974. While this move was welcomed by many, it also led to the emergence of certain problem areas relating to the syllabus and its implementation. The task of this research is to identify such problem areas, with a view to suggesting possible improvements.

1.2 An overview of the work contained in this dissertation

In the first two chapters, a literature review is provided in order to indicate the changes and development in the teaching of the various communication skills which comprise the subject now called Speech and Drama. In Chapter One, these changes are traced from classical antiquity to modern times, while in Chapter Two, the stress falls more on current areas of debate or argument.

In Chapter Three, the writer provides an account of her studies in England, with a view to forming a basis for comparative analysis with the situation in South Africa.

Chapters Four and Five concern themselves with the situation in South

African schools, with particular reference to Natal. Chapter Four deals with the teaching of Speech and Drama as a fourth phase examination subject throughout South Africa, while Chapter Five analyses the situation in the third phase, specifically in Natal.

Chapter Five also contains a report of experimental work at this level, carried out at one particular high school. Both chapters contain the results of original investigation by the writer.

In the final chapter of the work, problem areas are isolated with a view to making recommendations.

1.3 Research methods

The writer has availed herself of a variety of research methods. They include: a wide library study of the literature concerned with audible and visible communication, including its philosophical and historical background, leading to critical analysis of the more important available texts; the use of personal interviews at all levels and, specifically with reference to the South African situation, the use of detailed questionnaires. Comparative analysis, arising from case studies of systems, has also played an important role in the research.

Although the dissertation contains certain statistical information, statistical analysis per se is not an important part of the research, mainly because of the small numbers of pupils involved. Critical examination, and analyses of existing situations, have been selected as the principal approaches and they contribute to a descriptive overview involving a certain amount of close empirical observation and use of the survey method. The research findings are intended to be viewed in the context of curriculum development at the secondary school level. For reasons both of convenience and availability of data, the study is concerned primarily with the education of White

pupils.

Adopting as she has an ex post facto system of analysis, the writer has set out to examine situations which exist and has attempted to extrapolate reasons for their existence, in the hope of shedding some light on problem areas. Towards this end, the research has involved investigation of and access to many primary sources and much unpublished information. Wherever such information is disclosed permission for this has been obtained, but understandably certain data must remain undivulged.

Having outlined the nature and scope of this work, the writer proceeds to consider the relevance of Speech and Drama both to education in general and to the specific educational situation in South Africa.

1.4 The relevance of Speech and Drama to general education

The Gulbenkian Foundation's report on The Arts in Schools (1982) has set out very explicitly the important role which is played by the arts in the general education of the child:

- they are important ways of knowing the world and interpreting our experiences in it;
- they are part of the fabric of our culture and civilisation;
- they are crucial elements in a balanced curriculum, fostering perceptiveness and the understanding of values which complement the rational and scientific branches of learning;
- they enrich the life of the individual and the social culture. (summarized from p 28)

The economic job structure of society places great emphasis on mathematics and other science subjects and this, by implication, often renders the arts subjects as less important. These are considered by many people to be unnecessary extras, not core curriculum subjects. The Gulbenkian Foundation's report indicates strongly that the arts

are not optional extras but are basic to a balanced education as they are among the variety of ways of understanding and communicating which form the basis of human rationality.

As a school subject, Speech and Drama is a creative art form (Hodson, 1967, p 11) concerned with the education of the whole being, 'a process in which each individual is involved on a physical, emotional and intellectual level' (Scholtz, 1981, p 8). With the exception of the arts subjects, the contemporary school curriculum often neglects the development of the emotions. Whereas some art forms, such as painting or dancing, possibly require innate talent and in addition specific techniques or skills, the subject Speech and Drama (as taught in schools and distinct from theatrical performance) primarily requires that the pupil participates, becomes involved, and develops some commitment: for as stated in all the existing syllabuses in use in South African schools, it is 'a part of every child's life, not the privilege of a gifted few picked for a special occasion' (p 1). It is, therefore, the art form most readily accessible to the majority of pupils.

1.5 The relevance of Speech and Drama to education in South Africa

The geographical position of South Africa, together with its comparative youth and lack of involvement in early Western cultural development, means that its inhabitants, while claiming to have their roots in Western culture, are isolated from much of the cultural heritage which is basic to Western literature or history. A study of Speech and Drama, through its approach to plays seen in terms of their historical and sociological background, could do much to augment this lack and to supply pupils with a general cultural enrichment which would assist their development as fully integrated people.

A study of Speech and Drama has contemporary value as well. South Africa with its diversity of cultures, languages and traditions is

dependent upon good communication based on tolerance and mutual respect.

The political system limits much everyday communication between different race groups and even, considering that the majority of schools are single-medium, between different language groups of the same race. It therefore seems essential that pupils should learn to communicate and should develop tolerance so that, when contact between groups does occur, it will not be marred by a lack of sensitivity, or imprecision in communication. The importance of this skill is emphasized by Highet (1963):

Communication is a skill through which men make magnificent successes and startling failures, an art without which genius is dumb, power brutal and aimless. (p 97)

Speech and Drama, in the schools, is a subject which is primarily concerned with the teaching of communicative skills, both audible and visible. Through its basic concern with what Krathwohl et al. (1964, reprinted 1974) called the affective domain of learning, it can, perhaps, have far-reaching effects in the field of developing tolerance and understanding.

Through use of projected play, Speech and Drama has the potential to introduce the White South African child to a wider range of opinions, situations and concepts than he or she is otherwise liable to experience, thus promoting tolerance and understanding. In this connection, Slade (1954, reprinted 1973) noted that from drama the child gained the 'ability to observe, tolerate and consider others' (p 106).

South Africans are a nation of outdoor people. Much emphasis is placed on sport and physical achievements. Excellent provision is made in schools for the training and development of the body. The development of the mind is also fostered. In this context, subjects such as mathematics and science are often considered to be of the

highest academic importance. Thus the cognitive and psychomotor domains (as explained by Bloom, 1979, and Krathwohl et al., 1964, reprinted 1974) are well catered for. However, in a large part of the child's education, the affective domain is neglected. The South African attitude to physical and intellectual achievement has produced a situation where the arts' role in education is generally undervalued.

This leads to a limitation on the rationality * of the individual which limits his ability to function fully as a human being. As the Gulbenkian Report concludes:

Some understanding of, and in, each of these (different modes of understanding) is necessary if we are to have that range of intelligences and feelings that enables us 'to see life as a whole'. To be fully educated, as T.S. Eliot noted, is to have some sense of where everything fits. (p 19)

Professor Sneddon (1981) points out that, in this respect, a study of Speech and Drama is basic to any good education:

Speech and Drama is both rigorous and strenuous in physical, intellectual and emotional terms, for it involves the whole being of the individual its goal is the individual's realisation of the many directions in which the quest for truth can lead him. It is the source from which all other academic disciplines derive. (p 9)

Certain syllabuses have reduced the Speech part of the subject and tend to offer courses entitled either Drama or Theatre Arts. South Africa has retained both areas of communication. The improvement of speech ability, while linked through interpretative work to the arts,

*Rationality is defined by the Gulbenkian Report as 'the many different conventionalised ways in which we have learned to communicate'. (p 19)

is very important in South Africa where all white South African children are required to learn, from an early age, both official languages and where as a result their communicative effectiveness may be at risk.

Sharp (1973) mentions the 'interference effects between pairs of languages in this (the bilingual) situation' (p 37) and positively states that 'the patterns of one language are imposed on the other' (idem) resulting in the speaking of a dialect. McNeil (1981) cites examples, given by Lanham, of how the speech of English-speaking South Africans is influenced by Afrikaans and notes that, with the resulting lack of precision in speech, 'a confusion of meaning can result for the listener' (p 60). As Sharp (op.cit.) notes:

a bilingual community needs greater awareness of the principles and practice of mother-tongue teaching because of the possibilities of confusion. (p 30)

In South Africa, a study of Speech and Drama usually includes a study of the physical basis of speech, directed at improving the pupils' verbal communication skills, not by imposing an arbitrary standard of 'good' speech, but by making them more aware of the underlying principles. Professor Sneddon (1981) elucidates on this principle:

Speech is good when it is free from strain of any kind, and so does not attract attention to its idiosyncracies but only to the idea that it communicates. (p 18)

In terms of developing pupils' understanding and tolerance, creating a balanced personality and improving communication skills, a study of Speech and Drama seems vitally relevant to all South African children and should, perhaps, be offered as part of a compulsory core curriculum. Such judgment is, however, beyond the scope of this thesis, which is principally concerned with the introduction of Speech and Drama as an examination subject.

The writer now sets out to review how attitudes towards (and the

provision of) education in speech (and its creative adjunct, drama) have developed and changed.

Reference will be made to key points of arrival in that development and change, through recounting and critically analysing the contributions made in the relevant literature by acknowledged experts.

1.6 A history of approaches to the teaching of Speech and Drama

1.6.1 Classical antiquity

For the ancient Greeks of Homer's 'Heroic Age', the art of verbal communication was one of the basic components of education. Thus in The Iliad (Bk IX) Phoenix says to Achilles:

It was to teach you all these things (i.e. military strategy and political debate), to make a speaker of you and a man of action, that he (Peleus) sent me with you. (p 172)

It is interesting to note that the skills of communication are placed before those of action, thus indicating their primacy in the education of that period.

In classical Greek times there developed, according to Cary and Haarhoff (1961), two opposing educational approaches. Certain Doric states (for example Crete and Sparta) emphasized rigid discipline and war-training which resulted in a certain neglect of art and science. The Ionic approach (typified by Athens) concentrated upon intellectual and cultural aspects and, according to Curtis and Boulwood (as reprinted 1970) 'they neglected self-discipline and stability of character' (p 10).

This dichotomy was noted by Plato in his The Republic:

I notice that those who have devoted themselves to unmixed gymnastic turn out fiercer than is right, and those who have done so with music become softer than is proper for them.

(Bosanquet, 1932, p 121)

Plato advocated a combination of the two extremes; gymnastic for the body and music for the mind (p 50), for finally both qualities combined to produce harmony 'for the sake of the soul' (p 120). The term 'Music' had, according to Curtis and Boulwood (op.cit.) a much wider significance than is now accorded to it. In fact it embraced all the liberal arts (p 10).

Plato advocated that a child's education should begin with a training in the liberal arts:

Now shall we not begin to educate them by music before gymnastic? Certainly.

(Bosanquet, 1932, p 50)

His reason was that the young child had not yet developed the powers of reason, so must be reached and educated through his imagination and emotions initially (Curtis and Boulwood , p 9). Plato was the first writer to advocate the use of play as an educational method:

They are really spells for souls, directed in all earnest to the production of the concord of which we have spoken, but as the souls of young folk cannot bear earnestness, they are spoken of as 'play' and 'song', and practised as such.

(The Laws, Bk II, p 37)

Plato was not only concerned with the creative aspects of play, but with its moral aspects, and considered the quality of the contents to be of equal importance to the actual process:

.....we say that the man 'sings well' and 'dances well'. But should we, or should we not add the qualification, 'if he sings good songs and dances good dances'.

(The Laws, Bk II, p 31)

That play-learning was not only associated with the artistic side of the pupils' education is evident in that Plato commended Egyptian methods whereby teachers could

incorporate the elementary application of arithmetic in the children's play and make them more alert and more serviceable to themselves in every way.

(The Laws, Bk VII, p 206)

From these writings it can be concluded that Plato saw communication as existing on three levels: the emotional, the physical and the intellectual, and that all three must be harmoniously combined to create the perfectly educated human being:

one who unites the presence of a beautiful character in his soul and qualities in his form accordant and harmonious therewith.

(Bosanquet, 1932, p 104)

At that time, one of the major areas of intellectual study was poetry. (This, according to Aristotle, included drama as well as epics and lyric poetry.) Pupils learnt to recite from memory large tracts of poetry in a stirring manner.

In reciting, gesture would be freely used: for poetry in those days was not merely meant to be recited aloud, but acted.

(Robinson, 1933, reprinted 1961, p 140)

Thus the skills of interpretative communication played an important part in a boy's education. Older pupils, wishing to achieve civic prominence through politics or the law courts, studied oratory and rhetoric under the great philosophers, thus sharpening their communicative skills through the development of the ability to use logic and reason. Nor was their moral education neglected. It was the religious duty of every citizen to attend the dramatic festivals where, twice yearly, they saw plays, the object of which (according to the dialogue between Euripides and Aeschylus in The Frogs by

Aristophanes) was to educate the audience 'by making men better in some respect' (p 74, trans. Murray, as reprinted 1938). Plato noted the educational nature of these festivals:

the Gods have appointed the cycle of their festivals
 besides giving us the Muses, their leader Apollo, and
 Dionysus with all the spiritual sustenance these
 deities bring to the feast.

(The Laws, Bk II, p 31)

The Hellenic period saw a gradual shift of emphasis from the balanced education of the mind and body in order to produce harmony of the soul, to an emphasis on the intellectual side of education, with a resulting stress on rhetoric. In rhetoric, the emphasis is placed on developing the effective use of language, usually in a persuasive capacity.

Schools of rhetoric developed and the teachers of the New Sophistic Movement (in the second century A.D.) earned vast sums of money for teaching the skills of their craft (Cary and Haarhoff, 1961, p 280 and 254). These schools persisted into Roman times, providing training for older pupils.

Little attention was paid in Roman education to developing the communicative skills or personality of the young child. According to Curtis and Boulwood (op.cit.), the main field of study in elementary education was that of language and literature, but the approach became increasingly associated with grammatical aspects. Although music, dancing, physical training and speech training were a traditional part of the curriculum, they played a very minor role, and their main value was seen in their influence on the bearing and speech of the child, not (as with the Greeks) in their influence on the development of his mind and personality.

The Greek and Roman periods laid the foundations for the inclusion of speech- or drama-related activities in the curriculum. An examination

of key points in later periods will show how these foundations were developed.

1.6.2 Later history

St Augustine (354-430) had refocused on the idea that communication involved more than verbal skills and stressed that many things are most easily learned through action rather than discussion (Curtis and Boulwood, *op.cit.* pp 75-78). After a study of the medieval syllabuses detailed in Curtis and Boulwood (1953, reprinted 1970, pp 66-111) the writer concludes that, in medieval education, little cognisance seems to have been taken of St Augustine's advice. Schools concentrated upon teaching the classical tongues, rhetoric and dialectic. In Italy, lay schools of rhetoric, modelled on those of Imperial Rome, persisted. In other areas, the study fell under members of the clergy, such as Gerbert of Reims, who declared:

I have always studied both to live well and to speak well. For although the former is more important than the latter yet in public affairs, both are necessary. To be able to persuade and restrain with words the wills of lawless men is useful in the highest degree.

(quoted in Rowling, 1968, p 141)

For anyone considering studying at a university, this ability to speak well was of primary importance as the final examination was not a written one. The candidate would have to expound his thesis for his doctorate before the archdeacon and doctors of his college and only if this exposition were good enough would he be granted his licentiate.

By Elizabethan times, particularly in large cities like London, there was a 'public for the theatre' (Hodges, 1965, p 44). Professional players took over from the amateurs and Wickham (1974, reprinted 1980, p 104) tells how the theatre became secular in nature, rather than concerned with religious teaching. All these developments increasingly drew attention to the value of the spoken word and its implications for education.

In 1612 Brinsley, in Ludus Literarius (quoted in Joseph, 1964, p 11) exhorted the school master to:

cause them to utter every dialogue lively, as if they themselves were the person which did speak the dialogue.

Careful attention was paid to pupils' pronunciation and Brinsley suggested that masters should imitate the pupils' mistakes, then

pronounce it rightly that they might perceive the difference to be ashamed of the one, and take a delight in the other.

(ibid p 8)

A work by Kemp, The Education of Children advocated the teaching of

the rhetorical pronunciation and gesture fit for every word, sentence and affection.

(quoted ibid p 27)

Illustrations of 'fit' gestures, together with an exposition of their meanings were to be found in the Chironomia and Chirologia published by Bulwer in 1644. Thus acting and interpretative speaking, combined with movement, formed an integral part of the education of a young Elizabethan boy.

Sneddon (1981) mentions the change of focus which came about in education as a result of the influence of the printing press , when

the focus shifted from a training in Speech and Drama to a training in the mechanical skills of reading and writing. Inevitably and insidiously, the acquisition of knowledge of a subject came to be regarded as more important than the development and integration of the individual's capacity to communicate what he thinks and feels. (p 10)

In 1657, for example, Comenius offered the following advice:

Let the teacher stand on an elevated platform, and, keeping all the scholars in his sight at once, allow none of them to do anything but attend and look at him.
(quoted in Whitehead, 1966, p 5)

This indicates a changed approach to education where communication became a one-way process and learning a passive procedure. Courtney (1980) shows that this approach is still found in the twentieth century:

In the traditional classroom, the teacher is a god-like figure who dispenses knowledge and the students listen quietly and, subsequently, regurgitate facts. (p 3)

These trends were strengthened by events in England in the nineteenth century. The writer proceeds, in the following section, to examine these events and to discuss their influence on the teaching of Speech and Drama.

1.6.3 The nineteenth century

Coleman (in Sieber and Wilder, 1973) remarks that:

the idea of general educational opportunity for all children arose only in the nineteenth century. (p 134)

Schooling had, since medieval times, been the province of the Church and education had been limited to the clergy and the sons of the wealthy. In 1833 the Privy Council in England voted twenty thousand pounds to 'aid' these voluntary schools (Gordon and Lawton, 1978, p 7). The Elementary Education Act of 1870 increased this allowance and provided for the establishment of Board Schools to supplement the Church schools (*ibid* p 14). This brought education within the reach of many more families and the number of pupils in primary schools increased sharply, although it was not until the Education Act of 1902, which provided a basis on which a national system of education could be built, that secondary schooling became more general (Curtis and Boulwood, 1960, reprinted 1964, pp 162-193). The writer concludes that the increasing number of pupils limited the opportunities for active pupil involvement and for direct pupil-teacher contact, therefore the importance of oral communicative skill declined and greater emphasis was placed on the skills of writing, reading (literacy) and arithmetic (numeracy). An

exemplification of this approach, in its more extreme form, may be found in Hard Times where Dickens satirises the issue.

Curtis (1948, reprinted 1957) notes the concern of the British middle classes, during the nineteenth century, with the advantages of a good education (p 148). It is possible that, to a number of wealthy middle-class families who had made their money in trade or industry but now wished to renounce their lowly origins and aspire to the upper echelons of society, 'correct' speech would have been a very valuable asset. In response to this, lessons in elocution became popular. (Elocution, as defined in Collins English Dictionary, p 476, is 'the art of public speaking, especially of voice production, delivery and gesture'.) Bell's Standard Elocutionist (1892) provided a brief home course in the art of speech. In the first section of the text, advice was given to the student as to how to gain control over the physical processes of speech, such as the breath; the organs of articulation; pronunciation; the voice and gesture. Statements such as the following occurred:

Speech consists of variously-modified emissions of breath. All utterance must, therefore, be preceded by inhalation.
(p 1)

On emphasis:

Every accented member of a sentence should be preceded by an opening of the mouth, accompanied generally by inhalation of the breath, to separate accent from accent.
(p 11)

The student was advised that gesture involved grace and expressiveness of motion and attitude. Explicit instructions and diagrams showed how to move the arms gracefully:

Every accentual action should be preceded by a preparatory movement in the opposite direction to that of the gesture.
(p 29)

The left foot should be in advance when the right arm is in action, and the right foot when the left arm is used.
(p 31)

Diagrams and instructions showed how to turn and whether the weight should be on the ball of the foot or the heel. Advice on expressive movement followed:

No motion should be made without a reason for it; and whatever attitude or position any action leads to, should be maintained until a new motive either dictates a new movement or allows the gesture appropriately to subside. (p 31)

Rising motions express suspense, climax or appeal a sudden stop expresses doubt, meditation or listening a broad sweeping range of gesture indicates a general statement a limited range illustrates a subordinate point. (p 21)

In case these descriptions were not explicit enough, plates were provided to illustrate suitable hand gestures. Thus clasped hands signified 'earnest entreaty'; crossed hands, 'resignation'; an extended hand with spread fingers, 'violent repulsion' and a clenched fist, 'determination or anger' (p 30). This rigid use of externals to express emotion, rather than the developing of sincere emotion through depth of understanding, is one of the reasons why elocution has fallen into disrepute in modern times.

The elocutionists laid particular emphasis on correct pronunciation and were primarily concerned with the acquisition of the technical skills associated with oral communication. At first the skills included those of interpretation (hence the extracts of prose and poetry in the volume by the Bells) but the approach tended to be rather mechanical and superimposed. Later practitioners in this field (e.g. Behnke, 1897) tended to lay far more stress on the actual skills involved in the technical aspects of voice production. The writer concludes that this development paralleled and rested on the growth of medical knowledge involving the processes of speech.

Towards the end of the nineteenth century Behnke reflected the technical advances of her day by writing several books on the physical management of the voice. Since the time of the ancient Greeks, actors had been using exercises to improve their voices. Behnke (op.cit.) gave the physiological background for these exercises and provided a few anatomical drawings to explain her points. She was solely concerned with the acquisition of technical skills and drew a distinction between 'vocal training' (the actual management of the physical processes of speech such as breathing, resonance and articulation) and 'elocution proper' (which she defined as the oratorical delivery of interpretative material). In her day, this was obviously a very avant-garde approach, as is testified to by the following quotation:

Owing to the spread of more accurate knowledge of vocal physiology and the conditions of voice production, a feeling is growing in our great educational bodies, that there is imperative need for measures to be taken which shall ensure to our speakers and teachers immunity from those throat disorders which the most eminent of the medical faculty declare to be the result of want of scientific training, the absence of which training is the cause of the adaption of wrong vocal methods. (p 8)

Contrasting Behnke's work with earlier works, such as the previously mentioned text by Bell and Bell, the modernity of her approach is obvious, and the stress placed on the physical processes of voice production would appear as a refreshing innovation. These earlier writers obviously intended their works for the education of adults and not school children.

Although the elocution tradition drew attention to the technical skills associated with effective speech, it seems reasonable to conclude that it could also have led to mechanical teaching and to a

sentimental exaggerated physical approach which ignored the process of visualisation, and in which the only communication was between the elocution teacher and the child.

(McNeil, 1981, p 65)

Changes of attitude to the teaching of elocution in more recent times, will be discussed in Chapter Two. Before that, the writer proceeds to consider the present century.

1.6.4 Innovation in the present century

In the twentieth century the general educational climate has changed. Active, creative involvement of pupils in the learning situation has been encouraged, rather than the one-way transmission of factual knowledge (Dobie, 1981, p 21).

Cook in The Play Way (1917, reprinted 1920) pioneered what was thought to be a totally new approach to education. Cook maintained that play was the child's natural method of learning and that it should therefore be used as a basis for education. He advocated the active involvement of the child in the learning process and encouraged pupils to think and speak for themselves.

It is the core of my faith that the only work worth doing is really play; for by play I mean the doing of anything with one's heart in it. (p 4)

Cook distinguished between free play and educational play:

Full opportunity should be given for this natural free activity (i.e. play). But the play suggested as a classroom activity is of a different kind. It is play with a purpose.

(ibid p 38)

Cook was one of the first modern writers to stress that the method of study was quite as important as the material studied. As Shayer (1972, p 49) noted, he was exceptionally innovative for his day.

Current educational trends, derived from the ideas of Rousseau (as described by Bowen and Hobson, 1974, reprinted 1978, pp 120-133) and developed by Dewey (as described ibid pp 164-172) have placed stress on creative spontaneity and the freeing of pupils from the rigid controls of factual learning and emphasised the need to allow the child to develop naturally, fostering his natural desire to seek and enquire. Slade's approach accorded well with these theories and could also be related to other theories of play, such as those based on the ideas of Freud (as described by Millar, 1971) and Mead (as described by Strauss, 1934, reprinted 1956).

Freud, according to Millar (op.cit.), was one of the first psychologists to note that children use play as a method of repeating pleasurable experiences and altering and ordering events to suit themselves (p 25). Mead, at the turn of the century, propounded the theory that play, in which children took various different roles and related to other individuals, actually controlled and contributed to the development of the child's personality, his 'self' (Strauss op.cit. pp 227-33). Mead, therefore, reached the same conclusion that Plato had reached so many centuries before.

A subsequent step was for educationists to see play not only as a method of learning the contents of the curriculum but as an educational end in its own right. Ward (1947, reprinted 1957) advocated playmaking as an educational activity, with five main objectives (ibid pp 3-9):

- to provide for a controlled emotional outlet;
- to provide each child with an avenue of self-expression in one of the arts;
- to encourage and guide the child's creative imagination;
- to give young people opportunities to grow in social understanding and co-operation;

- to give children experience by thinking on their feet and expressing ideas fearlessly.

Thus we find a return to the ideas of Plato that the purpose of education is to create a harmonious, well-balanced individual who is capable of communicating emotionally, physically and intellectually with his fellows.

'Learning through play' gradually combined with certain theatrical techniques to become known as educational drama.

In the 1950's Slade identified Child Drama as an art form in its own right and dissociated it from conventional forms of theatre (Slade's theories will be more fully discussed at a later stage in Chapter Two). It was essentially child-centred and its aim was: 'a happy and balanced individual' (Slade, 1954, reprinted 1973, p 105).

This stress on the development of personal qualities and the fact that the child must be allowed to develop naturally and be nurtured, not taught by the teacher meant that communication skills became less important. The children participated for their own benefit, not in order to communicate with an audience. Indeed, audiences were frowned upon by exponents of developmental drama (Slade op.cit. p 139). Drama was becoming increasingly separated from the speech element of communication. In this connection, Wise (1967) noted that 'the point is being made with increasing vigour that the traditional ties between Speech on one hand and Drama on the other, should be severed' (p 1). Laban (1948, reprinted 1956) had instituted a more scientific approach to movement in place of the free movement (criticised by the Department of Education and Science survey, 1968, reprinted 1976, p 33). Thus, movement and speech have tended to be regarded as separate disciplines from drama in recent times.

The interest aroused in educational circles by the new field of

educational drama is indicated by the fact that the Department of Education and Science in England chose drama as the subject of its second general survey.

This survey, published in 1968, examined drama in schools, youth groups and colleges of education. The greatest value of the survey lay in its analysis of the strengths and weaknesses of the subject. One of the main points which emerged was the diversity of content and approaches in use.

The survey criticised the fact that, while many schools were doing isolated improvisation exercises of good quality, very few schools provided a coherent scheme of development over several years. There was no overall concept of steady development and it was often difficult to perceive the exact area of experience which children were being required to investigate through their improvisations. Much of the supposedly creative work was, in fact, prescribed by the teacher; something which negated the whole aim of drama:

No real exploration of any area of human experience can be achieved by children when the area to be explored, and in many cases the manner in which it is to be explored, have been arbitrarily imposed.

(Department of Education and Science, 1968, p 107)

McGregor (1976) notes:

Traditional teachers who do not know much about the subject have been heard to say that it is merely an excuse for chaos. (p 3)

Likewise, Day (1977) mentions that some teachers and pupils may view drama 'as a disturbing influence on the norms of the school' (p 27). However, the Department of Education and Science survey pointed out that:

Evidence suggests that drama, far from sanctioning noise and exhibitionism, helps to improve the behaviour of young people. (idem)

The survey made the further point that the quality of drama in any school was essentially dependent upon the quality of the teacher and stress was placed on the need for the integration of the various aspects of communication. The writers noted with regret that the increased awareness regarding the importance of oral communication (awakened by the Plowden Report, Children and their Primary Schools, 1967, reprinted 1969, and the Newsom Report, Half our Future, 1963) had focused attention on speech as a part of the language curriculum, rather than as part of the drama curriculum:

Speech, both as articulation and as an expression of the whole personality, cannot be divorced from the expressiveness of the whole body.

(ibid p 45)

Movement studies, too, were seen as an important aspect of an educational drama course, but the report stated that good teaching was needed to develop the resources of the children. If children were allowed to indulge themselves in undirected 'free-movement', the movement tended to become self-indulgent and vague in expression.

Much of the uncertainty in improvisation lies in the widespread use of movement by teachers of drama without a clear idea of its nature so that it provides little in the way of musical, physical or dramatic experience. (p 107)

According to the survey, the predominant stress on improvisation posed a serious threat to the study of plays, which was felt to be an equally important area. Where plays were not studied, improvisations became linguistically impoverished:

The value of improvisation should not divert attention from the extreme importance of studying plays for their own sake..... Dramatic literature is an art form in its own right.

(idem)

There was, at this time, a sharp division in the teaching world between those who favoured teaching theatre (i.e. a performance art) and those who advocated the teaching of drama (a non-performance, developmental process) (ibid p 108). This division resulted in the establishment of parallel courses in schools in England entitled Drama and Theatre Arts. The survey disagreed with this division, stating:

We tend to believe that the former, valid in its own right, is at the same time a corollary of, and even a preparation for, the latter.

(ibid p 108)

The final statement made by the Department of Education and Science survey was an affirmation of the importance of the role of the arts in the total education of the child. The arts were seen, not as being the opposite of science, or preferable to science, but rather:

as important (to the full development of a human being) at one end of the educational spectrum as science and mathematics are at the other.

(ibid p 109)

The definitive statements of the Department of Education and Science survey produced some very heated reactions. A conference was held at Clifton College, Bristol, as a follow-up to the survey. Speakers such as Bolton, Heathcote, Sherborne, Hodgson and others were invited to speak on various aspects of educational drama. The discussions which followed were published in Drama and Theatre in Education (ed. Dodd and Hickson, 1971, reprinted 1977) and served to show the divergence of ideas concerning the function and aims of educational drama at that time. A selection of quotations will best illustrate this divergence:

Our aims are not concerned with developing confidence, developing poise or even, primarily, developing a tool of expression. Our aims are helping children to understand to face facts and to interpret them without prejudice; so that they develop a set of consistent principles by which they are going to live.

(Bolton, p 12)

I define educational drama as being anything which involves persons in active role-taking situations in which attitudes, not characters, are the chief concern, lived at life-rate and obeying the natural laws of the medium.

(Heathcote, p 43)

That which we are going for is a greater insight into ourselves and a deeper and fuller concern for other people.

(Hodgson, p 41)

From these comments it can be seen that there was a change of approach and aims in drama. No longer was the stress on developing the personality and poise of children and preparing them for future life by taking roles. These new attitudes stressed psycho-sociological aims concerned with attitudes, values and deeper understanding.

The comments which emerged from the discussion groups at the conference were less revolutionary. They were interesting as they seemed to show a tendency to return to structure and form, rather than a desire to continue with the free drama advocated by Slade and his followers:

Teachers should attend movement sessions before they teach.

(ibid p 108)

It cannot be too strongly stressed that different aspects of drama are required at different stages in a child's education. At certain stages Theatre, as performance, could well be valid.

(ibid p 124)

Drama is a release of physical and mental energies. The teacher must direct and control these.

(ibid p 100)

In 1975, the Schools Council Working Paper 54, Arts and the Adolescent also criticised the Department of Education and Science survey for not answering the question: 'what is the essential and unique nature of the drama experience itself?' Disagreement was voiced regarding the importance of texts, especially for less academically able pupils. Initially the Schools Council research team had set out to examine

three explicit topics: the nature of materials and methods most likely to elicit a lively response from young people; how young people viewed their own involvement in the arts, both in and out of school; whether any transfer of interest was possible between one art and another, and between arts and other subjects in the curriculum.

It was later decided to change the focus of the enquiry to a more basic level. Supplementary research revealed that there were three principal factors which frustrated curriculum development in the arts:

the traditional attitudes which limited the educational role of the arts, due to their low status and low priority;

a general feeling that arts teachers were 'different' - not more creative, but of low status and generally non-academic;

lack of agreement amongst art teachers about the aims of the curriculum. The main faults in this area were the desire to establish examination courses to achieve academic respectability for their subject and the 'laying claim to often questionable goals'.

(summarised from p 15)

There were two traditional views of the nature of the arts. The first viewed the arts as having a cultural rather than a practical purpose and as offering a universal panacea

to effect a gradual improvement in the level of public taste, to lay the foundations for healthy and worthwhile leisure-time pursuits and, by affording emotional release and creative satisfaction, to contribute to the personal development of tomorrow's artisans and professional citizens.

(ibid p 29)

The Schools Council research team maintained that this view was not a valid basis for the arts inclusion in the curriculum.

The second traditional view was that arts were threatening, as they were socially disruptive and morally ambivalent.

The research team disagreed with this, as they felt that the arts offered not so much a product, as a process, a vital instrument in the education of the feelings. (ibid p 68)

The 'new-wave' approach (as represented by the drama teachers of the Clifton College conference, previously mentioned, and which was later to become known as the Drama-in-Education approach) was seen as attempting to manipulate the arts by making them exercises in problem-solving, or exercises to develop social skills or social consciousness. The Schools Council research team rejected both this approach and the 'cultural heritage' approach of the Department of Education and Science survey, as they felt that the relevance of the arts in education was to the world of feeling, not to any other area:

It is our view that the prime concern of the arts curriculum should be with the emotional development of the child through creative self-expression. (p 56)

These principles were elaborated on by the research director of the project, Witkin, in The Intelligence of Feeling (1974), which provided a very complex philosophical analysis of the process of artistic creation and its value in the education of the child. It also related the approaches of teachers in the various branches of the arts to this philosophy and examined the expectations and feelings of pupils regarding various subjects in the school curriculum. The philosophical theory of arts postulated by Witkin suggested that there were two separate worlds in which the individual functioned: the objective world, which was the external world existing whether or not the individual existed, and the subjective world, which concerned the individual's own feelings and sensations. In order to function efficiently in life, the child must be able to adapt on both levels, to respond logically to the objective world and to relate this to his subjective responses. Object-knowing, in order to be accurate, should be as free as possible from the individual's direct sensing. This type of learning was best provided by the scientific areas of the

curriculum. Subject-knowing must occur through a sensate response to an object and only the arts could cover this area of the curriculum. The arts, to be truly educative, must not allow the sensate response to be discharged through reactive action*, but must use reflexive action* to enable the individual to hold on to his feelings and find a means of engaging with them and thus 'knowing'. Rules and existing works of art could be used to enhance and develop the sensate impulses of the individual, but must not be used for their own sake.

According to Witkin, a major problem in examining the arts was that object-knowing was the easiest form of knowledge to assess, thus an academic examination of an arts subject could be a betrayal of the very essence of art, which was subject-knowing.

Witkin criticised drama teachers for excessive use of analysis which, he felt, could negate the intelligence of feeling upon which the art process was built and replace it with objective intelligence, thus reducing it to the same level as any other school subject. He also criticised drama teachers whose concept of personal development was tied to social adjustment, as this was the concern of sociology rather than of drama.

One of the points which Witkin ignored was that some art forms demand that the individual subordinates his sensate expression and integrates it into a group form.

*Witkin recognised two types of action or behaviour:

- Reactive action - where the impulse was discharged as soon as possible (e.g. a tantrum) and there was no chance for the individual to work through his reactions and come to terms with them;
- Reflexive action - where the individual held on to his feelings and found a means of engaging with them (and thus grew in understanding).

For example, a painter can express his personal sensate experience in the realised form of an individual painting, but in drama the sensate experiences of a group of people must be combined and modified to produce the realised form of an improvisation. Thus, while the social adjustment process is not the primary aim of a drama course, it is essential to the final achievement of realised form.*

While educationists had been concerning themselves with philosophical concepts regarding the arts, two serious changes had taken place in actual drama teaching. The writer will now discuss these.

1.6.5 Background to contemporary debates

In the 1960's the first Certificate of Secondary Education courses in Drama and Theatre Arts had been introduced in the schools. For the first time drama became a part of the regular examinable school curriculum. Arts and the Adolescent had mentioned this, seeing it as an attempt to achieve academic respectability for the subject. Many writers saw examinations as being contrary to the principles of educational drama:

Experimental work in the arts is to do with personal interpretations and subjective response..... To introduce an element of competitive grading seems in many ways to be not only incompatible with what such teachers are trying to achieve, but also largely irrelevant to it.

(McGregor et al., 1977, reprinted 1978, p 170)

*The 1982 report on The Arts in Schools by the Calouste Gulbenkian Foundation, quoted earlier in this chapter, demonstrates the continuing educational concern with the role of the arts in the curriculum.

Thus a division was caused between those teachers who favoured examinations and those who did not. A further division arose within the ranks of those in favour of examinations: were the courses to be based on a developmental approach (a difficult field to examine, as has recently been pointed out by Gray, 1981 and 1982) or the traditional theatre-based approach favoured by institutes of tertiary education? A compromise was reached and two different sets of courses established: Drama courses (which were non-performance orientated and based on developmental concepts) and Theatre Arts courses (which included theatre skills and a study of certain aspects of theatre history).

In view of the divided opinion, the Schools Council set up a Drama Teaching Project (10-16) in 1973. The project lasted three years and its task was to consider the aims and objectives of drama teaching and to suggest ways in which drama could be organised in the curriculum.

In 1976 the Director of this project, McGregor, published Developments in Drama. In the introduction she stated that:

The contents of this book are based on a mixture of consideration of written work, discussion held with drama specialists, observation of drama sessions and, finally, my own teaching experience. (p xi)

Considering that she had been involved in a year's research for the Schools Council Project, followed by in-depth discussion of the results, her conclusions carried a certain amount of weight.

In examining the existing drama scene, McGregor emphasised the difficulty of obtaining accurate figures, especially for primary schools. She used a survey by Robinson (1975) as a basis for the statement that in the secondary schools drama was found more often in comprehensive schools than in grammar or technical schools. She concluded that the low status of drama was due to two factors: drama

teachers were often unable to articulate their aims and objectives clearly and many held conflicting views about the purpose and practice of the subject.

Based on her research, McGregor distinguished seven different approaches to drama teaching. She admitted, however, that most teachers used a combination of approaches in their teaching.

The seven approaches may be summed up as follows:

- through movement and mime;
- through teacher-directed developmental drama;
- through child-centred group improvisations;
- through the use of drama as a service subject;
- through the use of games;
- through training for the theatre (usually related to an examination course).

McGregor isolated certain common assumptions about educational drama: drama fostered the creativity and imagination of the child; it extended children's play so that it became creative and constructive; drama was a social activity and involved learning to adapt to other people; often it involved creative problem-solving; drama work should not be aimed at performance (where it was aimed at performance it usually took the form of traditional theatre). The main controversies amongst drama teachers were identified as centring on two points: whether or not to show work, and how much place discussion should have in the lesson.

In Part III of the text, which gave a detailed analysis of the role and function of drama in five schools, each with a different approach, McGregor considered whether or not drama should be examined. She concluded that:

It seems to me that the question of examinations becomes important only if there is increasing pressure on teachers to base their work on preparing for examinations. This could prove extremely restricting to those teachers who do not place importance on the achievement of end products in drama.

McGregor stressed (p 95) the need to evolve a theoretical framework for drama teaching so that successes and failures could be objectively evaluated in terms of all drama teaching and not only examination drama. She concluded by drawing attention to the urgent need for research into the actual processes involved in the different ways of teaching drama, and the kinds of learning resulting from them.

This research had, in fact, already been provided by the Schools Council Drama Teaching Project (10-16) research team, under her own direction. McGregor, Tate and Robinson published the findings of this research and their conclusions in Learning for Drama (1977).

The Schools Council Drama Project set out to answer the questions: 'What is the nature of drama? What kinds of development can dramatic experiences bring about in children and how can teachers begin to evaluate them?' (op.cit.p 3). The first task was to identify what, if any, unique contribution could be made by drama to education. The project identified this unique contribution as 'acting-out', where participants project into imagined or assumed roles. The Project endorsed Witkin's concept that all art forms were essentially linked to feeling, by stating:

A primary function of the arts is to make sense of the life of feeling through expressing and representing problems of subjective understanding in symbolic form. (op.cit.p 16)

In emphasising the fact that the use of the emotions is not in terms of catharsis, but to allow the exploration and questioning of ideas, attitudes and feelings in order to develop ways of understanding, expressing and communicating them, the Project acknowledged the reactive/reflexive division which Witkin had made. Four components of the drama process were identified:

- social interaction, at a real and symbolic level;
- the content, involving questions and issues of understanding;

- forms of expression, which involve the representation of problems through roles and situations;
- use of the media, that is the developing of drama skills. (summarised from op.cit.pp 23-24)

In any given drama lesson, the types of learning which would take place would be dependent on the relative stress which the teacher placed on these four aspects.

The essential concern of drama, as seen in this text, was the resolution of a problem by an individual, within the group situation, in order to develop or increase subjective understanding. The text saw theatre, on the other hand, as existing in terms of performance and, though theatre was involved with symbolic expression (as was drama), its principal concern was with expression to an external audience.

Although the text laid claim to drama as an art form, it seemed, in fact, to place far greater emphasis on psycho-social, rather than artistic or educational, ends. This type of drama would appear to be aligned to the remedial uses of drama in medicine and psychology. The writer would argue that drama's uniqueness as an art form lies in the fact that it exists fully only in the moment of direct communication between actor and audience. Thus, by eliminating theatrical aspects, drama is no longer an art form. It may remain either an educational process, or a remedial process, but it cannot be an art form.

While the Schools Council Drama Project allowed for the inclusion in a drama syllabus of 'realised art forms', such as scripted plays, the point was made that these should not be studied as works of art, but rather as examples of how other people had attempted to express the same, or similar, problems with which the pupils were dealing.

The Project identified four kinds of learning which could be achieved

through drama and the corresponding differences in approach which might result from teachers emphasizing one particular aspect. These types of learning were:

- learning to use the process;
- understanding themes, topics, issues through acting-out;
- participating in presentation;
- interpretation and appreciation of dramatic statements by other people. (op.cit. p 25)

It would seem that any balanced drama course should be structured to include all four of these types of learning.

In this text, a certain shift of emphasis is discernable from the 'sensitive impulse' of Witkin to a more intellectual and 'objective' knowing in the use of 'themes, topics and issues'. The concern with the art form has been lost in a concern with intellectual understanding of an aspect of it. This is a major fault of many of the Drama-in-Education proponents who follow this approach - drama lessons became problem-solving discussions, rather than explorations in artistic expression.

The Project also examined the question of assessment, distinguishing between this and grading (op.cit. p 95). Assessment was necessary so that a teacher could discover to what extent lesson objectives had been achieved, judge the effects of decisions, evaluate which kinds of learning were taking place and thus make decisions regarding future work. Grading meant the allocation of marks for pupils' work and the placing of pupils in some relative order of merit. While examinations in drama were not totally rejected, the need to suit the examination to the contents and approach of the course was stressed (op.cit. pp 169-173). Drama, as an arts subject, was concerned with the theatre as an art form; therefore theatre arts-based courses, being more objective, were more suitable for an examination course.

However, it was pointed out that this theatre arts side was only a fraction of the total range of drama work (op.cit. p 171). Alternative courses should be provided for pupils who did not have theatre interests (idem). If a drama course was not based on theatre arts, then the examination must reflect the kinds of learning which the teacher had endeavoured to encourage. It should also, of necessity, be more practical and subjective in approach (op.cit. p 172). The writer noted in her observation of schools in England that this distinction is the basis of the many existing courses.

The Drama-in-Education concern with process and learning, rather than with content or product, was underlined by Day in an article in The Times Educational Supplement (4 November 1977):

This article seeks to raise issues about the processes by which the teacher may contribute to the making of drama with children. It consciously avoids entering the debate on the forms it may take and the quality of its expressions. (p 27)

Where earlier developmental writers had provided specific guidance for teachers, the new writers tended to give description of specific lessons, taking into account the social structure and development of the particular class to which they were given. Thus the reader was meant to learn how to approach a problem, not what to do. Creativity, as an aim, was frowned on by writers such as Morrissey (1979 and 1980) who stressed the danger of encouraging creative work which was spiritually barren.

The new approach was pioneered by Heathcote and Bolton, who felt that laying claim to vague, developmental aims was insufficient. One needed to be far more specific about the exact nature of what was being taught and how. There developed a new style of teaching where the teacher actually took a role in the pupils' drama and manipulated it from within to achieve certain desired learning ends. The principal concern was with learning in the field of values, and

increased understanding.

The role of the teacher changed considerably with this new approach. She was no longer Slade's 'kindly, gentle guide' (Slade, 1954, reprinted 1973, p 15) but must

give real responsibility to the learner, but at the same time manipulate the potential of the dramatic medium in such a way as to focus learning areas for the child.

(Norman, 1981, p 21)

Much of the resulting literature on drama was concerned with helping teachers to adjust to their new roles and functions.

One of the latest educational trends has been to see education in broader terms than had previously been provided by the system of independent subject disciplines. This cross-curriculum trend is apparent, not only in arts subjects, but in courses of integrated studies found in some of the comprehensive schools in England. Paynter and Aston (1978), writing on music education, make a very clear statement on this approach:

Education does not begin with specialist boxes filled with facts to be memorised. It should be child-centred and start from the needs of the individual. As teachers we must try to see our subject, not as collections of highly developed disciplines, but rather as areas of experience which embody some of the fundamental human reactions to life. (p 2)

Writers have been quick to perceive the relevance of drama in this context. One of the best of the more recent works in this field is Drama and the Whole Curriculum (1982) edited by Nixon.

Falling rolls, cuts in expenditure, examinations and accountability mean that the provision for teaching of the arts in schools is facing serious deterioration, according to the Gulbenkian Report, 1982 (pp 12-15). In an attempt to elucidate the role of the arts and validate their inclusion in schools, the Calouste Gulbenkian Foundation

established a committee to examine the situation and to make recommendations. Apart from exploring the basic philosophy of an arts education, their report (1982) examines the contribution of the arts in terms of:

- developing the full variety of human intelligence;
- developing the ability for creative thought and action;
- education of feeling and sensibility;
- exploration of values;
- understanding cultural change and differences;
- developing physical and perceptual skills.

The Report stresses the benefit of an arts education, maintaining

that a positive concern with the enrichment of our public life through the practice and appreciation of the arts would confer immeasurable benefits on our society. (p 141)

This, then, is the very latest statement on the arts but it is very close to the 'universal panacea' postulated and rejected by the Schools Council Arts and the Adolescent (1975) as quoted on page 25 of the present work.

The Gulbenkian Report sees examinations as limiting and only able to measure limited aspects of the arts. In spite of this, the writers feel that examination courses should be provided for children wishing to extend a specialist knowledge in some aspect of the arts. This should not, however, be the limit of the courses provided. The conviction is

that we must develop broader not narrower curricula in our schools (p 2)

and that

the arts are crucial elements in a balanced curriculum (p 28).

The

complementary relationship between children's own practical work in the arts and their understanding of and response to the work of others (p 141)

was emphasised.

This new trend places the Drama-in-Education authorities in an invidious position: they had previously tried very hard to claim that drama was, in fact, almost a science, being concerned with psycho-social learning rather than learning about an art form. Now that the educational trend is, perhaps, moving towards an arts-based education once again, the Drama-in-Education proponents must, if their subject is to survive, prove that it is, in fact, an art. Bolton sets out to do just this. In a lecture published in 1983, he concludes that:

Drama is more than a performing art, dependent upon a final interaction with an audience. Drama can be a group celebration to which there are no witnesses. (p 12)

This seems to be rather a sweeping, grandiloquent statement and rather out of character for someone whose professed aim is: 'to help pupils appreciate drama as a potential for change in understanding'. (Bolton, 1979, p 114)

Unfortunately over a third of Bolton's lecture is spent answering the criticisms of his previous work, made by Fines and Ross, and levelling his own criticisms at them. The field of educational drama is being disturbed by power struggles amongst its leading exponents. In Bolton's own words:

The alarm is being sounded. A call to arms! The battle cry can be heard from Chichester to Exeter. Forces are gathering: manoeuvres are under way.

(Bolton, 1983, p 5)

Bolton seems to view this dissension as a positive force. However, Morton (1983) makes a valid point:

Spurious debates about dichotomies between theatre skills on the one hand and social development and drama-across-the-curriculum on the other have not served well the contribution that Drama should be making to the development of Capability.* (p 7)

He criticises the

nit-picking amongst the likes of Bolton and Ross which seem (sic) to attract devotees to take up battle-lines on one side or the other (p 7)

and continues:

I hold the notion that they really embrace each other when away from the typewriter or the lectern. (p 7)

This is perhaps the key to the present situation. It would seem that the exponents of drama have become so involved in their own rhetorical arguments and powers of persuasive communication that they are primarily concerned with the defence of their own particular view points rather than with the developing of a common approach to drama teaching which embraces, rather than excludes, variety.

Instead of engaging in personal quarrels, these writers need to develop a common front, even if it does involve some compromise. Drama must be proved to be of basic and necessary educational worth so that it will become a core subject and its retention in the curriculum ensured. Bell (1982) has warned of the consequences if this is not done:

If Drama and Dance are unable to establish themselves as core elements then available resources will reflect their position on the value-scale and they will be staffed accordingly, if at all.

(Bell, 1982, p 1)

*Morton defines 'Capability' as: 'a concept with broad definitions to do with the facility for action, the state of having rights, quality, the comprehensive nature of suitability and absorption, and the state of being well- and fully-made' (ibid p 5)

1.6.6 Summary

The writer has reviewed the development, over the centuries and with particular reference to recent years, of views and policies relating to the teaching of drama- and speech-related components of the curriculum.

In Chapter One, the writer has introduced the reader to a number of important concepts. It is necessary, at this point, to recapitulate and define what the writer intends, particularly by the use of certain terms. The term speech is used to refer to the spoken element of communication and may, at times, entail a study of the physical processes of speech as well as interpretative work. Rhetoric was a subject studied in ancient times and involved the use of oratory (speech) to persuade or influence people (Collins English Dictionary, p 1250). Elocution refers to a specific type of speech training, common in the nineteenth and early twentieth centuries, where there was a mechanical and sentimental approach to interpretative work. The term drama is used by the writer to denote creative activity in which pupils assume roles, enact scenes or engage in any type of dramatic activity. Drama, in early times, was seen as synonymous with the performance of plays. In this chapter the writer has discussed how, in more recent times, a distinction has been drawn between dramatic activities performed for the benefit of an audience (generally referred to as theatre) and dramatic activities performed purely for the benefit of the participants (generally referred to as drama). Improvisation is a technique used in drama whereby pupils (often in assumed roles) react spontaneously to imagined situations and stimuli. Where drama is used to achieve educational ends, the writer has referred to it as educational drama.

Drama-in-Education is a term used specifically to refer to a contemporary approach to the teaching of drama, whereby the teacher assumes a role and manipulates the drama from within to ensure changes in the pupils' understanding and values. Bolton (1979) and Heathcote (1972, reprinted 1981) are the innovators of this approach.

Child Drama is a specific term coined by Slade (1954, reprinted 1973) and refers to a separate 'Art Form in its own right with its own shape and development' (ibid p 9).

The range of these terms and of the concepts they represent bears testimony to the ongoing educational debate which has marked the connection between speech, drama and education over the years. Such debate has led to a current concern, particularly in South Africa, with the importance of Speech and Drama in the curriculum.

The function of Chapter One has been to introduce some of the areas of contemporary debate and to provide a necessarily limited historical overview of the background to those areas. The introductory pages drew attention to the importance of the topic of study, and to the writer's approach to that topic. Attitudes towards and practices in the teaching of aspects of what is today called Speech and Drama were then considered. Conferences, reports and other statements were cited in an attempt to provide a backdrop to current debate in England.

In the following chapter, the work proceeds to consider in some detail the contributions of present-day writers in respect of specific facets of the topic under investigation. Such facets include attitudes to communication skills, the use of drama as a teaching method across the curriculum, developmental approaches in drama teaching, the Drama-in-Education approach, and the introduction of drama- or theatre arts-based examination courses. These represent some of the current areas of argument, and the approach of the writer will be to build on the basic concepts already introduced so that ultimately the situation in South Africa may be appreciated in perspective.

CHAPTER 2

SPEECH AND DRAMA IN THE CURRICULUM: A DISCUSSION OF CURRENT AREAS OF DEBATE

2.1 Introduction

The previous chapter attempted to show that, over the years, varying attitudes have been expressed towards the inclusion in the school curriculum of provision for the enhancement of speech competence among pupils. At times, speech has been viewed as something mechanical, dependent for success upon correct enunciation; at other times, firm links have been drawn between speech and non-verbal communication or movement. Provision for speech- and drama-related activities within the educational experience seems to have reflected attitudes towards schooling as a whole - the teacher-pupil relationship, the aims of education, and the nature of assessment.

Having provided what amounts to an historical survey of the principal trends and orientations - inevitably selected, for a complete survey would necessitate a separate dissertation - the writer will proceed to examine certain contemporary trends in specific detail. These trends will include current attitudes to communication skills, the use of drama as a general teaching method, and approaches to the provision of specialist courses in the subject under consideration.

The review of the literature is intended to serve as background material for a comparative study of the teaching situation in England and in South Africa, with respect to the provision of the subject known as Speech and Drama, currently offered as an examinable subject at secondary level in South Africa.

2.2 Current areas of argument

The title Speech and Drama indicates a combination of speech training and drama. This is not true of courses in England, which tend to be called Drama or Theatre Arts. The writer will now outline the changes in approach to the inclusion of all these areas in the school curriculum in recent times, beginning with speech training.

2.2.1 The role of speech training

The Newbolt Report The Teaching of English in England, issued by the Board of Education in 1921 recommended

that speech training must be undertaken from the outset (in elementary schools) and should be continued all through the period of schooling.

(quoted in Shayer, 1972, p 70)

This encouraged elocutionists to consider the application of their skills to younger children. The type of approach resulting is typified in Language and Speech Training Stories (1932, reprinted 1935), by Polkinghorne and Polkinghorne. This text is intended for teachers of young children:

helping in clear articulation and making the children independent readers. (p 5)

It is supposed to help with the learning of new sounds and with the revision of old ones. Material is provided and work suggested for each month of the year.

The book, despite its title, is essentially concerned with language development and skills. Drama work is included but usually consists merely of the instruction 'act out the story'. Although the book provides material, the teacher is not really offered much help with how to use it and the work is presented on a rather superficial level.

Shayer (1972) notes that in the period following the Newbolt Report:

teachers were tending to give more time to what was called 'oral composition'. (p 74)

He also mentions The Teaching of English by Tomkinson which

breaks new method ground by devoting a long section of 44 pages to speech exercises, and goes to some lengths to assert the value of spoken competence for all English works.

(ibid p 75)

Expression in Speech and Writing (1922) by Lamborn, another important book of this period, contains the statement:

Children write artificially because they have no opportunity to develop their language the natural way - through talking.

(quoted in ibid p 76)

The book includes suggestions for speech work such as talks, mock debates and message-passing games.

After examining works such as the above, the writer concludes that, in the field of oral communication, the early educationists of the present century concerned themselves with correcting children's speech and giving practice in oral work. The next move was towards works with an interpretative rather than physiological bias. A good example of this genre is a South African work, Speech Training for You by Sneddon, published in the early 1950's. This text provides a practical guide to speech training, concentrating on interpretative rather than physiological detail. The book obviously served an important function when first produced as it directed attention to the sincerity and emotional integrity of the speaker, rather than to contrived and artificial speech and gesture of earlier works (cf. Bell's Standard Elocutionist, 1892).

The Newsom Report (Half Our Future, 1963, reprinted 1971) served to re-focus attention on the importance of good oral communication with statements such as:

There is no gift like the gift of speech: and the level at which people have learned to use it determines the level of their companionship, the level at which their life is lived.

(ibid p 118 para 330)

A comparison between the approach of works such as Bell's Standard Elocutionist (1892) and the attitudes expressed by the Newsom Report (op.cit.) indicates that, where previously oral communication had been primarily concerned with the mechanics of speech, pronunciation and gesture, now it was viewed as a more global concept, there being a concern with the underlying thoughts as well. The term 'oracy', meaning 'the capacity to express oneself in, and understand, speech' (Collins English Dictionary, p 1033), evolved.

Strang (1968) stresses the need to distinguish between:

standards in articulation (i.e. what a grammarian might call performance), standards of content (i.e. in what one has to say) ... standards of accent (i.e. the prevalence of localised speech as compared with pronunciation). (p 29)

She goes on to mention prejudice against localised speech but considers this neither socially nor academically respectable. Hodgson (1968) castigates the teaching of 'Received Pronunciation for reasons of social exclusiveness' (p 18) as 'educationally indefensible' (p 18). The writer infers that there has been a reaction against external manifestations of social class in England in the latter half of this century.

In the early 1960's, the English Speaking Board instituted their first examinations in Spoken English. A description of the pilot scheme can be found in Spoken English Examined by Henry (n.d.). Authors such as

Chilver (1968) concentrated on improving oral communication. Although Chilver's work contains a section on improvisation, the exercises suggested are physically static and are solely designed to promote broader vocabulary and language usage, not to develop the pupil's dramatic ability or incorporate other aspects of communication.

A work published two years earlier, Speech for Life by Burniston has a much more balanced approach. It provides the material for a year's course in Spoken English accompanied by suggestions as to suitable approaches. One chapter touches briefly on the physical aspects of speech production but the rest of the book is concerned with helping pupils to develop accurate and colourful speech skills.

The work contains a chapter on 'Verbal Dynamics'. This is an interesting concept combining the dynamic physical quality of words with appropriate bodily movements. The stress is, however, placed on the individual's response to the word in terms of movement, rather than any superimposed idea of 'appropriate' gesture. This was an important step towards integrating the various aspects of communication.

This concept is more fully expanded by Burniston and Bell (1972, reprinted 1977) who provide an extensive description of how to use the technique together with an anthology of suitable material. The approach is invaluable for helping children to speak expressively and with understanding, and for creating in them an awareness of the qualities of words, something vital to their studies of poetry.

Another writer who advocates greater integration between the aspects of communication is Horner (1970). He is concerned, not with the physical process of speech, but with its emotional significance. He advocates the introduction of oral interpretation of drama, verse and prose:

not to supplant the creative stream of work, but to run concurrently with it. Each aspect will contribute to the effectiveness of others. (p 60)

The approaches of the texts mentioned thus far suggest that there has been a movement in speech education at school level away from a concern with the technical skills of voice production, towards a more integrated and holistic approach. The few recent texts published in England which have concerned themselves chiefly with technical aspects have not been intended for use in schools. Berry's two texts Voice and the Actor (1973) and Your Voice and how to use it successfully (1975) together with Colson's Voice Production and Speech (1963) are all directed at a specialist adult audience, either actors, teachers, or people entering for the 'grade' examinations in speech training offered by such institutions as the Royal Academy of Music and Drama and the Trinity College.

Possibly because of the stigma attached to the elocution approach and the association of 'correct' speech with class distinction, the speech training aspect has been entirely excluded from all the examination courses in schools in England.

This is not the case in South Africa where as recently as 1980 a book called The Art of Speaking was published. In Section One the author, Grosfeld, sets out explicit exercises to increase the flexibility and control over the organs of speech and to assist in the 'correct' formation of individual speech sounds.

The second part is an anthology of prose and poetry for reading aloud. Although the student is told at the start of this section:

Use correct phrasing and read with thought and imagination so that you will comprehend the meaning of the text and so be able to convey the meaning to others, (p 45)

no help or assistance is given to the pupil as to how to set about this process. Some discussion of the themes and imagery would have been useful. The writer suggests that this section of the book, being merely another anthology, could well have been omitted and that its inclusion merely perpetuates the practice of works such as the previously mentioned Bell's Standard Elocutionist, and has no real relevance to present educational practices.

The current opinion in England concerning the skills of speech training is typified in this comment by Bolton (in Nixon, 1982):

Curiously, however, one aspect of performance training, that associated with 'elocution' as it used to be called, has hovered on the edge of our school system during this century. Although receding in importance during the past twenty years, nevertheless it still has 'colonial' pockets of influence, particularly among, for example, the 'English' whites of South Africa. (p 28)

It is interesting to note that not only are many of the Whites of South Africa conscious of the need for good speech, but also many of the Indians. Extra-curricular lessons in speech are popular among both these groups of the population, and the subject Speech and Drama has recently been introduced in secondary schools for Indians. Where it exists, the association between elocution and speech education (as identified by Bolton in the quotation above) is bound to lessen over the years.

2.2.2 Drama as a teaching medium

The texts advocating the use of drama as a method for the teaching of English are too numerous to discuss in their entirety, so only certain of the more recent texts will be examined to determine whether or not there have been major changes in this field.

The influence of Cook in introducing the idea of play (later to be

called drama) as a method of teaching English is inestimable. Shayer (1972) notes:

of Cook it is no exaggeration to say that in some matters English teaching has only caught up with him in the last fifteen years. (p 49)

Shayer (1972) makes the point that, despite one of the contemporary criticisms of Cook that he was dealing with pupils much above the average (his students were at a public school), his influence on the teaching of English was still substantial (p 52). The method still remains valid, whatever the level of the pupil. This is clearly demonstrated by Holbrook (1964, reprinted 1968), who advocates teaching English through the 'activity method' to the lower streams of the secondary school. In his plea for

an education based on a real acceptance of these children and their needs the needs of every creature in our community to become civilised and to realise his potentialities, (p 8)

Holbrook comes very close to Plato's concept of harmonious development of the soul which was discussed in the previous chapter. Holbrook also realises the function of poetry (Plato's 'music') in this context:

the poetic function* is certainly the most important work with less able children, and that the most efficient work a teacher of backward children can do is the free, informal, imaginative and often pleasurable and rewarding work of creative English, towards literacy and insight into personal and external reality. (p 11)

*By 'poetic function', Holbrook means 'the capacity to explore and perceive, to come to terms with, speak of, deal with experience by the exercise of the whole mind and all kinds of apprehensions, not only the intellectual ones' (p 10). Here Holbrook is talking about the same ideas that Morton (1983) refers to as 'Capability'.

Not only does Holbrook advocate active learning, but he actually includes an appendix by Hawkes, which concludes that drama:

changes children more quickly than any other 'subject' it is a most successful stimulus and training in imaginative grasp on experience for 'backward' children and the therapeutic, character building, effects are most apparent with them. (p 253)

Creber (1965, reprinted 1971) pleads for the need to re-integrate the various aspects of English. He sees drama and free movement as having a therapeutic role:

Drama offers unique opportunities for 'playing-out' tensions that we are ill advised to neglect, but which we can rarely tackle explicitly. (p 102)

Creber maintains that a training in drama should be a normal part of the education of teachers of English whether they specialise in language or literature instruction: firstly, to assist in the development of additional teaching skill, and secondly, because of the impact this training would have on the teacher's personality. Americans have also embraced the idea of involving drama in the teaching of English. Hennings (1978) instructs trainee teachers in 'the dynamic teaching of the Language Arts'.

Conrad and van Dyk (1971) show how drama can be used in areas of the curriculum other than language teaching, for example, Social Studies. Peachment (1976) offers suggestions for approaches to English, History, Geography and Integrated Studies. Source material for lessons is provided to help busy teachers. Although Peachment talks of the need for the teacher

to stimulate his pupils to a deeper understanding of themselves and the world around them (p xv)

there is no evaluation or probing for values. His approach is very prescriptive and of limited use, especially in the secondary school.

Cross-curriculum use of drama usually results in some form of performance, such as the pageant described by Holmes in his article 'Drama in Language Development' (1979). The pageant examined the theme of 'power' by looking at various periods in the history of Alvecote, a small defunct mining town. Many areas of the curriculum were incorporated and the event was obviously very memorable for the pupils involved in it. Holmes constantly refers to joint teacher-pupil action but one wonders how much of the decision-making and problem-solving was left to the pupils.

In most of these approaches, the drama is very much subsidiary to the subject material. While it may facilitate the learning of that material and make it a more enjoyable process, the drama experience itself will have little effect on the pupil. The Drama-in-Education exponents are attempting to change this: pupils, during the D.I.E. experience, do not learn factual material, but undergo a change in values, or understanding, which is related to the aspect of the subject being studied.

One of the most relevant books to be published recently is Drama and the Whole Curriculum (1982), edited by Nixon. It consists of a collection of articles, showing the relationship of drama to various curriculum structures, describing teaching strategies involving drama and examining the wider contexts of examination drama and advising how to make use of the drama adviser. In an article on the philosophical perspectives of drama, Bolton identifies three types of drama knowledge: knowing about the subject (such as is required for examinations); knowing how to do drama (i.e. stagecraft and skills); knowing or understanding the substance of a particular drama (where drama is used as a method or to change understanding or values). Bolton stresses the concern of drama as a

vehicle for cognitive development giving significance to the learning of those kinds of concepts which, while cutting across the traditional subject barriers, are never-the-less of central importance to living. (p 42)

Jones contributes an article on 'Drama and Curriculum Models' and concludes that teachers need to develop greater clarity about their own approach and practical requirements and make less use of emotive responses:

Quiet clarity is far more likely to carry a staff meeting than impassioned speeches that suggest that colleagues don't understand the needs of Drama. (p 59)

Other well known contributors include Dodgson, Fines, Chilvers, Watson and Lanning. The text is a comprehensive indication of the range of cross-curriculum drama work current in England. Much of the work described is exciting and relevant; for example, Lanning's comment that, in England, early examination course syllabuses tried to cover too many aspects because they were based on tertiary education courses. There is a strong plea throughout the text for teachers to strive towards the aim of more cross-curriculum work.

In the course of preparing for this thesis, the writer has visited several schools distributed throughout three provinces of South Africa (see details in Chapter Four). Observation of the organisation of these schools and opinions voiced, during interviews, by the staff of these schools led her to conclude that cross-curricular work is something which is sadly lacking in South Africa and the writer suggests that this may be largely due to the structure of the education system and the conventional approaches of educators in this country.

2.2.3 Drama as an agent of personal development

In the 1940's experts such as Bruford (1948) began to write on a new subject called Speech and Drama which combined speech training and developmental aspects in a single course.

Bruford (op.cit.) designed an integrated course combining the two

aspects. She set out to guide non-specialist teachers who, in the educational confusion that was the aftermath of the second world war, found themselves having to teach this new subject Speech and Drama. The text provides useful basic information, but tends to be rather prescriptive and factual. Stress is placed on interpretative speaking, rather than on pure creative work. Obviously intended for use with older pupils, the approach is very much concerned with structure and form.

Ward (1947, reprinted 1957), whose aims were mentioned previously, begins to show the concern with the personal, psychological and social development of the child which led to these writers becoming known as the developmentalists. This approach, expanded by Slade, formed the basis of much good educational drama work until the late 1970's. Ward's methods include improvisation, dramatisation and 'creative dance movement', but the drama is still seen in terms of 'playmaking' rather than true Child Drama (as formulated by Slade, 1954, reprinted 1973).

Cobby and Newton (1951) produced a series of four texts providing a course in creative play. Each text is aimed at a different age group, but the series is only suitable for primary level children. The texts are mechanistically divided into three sections: we speak; we move; we make a play. Although a wide range of physical and vocal activities and dramatisations are suggested, the activities in the three areas are not really related, the approach is prescriptive and the aims unclear. Pupils are given little opportunity to make decisions or be truly creative. Even when first printed, these works can have been of little real educational value.

The work of Slade (op.cit.) represented the first attempts at a theoretical analysis of children's drama, as well as supplying suggestions to teachers. Much of the literature written since has been based upon Slade's ideas. His claims for the value of Child

Drama are wide and all-embracing, from the developing of resourcefulness, confidence, understanding and memory, to leadership qualities and the 'unconscious absorption of the whole wisdom of historical theatre' (p 107). In general, the aims concern the development of the child's personal qualities. It is from Slade's aims and ideas that the concept of developmental drama has grown.

Slade's approach is marked by a considerable change in the role of the teacher, who is no longer 'the expert' who must be copied and emulated; instead, the creative talents of the child must be given full reign. The teacher is encouraged to

recognise when the child is doing well and the drama is flowing on. If this is not recognised there will be too many fussy, unnecessary suggestions, and creation may die. (p 131)

Slade's theories about Child Drama achieve academic respectability through their close links with Piaget's theories of child development and play. Piaget's distinction between imitation where

the subject's schemes of action are modified by the external world without his utilising this external world i.e. there is primacy of accommodation over assimilation (Piaget, 1951, reprinted 1972, p 5)

and play, which occurs where there is a primacy of assimilation over accommodation, and

schemas become active for their own sake, for no other end than the functional pleasure of use, (p 89)

are paralleled by Slade's distinction between copying where the child merely reproduces either an action or sound and experimenting, where the child shows signs of absorption in and enjoyment in an action for its own sake. Slade maintains (op.cit. p 20) that these experiments are embryonic forms of drama, art and music.

Piaget's four developmental stages, the sensory-motor stage (from

birth to two), the representative stage (from two to seven or eight), the concrete operations stage (from nine to eleven or twelve), the abstract operations stage (from adolescence on) and their relationship to the child's development in play are well known. Slade identifies four similar periods and shows how the child learns and develops a social awareness through two different forms of play: personalised play (where the whole person or self is used) and projected play (where the whole mind is used, but the body not so fully) (op. cit. pp 87-104).

Slade's stages are:

- birth to five years: the beginnings of drama (drama begins when the child experiments rather than imitates, for it is indulging in creative movement). At this stage children 'by personal play, discover.... social obligations and graces' (ibid p 32).

- from five to seven years: the development of dramatic play. Here there are unmistakable signs of an intended art form. Children begin to play out personal experiences and inanimate objects may be used for working off hate (ibid p 37). Because of their limited vocabulary, children tend to express themselves in movement and action. During this period they begin to explore space. Slade warns: 'if too much attention is given to the child then the whole turns to a showing off' (ibid p 39). This is probably his basis for insisting that young children should not perform their drama in front of an audience.

- seven to twelve years: drama and play.
 This stage is marked by increasing group sensitivity. Slade stresses the need for participation, stating:
 - the usual fatal mistake at this age is to introduce a conscious differentiation between actor and audience. (ibid p 57)

At this stage Slade encourages improvised dance. While children enjoy

dressing up, he feels that this hinders their development. Pupils at this stage can begin to attempt writing their own plays. As the child develops, there should develop a corresponding concern with form but this should be a natural development and adult theatrical forms must not be superimposed on the child.

- twelve to fifteen Years.

During this period, pupils use drama to come to terms with their own emotions, to prepare for life after school and to develop language flow. Dance still plays an important role. The older child will become interested in scripted plays, but Slade discourages this, preferring that pupils should base their work on their own experiences and feelings.

The parallels between Slade and Piaget are obvious. The writer suggests that, although Slade's ideas have had a very profound influence on drama teaching, there are still many primary schools in South Africa where drama is seen solely in terms of the yearly play or end-of-term concert. By creating division between actors and audience, these plays encourage exhibitionism and other associated forms of behaviour which are totally contrary to the views of true Child Drama. The present writer submits that the underlying cause of this problem is that many teachers are not aware of the aims of Child Drama as enunciated by Slade.

Clegg (1973, p 34) and Hornbrook (1983, p 14) have pointed out that the modern reader may find the extremely child-centred approach of Slade rather precious. Slade insists on the 'wonder' of Child Drama:

This book is about a very wonderful thing which exists in our midst but is as yet hardly noticed..... It is born of Play and is nurtured, guided and provided for by the wise parent and the able teacher. (p 19)

The teacher must not 'teach' in the accepted sense, but must allow the children to develop freely along their own lines: 'Do not interrupt

Play. Only make a suggestion if Play or speech goes dead'. (ibid p 146)

However, Slade's writings must be seen in the context of the general educational climate of the time which was moving from the approach exemplified by Thomas Gradgrind in Dickens' Hard Times ('You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them', p 1) to the education of the whole child through active participation in the learning process as exemplified by Whitehead:

The students are alive, and the purpose of education is to stimulate and guide their self development.
(quoted in Curtis and Boulwood, 1953, reprinted 1970, p 635)

Although the teacher is no longer fulfilling her previously accepted function as the fountain of all knowledge, Slade maintains that she still has an important role to play: she must observe the direction which the play/drama is taking, encourage creativity, provide some stimulation, build a strong bond of trust and friendship, act as a slight curb on anti-social behaviour by younger children and encourage older pupils to aim for a greater degree of polish, in all, to act as 'a kindly, gentle guide'. (ibid p 150)

Teachers needed some guidance as to how to approach this new style of drama and this had been provided by two excellent texts published in the 1960's.

The first, by Pemberton-Billing and Clegg (1965, reprinted 1975) provides help, for inexperienced secondary teachers, in the use of this new approach in creative drama. Although some theory and discussion of aims is provided, the text focuses on suggestions for lesson material. Pure speech work is assiduously avoided. Activities suggested include a large range of drama exercises and improvisation ideas. Unlike many developmental writers, Pemberton-Billing and Clegg

suggest that scripted plays could be used with older children, provided the scripts are approached through the medium of improvisation.

The main concern of the text, as with all of that period, is the activities of the pupils; what to do and how to approach it. It was not until much later that educationists came to examine the techniques of discussion and questioning. Therefore no guidance is given to the teacher as to the discussive skills required to make the 'discussions' truly effective and educationally valid. Clegg (1973, p 32) states that much drama work is based on 'now almost traditional formulas' and Heathcote (ed. Goode, 1982) mentions the danger of doing 'drama for its own sake' (p 18) rather than for its value educationally. The writer therefore concludes that, without proper guidance and direction (i.e. in the hands of inexperienced teachers) this type of work could become meaningless and unrelated to the personal needs of the pupils.

The second text was published in 1967 by Way, who had edited Slade's book. Although it had been implicit in Slade's work, Way was probably the first to make clear the distinction between theatre (that which is largely concerned with communication between actors and an audience) and drama (that which is largely concerned with experience by the participants).

In his suggestions for work, Way integrates various aspects of the subject (e.g. movement and improvisation). In line with contemporary thinking, his work stresses developmental aspects and aims. No emphasis is placed on analysis of actions or ideas, or the learning of communication skills. He, too, emphasises the role of the teacher:

the most important single factor in the use of drama as a genuine part of education is the teacher, (p 8)

although the teacher is seen as a facilitator, rather than a manipulator.

Many writers followed the trend set by these innovators. Barnfield (1968) makes an effort to persuade teachers to indulge in free drama as well as the school play. Barnfield's aim is: '....guided self-education to confidence' (p 15). The writer considers the text to be a basic, fairly useful all-purpose guide, though the style and approach appear naive and idealistic by modern standards.

The struggle to introduce free drama (or creative drama) in place of the more formalised scripted drama continued (indeed, still continues) and in 1972 Fairclough made his contribution, entitled, aptly enough, The Play is NOT the Thing.

Ward (op. cit.) had a profound influence on the approach to drama in America. Although some of the more modern writers (such as Schwartz and Aldrich, 1972, and Courtney, 1980) have up-dated their approach by the use of psychological terms, the American approach remains firmly concerned with playmaking and the dramatisation of stories. There is little evidence of an influence by Slade.

Other texts representative of the American approach are by Pierini (1971) and Tyas (1971). Schwartz and Aldrich (1972) have an apparently more avant-garde approach, basing their work on modern psychological theories involving motivation, and one is provided with a list of goals. These goals, although phrased in behavioural terms bear a very close resemblance to the aims of Ward (op.cit.). They are summarised as follows:

- to deepen knowledge of self;
- to acquire knowledge of others;
- to develop capacity to communicate this knowledge of self and others;
- to develop capacity to relate effectively with individuals of other cultures and acquire a feeling of historical perspective (p 11).

The lesson ideas offered are prescriptive and do not allow for genuine creativity on the part of the child, although there are plenty of physical and sensory activities and experiences. The lessons are essentially concerned with ideas for dramatic play. With the younger child, this is seen as sufficient in itself, with the older child, it is seen as a 'warm up' leading to the dramatisation of a poem or story. There is little attempt to achieve specific aims in the lessons and no evaluation of the resulting work.

Later writers on developmental drama, such as Bowskill (1974) and Allen (1979) deviate from the ideas of Slade by including the use of poetry and scripts in their works. This seems to indicate that they feel that Slade, although he had played a very important role in the development of drama, did not have the full and complete answer.

Very little on creative drama has been written specifically for the secondary school. The writer suggests that there are several reasons for this: secondary schools tend to become very subject- and examination-orientated and there is little time for extra subjects; if drama is viewed as play then adolescents are usually considered (and consider themselves) as too mature for it; older children are often more interested in form and structure, therefore scripted plays and theatre work (both of which are not usually seen as part of creative drama) appeal to them more.

This gap was partly filled in 1975 when Self published A Practical Guide to Drama in the Secondary School. One of Self's aims is 'to offer a code of practice for a subject that has too often been all things to all men'. (p 8) His approach is simple and realistic. Theoretical aspects are discussed, but very briefly, as the text is essentially intended to serve as a practical guide.

Self stresses the fact that, while one may have general aims for all classes, specific aims for a particular class can only be established

once the teacher knows the class and its needs. In an effort to help teachers, Self lists some of the most common aims, dividing them into seven categories. He wisely stresses that teachers must select those aims which seem important and relevant to their situations, thereby warning against categorization and mechanization.

Briefly summarised, the categories are as follows:

Group A: aims dealing with the stimulation of the child and the awakening of his creative ability.

Group B: aims dealing with the development of personal qualities (such as sensitivity and concentration).

Group C: aims dealing with the growth of awareness of self and the increasing of social competence.

Group D: aims concerned with developing confidence and poise.

Group E: aims concerning the improving and development of language and thinking skills.

Group F: aims concerning learning by doing.

Group G: aims concerning the use of drama as a teaching method for other subjects.

(summarised from Self, op.cit. pp 13-14)

An indication that the child-centred theories of Slade and Way might, in the hands of inexperienced or incompetent teachers, have disintegrated into a situation where the children were allowed complete freedom to the extent that the drama lesson was becoming associated with total chaos, is found in the stress which Self places on the need for careful planning and good control:

Pre-planning and control of a drama session do not mean that the intrinsic pleasure of the subject and creativity are stifled but that the subject becomes more satisfying and purposeful in the eyes of the pupils, the school and the teacher himself. (p 17)

Self's approach advocates structure but is far from prescriptive. Often several alternative methods of developing an idea are offered. He makes suggestions but emphasizes the fact that they are merely suggestions.

Self warns that:

the teacher should be careful to select open-ended exercises that will encourage invention and allow new ideas to be pursued. (p 86)

His ideas, based on personal experience with a wide range of pupils, are very realistic, unlike the idealistic ideas of some of the earlier writers such as Barnfield (op.cit.).

Self's slightly cynical approach may be due to the fact that earlier writers were too sweeping in their claims and ignored the practicalities of teaching in a school. Self includes 'discussion of implications of work done' (p 40) in the conclusion of his model lesson plan. A little more emphasis could have been placed on this aspect in the book itself. Too often this 'discussion' actually becomes a monologue where the teacher tells the pupils what they ought to have felt.

Stanley (1980) provides a source of ideas for drama workshop teachers involved with young persons of all ages. He offers a good range of dramatic exercises and suggestions on approaches to improvisation. Stress is placed on the importance of relating material to the needs of a particular group (e.g. Self's selection of aims: this is a typical trend of the period). The teacher is seen as a co-ordinator while the pupils have to solve the problems of the drama work

themselves. The text integrates different aspects of drama well, but lacks the emphasis on learning aims which is characteristic of the Drama-in-Education writers of the 1980's.

The early developmental writers, such as Ward, Slade and Way, placed great emphasis on the value of creative or free movement. A change of approach did, however, emerge in the fifties through the work of Laban (1948, reprinted 1956), which will be discussed in the following section.

2.2.4 Movement education

Sneddon (1981) has noted the importance of

the work of Rudolph Laban whose scientific analysis of the human movement skills involved in communication has provided us with a firm scientific basis for our understanding of movement and its significance. (p 20)

In his writings, Laban (1948 and 1950) postulates that all movement demonstrates attitudes to weight, time, space and flow. Various combinations of these produce effort actions, each of which has emotional connotations.

Laban's pupils elaborate and extend his ideas for educational dance, independently of drama. Russell (1958, reprinted 1962) concerns herself with the practical application of Laban's theories. Two of his pupils, North (1973) and Preston-Dunlop (1963) have produced texts containing a wealth of practical suggestions and approaches. A more recent work on the same lines is by Slater (1974, reprinted 1975). Thornton (1971) provides the best overall perspective of Laban's work, discussing his influence on educational dance and giving a survey of all the existing literature on Laban's theories and their practical application.

Hurst (1981) states that

Movement in education is not only directed at students of dance or drama but at anyone interested in developing clear and meaningful ways of using the body, and in increasing human perceptiveness through the development of imagination and creativity. (p 77)

Oakley (1981) defines movement education as:

a very broad subject encompassing the study of the whole field of human movement, not only dance and physical education, and relating such subjects as speech, drama, mime, art, music and English - to mention but a few. (p 82)

In view of the scope and integrating quality of a movement education expressed in the above quotations, the writer feels that it is unfortunate that most of the followers of Laban are principally concerned with dance. A few writers have tried to preserve and strengthen the link between movement and drama. Wiles (1957) advocates the use of dance-drama as a basis for drama work with difficult boys (and girls). He builds a good case for the inclusion of movement as the basis of a drama course, even going beyond the ideas of Slade and Way. Doherty and Bleakley (1968) provide course-books for primary schools, integrating Laban's theories and creative drama work.

In 1966/67 the Department of Education and Science survey (previously discussed in detail) noted much good movement work being incorporated into drama and made the following statement:

Children do not need the physical resources of a professional actor or athlete, but they need wide experience in movement partly for their physical development and partly for the enrichment of their expressive potential. (p 30)

The works reviewed in the present chapter which were written since 1970 suggest a growing tendency to be concerned with specialised rather than general aspects (such as the aspect of movement). This has been exemplified by the introduction of special Certificate of Education examinations in Dance. This tendency would seem to militate against the integration of experience in speech and movement seen as

an ideal by Hurst (op.cit.) and Oakley (op.cit.) referred to above.

When the present writer visited schools in England in 1982, none of the drama lessons she observed placed any emphasis on movement (although she did observe Laban-style movement being taught in some Physical Education classes) and many of the drama pupils appeared self-conscious and awkward in their physical approach. Neither was any organized movement training directly included in any of the Certificate of Secondary Education or General Certificate of Education syllabuses which the writer examined. This would suggest that in England present-day drama teachers and examiners have come to view movement as a separate skill outside the province of drama, a fragmentation deeply to be regretted.

As Rudolf Laban firmly believed, it is through the study of body-mind movement that man can achieve an integrated personality and have a full awareness of his relationship and responsibilities to the natural world.

(Oakley, 1981, p 82)

The compilers of the South African schools' syllabus are to be commended in that their course entitled Speech and Drama recognises the important contribution which movement education can make to drama and the pupils' personal development.

2.2.5 The Drama-in-Education approach

The drama writers of the sixties were concerned with inspiring teachers to use drama and providing them with helpful lesson ideas. The writers of the next decade developed a concern with content, method and the underlying principles.

Witkin (op.cit.), with his subjective/objective, reactive/reflexive divisions provides a basis for many of the theories, although whether he would agree with all the conclusions derived, is open to question. Witkin (1974) sees the arts in terms of the individual's

self-expression and sees too much teacher-intervention as a negative influence:

Often without consciously realising it teachers determine the process of self-expression and define its limits The drama lessons we observed varied with respect to the amount of distortion introduced into self-expression. (p 82 and 85)

The proponents of Drama-in-Education (often called D.I.E.), such as Heathcote (1982, ed. Goode) speak quite happily of using the processes of enabling and manipulation to achieve the specific learning ends which they desire:

to focus (the pupils') energy upon the currently designed priorities that have been selected by me. (p 14)

In tracing the emergence of this new D.I.E. approach, cognisance must be taken of an article by Clegg (1973) criticising the preceding Department of Education and Science survey. Clegg labels it as simplistic (p 33), saying it placed far too much stress on plays and the drama heritage (p 32). He argues that many teachers are stereotyped in their approach (p 32) and attributes this to the fact that the trainers of teachers have had no personal experience of developmental drama (due to the relative newness of the subject) (p 35). He is strongly critical of teachers who profess to have developmental aims, yet evaluate work in terms of form (i.e. theatre) rather than the personal development of the pupil (p 38). Many developmental writers, he says, have made sweeping and unsubstantiated claims, often based on the general psychological folklore of common-sense ('everyone knows that...') (p 39). He maintains that much educational drama, far from encouraging creativity and divergence, actually reinforces the conventional attitudes of school and society (p 40).

Clegg had been the co-author of Teaching Drama (1965), one of the texts which recommended developmental drama. Educational approaches

and writers sometimes adapt and change. Clegg questions the basis of educational drama but does not offer any solutions, ending his article thus:

I'm not sure I know any of the answers any more, or even if I can begin to ask the right questions. (p 42)

David Hornbrook, writing in 1983, maintains:

Clegg was accused ten years ago of being 'negative' about drama in schools. He 'broke ranks' and posed uncomfortable questions (p 18)

and later:

Ten years on Clegg's unanswered questions speak to us with a new urgency. (p 19)

Clegg voices the general discontent with Slade's excessively child-centred approach:

His interpretation is typical of the romantic tradition of progressive Education in England, with its beauty, brotherly love, and the universal goodness of mankind.

(Clegg, 1979, p 34)

Teachers could not reconcile child-centredness with the realities of teaching in the 1970's. The majority reacted against Slade's whole concept, although as Hornbrook (1983) writes perceptively:

Nowadays there is in circulation a kind of sniffiness about Slade's early work, largely I suspect, based on distaste for his literary style. (p 14)

Morrissey (1979) attacks this very child-centred approach, criticising teachers who are afraid to intervene in pupils' work in case they superimpose their own ideas on the children. She points out that, left to themselves, the pupils would produce very skilful improvisations based on their own experiences and often focusing on very materialistic and sordid ideas. She feels it is necessary to

intervene, 'believing that man cannot live by creativity alone' (p 14) and that drama should be used as a means of engaging children in making moral decisions. This theme is developed in a further article by the same writer (1980), where she advocates the use of drama for engaging children in making moral decisions and judgements in a rational manner rather than resorting to the 'democracy' of the ignorant majority.

One of the major features of Drama-in-Education is that of the teacher working 'in role'. This means that the teacher takes on a specific role for some part of the drama. Instead of remaining outside the drama and directing it in the character of 'teacher', the teacher is able to influence the drama from within. Wagner (1979) notes that Heathcote:

goes into the role to develop and heighten emotion; she comes out of it to achieve distance and the objectivity needed for reflection. (p 128)

Wagner describes in detail how Heathcote, one of the pioneers in this field, goes to work in creating a meaningful drama experience for her pupils. Pupils are allowed full range in decision-making, although Heathcote constantly challenges them and, through questioning, focuses their work on universal issues. Heathcote only recognises one type of goal - the kind which can actually be achieved, but which must not be stated in terms of 'measurable behavioural objectives' as she cannot guarantee a particular level of achievement for any child or group. Thus her goal is that there be some progression in the following areas:

1. From whole class to more individual interest projects;
2. From gross, obvious action to experience that is more subtle and complex in its purpose, demand, interaction, and attainment;
3. From drama that is for the participants only to drama that

- takes account of an audience;
4. From the taking of limited decisions to the taking of ever-greater risks;
 5. From reliance on the teacher to independent action in which the teacher is redundant;
 6. From bold and obvious use to more subtle^{use} of the tools of drama;
 7. From unselected^e to carefully selected words, gestures, and actions to make a drama explicit;
 8. From improvised drama, 'a living through' at life rate, to the interpretation of a script;
 9. From concentration on identification and feeling alone to submission to the discipline of avoiding anachronisms, getting all facts accurate, mastering unfamiliar skills, and submitting all the demands of the art form;
 10. From ignorance to gradual mastery of the technical aids to drama;
 11. From complete involvement and identification to involvement with detachment. (p 226)

Heathcote (1972, reprinted 1981) postulates that the teacher's main function is to provide situations

which challenge the energies, the intellect and the efforts of the children in his class. (p 157)

She does not discount play production as a medium of education, provided the emphasis is placed on 'living through' rather than 'showing to'. Heathcote (ed. Goode, 1982) discusses the question of facilitation and manipulation in drama. She sees the teacher as an 'enabler' who can feed information, make suggestions, ask questions and focus attention on aspects of the work. She stresses the importance of the teacher's decision as to the purpose of the encounter and its proper educational goals and her responsibility to see

that the drama tool does that job and not just does drama for its own sake. (p 16-17)

The teacher's enabling must always be directed towards making the experience more meaningful, rather than discriminating between a 'right' and 'wrong' choice:

When Heathcote finds children are making a choice that will cause them problems in their drama, she does not take the decision from them but warns them of the new difficulties this decision will cause. (Wagner op.cit. p 20)

Heathcote has also made numerous films and videos demonstrating her teaching methods, many of them with groups of handicapped students. The writer would suggest that much of the dynamism of Heathcote's style of teaching is, in fact, a reflection of her dynamic personality. In the hands of a less inspired teacher, her methods might become boring, lacking in action and overly concerned with unimportant details. The writer submits that a very real danger is a present tendency to teach 'in the style' of Bolton or of Heathcote rather than in terms of individual approaches. This has implications for teacher education in all countries.

A related danger in an 'enabling/manipulating' approach designed to effect a change in values is that it could conceivably be used to imbue pupils with specific attitudes or prejudices. Although Hornbrook (1984, p 52) feels that the negative influence which might be exerted on a class by a teacher who is an I.R.A. supporter or a member of the National Front can be discounted, the writer feels that this type of drama could, too easily, become the tool of such bodies.

Heathcote's method needs time to allow the pupils to negotiate meaning and deepen their perceptions. It will not readily fit into the weekly 35- or 40-minute period, but needs a solid session (e.g. from two hours, to a full day). This obviously limits its usefulness in the secondary school, particularly in South Africa where integrated days and teaching modules are relatively unheard of.

The comments of Hornbrook (1983, p 18) that 'Dorothy Heathcote

professes not to be a willing theorist' together with Wagner's description (1979, reprinted 1980) of Heathcote's work, leads one to conclude that the approach is essentially practical rather than theoretical. The first person providing a theoretical background for this new approach to drama is Bolton (1979). Much of his theorising about objective and subjective knowledge is based on Witkin's ideas. Bolton classifies dramatic activity into four areas: exercise, drama, playing, theatre and drama for understanding (p 2). Most of the text concerns this last area: drama which creates a change in the pupil's understanding, or 'affective/cognitive development' (p 38) which is brought about in terms of the objective world.

Because drama operates subjectively and objectively, the learning is related to those concepts about which value judgements are made. (p 38)

Thus Bolton sees the change in understanding as being, of necessity, a change in value-attitudes. He does, however, admit that it is not a very realistic goal:

Given the present stage of teacher-training in drama and a general lack of understanding of education for values, combined with such practical matters as timetable provision for the subject, many teachers stand little chance of ever reaching this kind of goal. (p 90)

Bolton gives one positive reason for continuing with the struggle: for the change to take place, certain prerequisites are necessary and, if they are not all present, then to work to achieve these is, in itself, educationally valid. These 'alternative goals' build commitment and belief and depend on the following factors:

- Interest: drama can be used to stimulate interest in a 'boring' topic or to maintain a balance between intellectual and emotional involvement in a topic;
- Collectivity: drama can force the group into action on a collective problem and override peer-group pressure for inertia;

- Compatibility: drama can challenge the emotional quality of the experience so that the emotional network of the class matches that of the topic and is congruent with their intellectual understanding of the topic;
- Effort: drama can increase the individual and group commitment to the lesson;
- Form: drama can assist pupils to know and understand form and to use it to express their subjective feelings. (summarised from pp 105-113)

Although Bolton strives for precision in his description of the process of drama he is prepared to admit that some of the earlier writers had some elements of truth in their rather sweeping claims for the subject (p 138).

While Bolton and Heathcote are both primarily concerned with 'drama for understanding', they do accept that other aspects can be introduced apart from the 'living through' drama they advocate. Unfortunately many of their disciples such as van Ryswyk (1983) in South Africa, reject other approaches and areas, thus limiting the range of the drama experiences to which they expose pupils.

As previously mentioned, much of the D.I.E. approach appears to be based on Witkin's ideas. However, Witkin sees the arts as related to emotion, but in D.I.E. there is far too much emphasis on intellectual problem-solving, too much discussion and too much manipulation by the teacher for the work to be based on 'sensate impulses' and primarily concerned with feeling. Drama has become psycho-social, rather than an arts, process. Bolton (1977) counters this argument. He maintains that, for something to be judged as an artistic activity it must have:

- a sense of time that does not rest in the present but is continually looking backwards and forwards (in terms of actions and consequences);
- a quality which creates an aesthetic symbolical meaning over and above the literal meaning of the things involved in the activity;
- a quality of feeling, concerned with aesthetic feeling rather than limited to the immediate sense experiences of feeling. (pp 4-5)

All these are present in educational drama, together with two additional factors: firstly, the activity is intentional in its aim to create an art form and secondly, it brings about some growth or change in the understanding of the artist. Bolton contends that, where all these things are present in a dramatic activity, it will provide an aesthetic experience for the child.

Bolton differentiates between two kinds of educational objectives for drama: extrinsic objectives concerned with factors which are not central to the dramatic experience itself (such as an objective of increasing the social co-operation in a group through having to work together to create a scene), and intrinsic objectives achieved within the dramatic experience itself. It is only these latter objectives that Bolton recognises as leading to an art form.

This view does not meet with universal approval. Writers such as Malbon (1978) and Allen (1979) see theatre as the art form of drama.

2.2.6 The drama versus theatre controversy

Since Slade first published his ideas, the majority of writers on drama have focused on the creative side and have rejected theatre as imposing on, and restricting, the innate creativity of the child. Historically this is an important trend as, previously, work

designated as drama had occasionally consisted of dramatisations of stories but, most frequently, of productions of plays. Thus a break from these formal restrictions was, at the time, very necessary.

The D.I.E. proponents have persisted and developed their argument, that drama is an art form which is totally independent of theatre. There are however several writers who question whether, now creative drama is fully established as being of vital educative importance, there is still need for this schism to continue.

Malbon (1978) pleads for the re-integration of the two aspects:

I see theatre as a natural development of the work in the drama area..... I really believe that an element of theatre integrated into the overall pattern of drama work in the school can prevent a lot of self indulgence. (pp 19-20)

This view is endorsed by an Inspector of Drama, Allen (1979) who postulates that creative drama and theatre are 'aspects of the same experience' (p 9). Allen maintains that to deny pupils the opportunity to present their creative work in theatrical form to an audience is to deny them the full satisfaction of the work:

The unique aspect of the performing arts is that they only come properly to life in front of an audience. (p 118)

Allen sees performance as 'not a matter of "showing off" but of creating a shared experience' (p 118). With older pupils, especially, he maintains, they need to extend their creative work by developing an awareness of form and shared experience that only theatre can produce. Thus developmental aims are seen as the basis from which to move towards aesthetic aims and an improved ability to communicate ideas.

O'Hara (1980 pp 19-25) maintains that one of the basic problems is that creative drama teachers see concepts such as form, structure and communicative skills as being negative, because they lead to 'theatre' (which is, per se, 'a bad thing').

O'Hara suggests that, in actual fact, many pupils might become frustrated and reject the subject because they never achieve the satisfaction of completing a dramatic work of art. He states that the rigid division into drama and theatre

is self defeating, in that it not only denies children the experience of theatre, but further fails to recognise the contributions which theatrical shape and form, with the implied skills which these suggest, can make in helping children find vehicles for their creative statements.
(p 23)

Watkins (1981) makes an attempt to validate the role of drama in education and to assist teachers in developing their own skills. He, too, supports the inclusion of a wide range of dramatic experiences, including literature and theatre (p 105), and quotes children's requests to be allowed to do 'real plays' as revealing their inner desire for structure. He stresses

the educational advantages of the School Play ... as a focus for exploring of social values and attitudes. Their communication to an audience involves a sensitive use of theatre arts where the form and the meaning are creatively allied. (p 134)

Watkins contributes a major point in favour of including the arts in a school curriculum when he points out that present day education encourages conformity but the arts challenge this conformity and make pupils question themselves and the society in which they live (p 149).

Certain of the contemporary writers on drama teaching have managed to incorporate the more systematic approaches of D.I.E. with some of the better aspects of the earlier approaches, and some minor aspects of theatre. In this respect the Inner London Education Authority Drama Advisory Service have been most helpful to teachers and have published several books on up-to-date teaching methods. These reflect current thinking in that they tend to give case-studies of particular lessons, rather than ideas for general lessons. The content is always examined in terms of structure and method so that teachers learn how to use

these aspects with their own material. The suggestions tend to be eclectic in approach and to include many aspects of drama.

The first text, by O'Neill, Lambert, Linnell and Warr-Wood (1976) has since been followed by two more texts developing different approaches: Linnell (1982) and O'Neill and Lambert (1982).

From the diversity of opinions quoted in this section, it may be concluded that there is at present a very wide range of thought and opinion concerning the role of drama in education.

2.2.7 The question of examinations

The majority of writers discussed thus far consider drama as part of a general education, perhaps as a once-a-week lesson. In a few schools in England, drama is part of the core curriculum for all pupils but in many schools it is seen as a second-rate time-table filler for the less academic pupil,

resulting in drama becoming a 'sink' subject: anyone unable or unwilling to go elsewhere finishes in the drama group.

(Gray, 1981, p 52)

In 1975 the Schools Council Working Paper 54 noted that more time was devoted to the arts in secondary modern schools than in grammar schools. By inference, the arts were more suited to less academic pupils. The prevalence of this attitude is corroborated by the Gulbenkian Report (1982) which states:

For those who see education mainly as the pursuit of academic achievement, the arts may seem unimportant except for 'less able' children. (p 9)

One way to increase a subject's status is to make it an examination option (Marklew, 1981, p 16). In the 1960's the first Certificate of Secondary Education examinations in the subject called Drama were introduced in England.

Gray (1981) cynically offers reasons why teachers might choose to offer an examination drama course:

- to justify their work (in terms of examination performance) rather than to meet an education need in the pupils;
- to gain access to more money and other resources not available for non-examination subjects;
- to widen their range of teaching experience and thus enhance their promotion prospects;
- to improve the general attitude to the subject through official status. (summarised from p 51)

Falling rolls and financial cut-backs are seriously affecting schools in England, as Bell (1982, p 8) has noted. Music, Art and Drama courses have been amongst those most seriously affected. The increased status of both subject and teacher inevitably resulting from the introduction of examinations (Marklew, 1981; Lanning in Nixon, 1982) could prevent cut-backs in provision. The motives need not be entirely selfish, as pointed out by Lanning (in Nixon, 1982):

Though a number of reasons have been given for their inception many see their presence as the logical conclusion to the growing awareness among young drama teachers of the urgent need to articulate aims and objectives and clarity and precision. Others see drama as comparable to music, art and creative writing, which have all been assessed by a centralised system for years. (p 142)

Initially controversy arose about whether or not drama should be examined at all. Further controversy followed, based on the drama versus theatre division regarding the content of the syllabuses, while the last writers are mainly concerned with the structure of the examinations and their aims.

Many of the Drama-in-Education proponents see examinations as a

betrayal of the educational foundations of drama, because they see drama as linked specifically to a change in understanding and values (Wagner, 1980; Bolton, 1979) and they consider that this area is unassessable in terms of an objective examination. There is also the feeling that developmental drama should not be examined at all:

since failure of candidates by examiners on these grounds involves a dangerous educational principle.
(Gray, 1981, p 54)

The D.I.E. writers (for example McGregor et al., 1977, reprinted 1978) differentiate between examining and assessing. The latter, they maintain, is necessary in order that the teacher may discover to what extent he has fulfilled his educational goals.

The contents of examination courses provides much heated debate. Obviously the most readily examinable areas of drama are those concerning factual knowledge about the subject and its history, and the technical skills required to perform dramatic pieces; thus arise the syllabuses of the courses called Theatre Arts in England and much of the present Speech and Drama course in South Africa. Accusations have been levelled against these courses in England, that they 'simply teach what can most easily be evaluated' (Cook, 1982, p 44) and thus, in England, separate courses in Drama have evolved which attempt to measure developmental aims. Gray (1981, p 53) suggests that it is morally wrong to examine children on developmental aims because to fail a child in the examination would be equivalent to failing the child as a person. Lanning (in Nixon, 1982) focuses on two of the major problem areas of initial Theatre Arts courses in England:

It was probably an over anxious wish to demonstrate to colleagues in other subjects that drama possessed its own rigorous academic standards that was responsible for the attempt by the first syllabuses to cover too many aspects;
(p 145)

Many of the very first drama syllabuses were very vague in their objectives and what was produced was a pale shadow of a course designed for drama students at 18-plus. (p 157)

The majority of writers have concerned themselves with the question of the validity of examinations, rather than with any assistance to the teacher as to how to approach courses. A Drama course can, of course, be based on the works of the D.I.E. movement, but Theatre Arts courses have been rather neglected.

Colson (1980) offers advice on stage techniques such as costume and movement for period plays, the use of the voice and improvisation. Self (1981) provides an integrated course covering all aspects of the theatre. The text is laudable in its attempt, but rather superficial in its content. A Canadian, Courtney (1980) includes only a small section (pp 91-96) on the design of a curriculum for drama as an examination subject.

Crompton (1977, pp 19-23) examines the question of subjectivity in drama examinations which, he feels, is a major cause of low academic status. He maintains that any real knowledge (as opposed to factual regurgitation) is subjective and that examinations in all subjects should be altered to engage and not avoid the subjectivity of the learning experience. Gray (1981) points out that teachers, by choosing to offer an examination course, have implicitly accepted five principles:

- examinations are specifically designed to produce an order of merit;
- drama examinations must be subject to the normal conditions and constraints governing external examinations;
- external examinations measure only attainment (not effort and enthusiasm);
- only those aspects of drama which are open to valid, reliable and efficient examination should be examined;

- therefore there will be a range of areas which cannot be examined, even though they may be considered more educationally valid than the examinable areas.

(summarised from pp 52-54)

Even if examinations are designed to examine developmental aspects one wonders whether criteria for assessment can be agreed upon. Clegg notes that many of the criteria for assessing drama are in fact theatrical in concept (1973, p 42).

Lanning (in Nixon, 1982) states that 'the number of school pupils entered for drama examinations has risen radically since their introduction' (p 141). This would indicate that, whatever the opinion of the drama authorities, pupils seem to enjoy taking the subject as an option in secondary school.

In Natal, there has been a steady increase in the number of pupils offering Speech and Drama as one of their standard ten subjects. While enjoyment alone does not make a subject educationally valid, the writer suggests that enjoyment does contribute towards making the pupils who take that subject open to receiving any educational benefit which the subject may possess.

Some of the possible educational benefits of Speech and Drama have already been discussed in Chapter One. Speech and Drama, as an examination subject, can possess all the elements and benefits of developmental drama as well as a training and appreciation of the elements of theatre. Gray (1981) makes the point that teachers should use developmental drama techniques as 'a variable and effective means of teaching the contents of the examination syllabus' (p 54) but stresses that the examinations should be assessed in terms of easily and objectively measurable skills.

Perhaps, in asking whether or not drama should be examined, one is asking the wrong question. Perhaps one should ask whether any subject should be examined. This question is, however, beyond the scope of the present thesis which seeks to examine how improvements can be made within the existing system, rather than suggesting far reaching changes to it.

While formal examinations may have made the place of drama in the curriculum slightly more secure, the academic status of drama still remains low. This is reflected by the fact that, when the subject was first introduced in South Africa, it was offered on standard grade only. Other subjects offered only on standard grade are Typing and Housecraft, so that an equation was suggested, if not intended, with this type of subject rather than with subjects such as Art and Music, both of which were offered on higher as well as standard grade.

Suspicion of an untried, little known subject could also be the cause of initial low status. This was the case in England where, in 1981, Marklew noted:

most Universities, Oxford and London, are refusing to accept the Associated Examining Board (A-level Theatre Arts examination). (p 11)

When the writer interviewed the Associated Examining Board Secretary in 1982, she was assured that all but one of the University Boards accepted the course. However, at the present time, there is still only one General Certificate of Education Examining Board (the Associated Examining Board) which offers O- and A-level courses in Drama and Theatre Arts. The kinds of examinations available in drama in England will be mentioned in a later chapter detailing the writer's investigations in that country.

2.3 Conclusions from the literature survey

The writer now proceeds to draw certain conclusions regarding the

aims, contents, methods and assessment of courses in Theatre Arts, Speech, and Drama in the school curriculum, which has been the concern of this and the preceding chapter.

2.3.1 Aims

There appear to be four possible categories of aims:

- aims which are principally concerned with the acquisition of factual knowledge, such as concerning history of theatre or the structure of the breathing mechanism;
- aims which are essentially concerned with the acquisition of technical skills (these would include voice projection, clear articulation, flexible and controlled bodily movement and theatrical techniques);
- aims which are concerned with social and personal development, such as group sensitivity, poise, imagination;
- aims which are concerned with creating a change in understanding, particularly in terms of problem-solving and value judgements: these are cognitive and affective aims.

Many of the approaches discussed in this chapter have focused either exclusively, or to a large extent, on one of these types of aims. The elocutionists were essentially concerned with technical skills; the followers of Slade, with developmental aims; the Drama-in-Education writers with cognitive aims; and certain aspects of the examination courses, with factual knowledge.

Comparing these categories of aims with Bloom's taxonomy of educational objectives (Bloom, 1979; Krathwohl et al., 1964), one finds that the aims concerning factual knowledge and those concerning

understanding belong to the cognitive domain. If any course is to be well-balanced and educationally valid, it should take cognisance of all three domains. Writers such as Bolton and Heathcote see drama solely in terms of aims connected with the cognitive domain, although these aims may be attained in conjunction with affective learning. The psychomotor domain is totally neglected by these writers, who thus deny the communicative function of drama. The writer suggests that the very uniqueness of drama consists, not in 'acting out' (McGregor et al., 1977, reprinted 1978, p 10) but in 'acting to' - it is the only art form which provides such direct and immediate contact and feedback between artist and viewer. With many of the D.I.E. proponents the 'acting out' concept is gradually becoming a 'thinking out' concept; thus, under their control, the aims of drama are becoming less unique and more like those of any other problem-solving subject in the curriculum.

The writer contends that the basic aims of any drama course must incorporate the seminal concept of communication. The aims connected with the psychomotor and ~~e~~ffective domains will ensure the effectiveness, physically and emotionally, of the communication, while those connected with cognitive domain will ensure that there is a suitable intellectual climate for communication to take place. It is necessary to analyse the aims of any drama course to see that all three domains are covered in the interests of a balanced course. Analysis could follow the categories suggested below.

2.3.2 Course contents

An examination of the contents of the courses suggested by the various writers discussed in this chapter, reveals that there are five main areas of study.

- Voice and speech

This field of study covers the physical processes of speaking and

their application to an interpretative form (such as a poem or monologue). Some knowledge of the interpretative form's structure is usually necessary. This field has, therefore, a strongly structured theoretical basis for pupil and teacher.

- Creative drama and movement

There is little specific content in this field. The material selected must engage the emotions of the pupil and cause him to respond creatively. There is little concern with the form or structure of the response, only with its imaginative quality. This field has little or no theoretical basis for the pupil, although the teacher should be aware of some.

- Moral/social/problem-solving drama

In this field, too, there are no specific contents. The major concern is with the process and the resulting change in understanding. This field has no theoretical basis for the pupil but a strong theoretical basis for the teacher.

- Dance and movement

The contents of this field, varying with the particular discipline followed, will concern the flexible and expressive use of the physical body. There is a strong theoretical basis. In some disciplines both teachers and pupils are expected to know this, in others it is only of importance to the teacher.

- Theatre

This is a very wide field. It covers the history and practice of the theatre, the study and interpretation of theatrical texts, the practicalities involved in staging a play, theatrical trappings (such as make-up and costume), technical effects such as lighting and sound and, in addition, the actual interpretative communication involved in acting. In all aspects of this field there is considerable theoretical knowledge.

It must be stressed that, in the fields which include theoretical knowledge, there are two extremes of approach: as Gray (1982, pp 25-31) discusses, theory can either be taught in the abstract, or it can be taught as a basis for practical work/implementation. The writer submits that the latter is a more valid approach. Many educational courses have tended to confine themselves to one or two of the above areas. The elocutionists concentrate on the articulation aspect; Slade and his followers concentrate on the creative drama aspect; the Heathcote/Bolton school concentrates on moral/social/problem-solving aspects and some examination courses concentrate on the theatre aspects. This results in an educational imbalance. The children's experience is limited to one aspect of drama and they are denied the full aesthetic experience which participation in an arts process should engender. Any arts course should surely include as many aspects of the process as possible, not restrict itself to one. The Department of Education and Science survey (1967) stressed the need for this type of integration.

This question of syllabus content will be more fully discussed in Chapters Three and Four where the syllabuses of England and South Africa will be examined in detail and in the final chapter, where recommendations will be made.

2.3.3 Methods

The writers examined in the preceding sections of this chapter advocate three methods of teaching:

- A move away from superimposition: This had been employed by many of the early teachers who encouraged their pupils to emulate their expression and voice modulation. It is a method for which there is little educational justification except, perhaps, in teaching

acceptable pronunciation to a foreign pupil.

- Child-centredness: This method was favoured by the proponents of developmental creative drama. It should be used in moderation as the secondary school child, entering into the abstract concept stage of Piaget, is ready for, indeed needs, the confines of structure and form to make his work educationally meaningful. Thus pupils should be allowed a certain amount of freedom to work within a given framework.
- Manipulation: This method is favoured by the Drama-in-Education advocates in their exploration of problems and values. As previously explained, Heathcote (1982, ed. Goode) differentiates between 'fair' and 'unfair' manipulation, considering manipulation to be fair when it directs the children's work towards educationally sound outcomes. A problem is that children are given the impression that the work is child-centred, while, in actual fact, they are being manoeuvred in a direction pre-determined by the teacher.

2.3.4 Examinations

While educationists may have serious doubts about the validity of examinations, the present educational climate seems to offer little in the way of an alternative.

Examinations have become so firmly established that their abolition seems no more possible than the removal of Bonfire Night or Christmas. (Montgomery, 1978, p 76)

The removal of the public examination system, however, could lead to even more serious educational problems, such as those suggested by Montgomery (1978):

A greater still risk would come from the removal of the

carefully designed syllabus structures upon which each public examination rests.....The education of some pupils could be left in the hands of enthusiastic and unguided eccentrics, and it is difficult to envisage any machinery of inspection or control that would serve to ensure that pupils were being taught in the best way. (p 79)

It is, perhaps, therefore of greater importance and relevance to discuss how the existing examinations can be improved upon. The first major question to be answered is: what should be examined? the second is: how?

Dobinson (cited by Dobie, 1969) highlights the first problem:

The more relevant education is to the personal life, health and happiness of the educand, the less is it adapted to being assessed by any examining authority. (pp 88-89)

The developmental and moral/social/problem-solving aspects of drama are difficult to examine and the argument by Gray (1982) against giving pupils a definitive graded mark in these areas has already been discussed. The voice and theatre aspects deal with more easily assessable skills and therefore are more suitable for inclusion in examinations. An important point is made by McGregor *et al.* (1977, reprinted 1979) that the aims and content of the course should be reflected in the form and structure of the examination (p 172).

Wiseman (cited in Dobie, 1969) noted that examinations need not have a detrimental effect upon teaching if the papers were set with due consideration for the aims of the curriculum.

In the ensuing chapters the writer will examine some of the syllabuses used in England and South Africa in order to determine the relationship between their aims, content and examinations.

In terms of how drama should be examined, there seem to be three methods:

- a practical examination which may be based either upon a theatrical or developmental approach;
- a written examination which can test one or more of: factual theoretical knowledge; practical application of theoretical knowledge to a new problem; or the ability to analyse and discuss practical work covered during the course;
- some type of cumulative course-mark based on practical and/or theory work covered during the course.

Once the writer has considered the existing methods of examining speech, drama and theatre-based work in South Africa and England, she will be in a position to make recommendations concerning possible changes to the structure of the South African examination.

CHAPTER 3SPEECH, DRAMA AND EDUCATION: THE CASE OF ENGLAND3.1 Introduction

Having established in general terms that drama, speech training and related studies have assumed significant roles in the school curriculum of the West, and having made reference to the conclusions of some published authorities in this field, the writer now proceeds to a consideration of practical provisions for the transmission or development of the relevant skills and knowledge in the school situation. In the present chapter the situation in England will be critically reviewed, as the basis for a comparative analysis in Chapter Four of the situation in South Africa.

Although the education systems of England and of South Africa differ considerably, there are certain key similarities rooted in history and tradition and certain points which offer avenues of comparison. The philosophy underlying education in England finds some parallels in South Africa, and the literature on education published in England finds certain applicability here (for example in some teacher education). Subject and curriculum structure are in certain ways similar and the English-speaking South African generally acknowledges connections (however tenuous) with Britain. The greatest point of difference probably lies in the administration of education, which in England offers much more local involvement than in South Africa. This leads inevitably to greater participation by teachers and others in the definition and practice of education, and the opportunity for innovation and localised responses to particular needs in England. It is to the system of administration of education that the writer now turns; the chapter will also include a review of observations made by the writer during a study tour of England which she was privileged to undertake early in 1982.

3.2 Local administration - a key to freedom?

While ultimate responsibility for the policy and financing of education in England rests with the British Parliament, through the Secretary of State for Education and Science, the Department of Education and Science does not prescribe or control what goes on in schools. This is the concern of the local education authorities which, in terms of the Local Government Act of 1972, consist of the Inner London Education Authority, twenty Outer London Borough Councils, and numerous Metropolitan County District and Non-Metropolitan County Councils.

Dent (1977) notes that the statutory system of public education, as established by the 1944 Education Act, still provides for three progressive stages: primary, secondary and further education; but the forms in which these stages are offered vary considerably across the country. This is particularly so in respect of secondary education, where the growth towards comprehensive schooling has taken several forms. Dent (op.cit. p 80) recalls that Government Circular 10/65 (in which the then Labour Government had requested all areas to move towards a reorganisation of secondary education along comprehensive lines) recognised six forms of comprehensive school. Dent reports (p 81) that:

All these forms of organisation have been tried, but up to 1976 (the time of his writing) the 'all through' comprehensive school remained much the most numerous.

Since 1966, the official policy of secondary schooling has clearly moved towards large comprehensive schools, 'which take pupils without reference to ability or aptitude and provide a wide range of secondary education'. (British Information Service, 1974, p 1) There remains a variety of forms of comprehensive organisation, the most common being the following:

- schools that take the full secondary school age-range from 11-18;
- middle schools, which take the pupils from 11 to 12 or 13, after which pupils proceed to senior schools until they are 16 or 18;
- schools which take the pupils from 11-16, after which the pupils attend a sixth form college.

The writer, during her visit to England, observed that there appears to be a growing trend toward these latter, where several comprehensive schools in one district feed a single sixth form college. This is borne out by King (1979, p 207).

Regarding the type of contact which exists between the central Department of Education and Science and the typical local education authority, Dent (op.cit.) notes that:

It is close, continuous, and as a rule cordial; and it is maintained by both formal and informal means.... The frequency, and success, of such informal relationships depend very largely upon the personality of the local authority's Chief Education Officer. When, as is often the case, he is working hand-in-glove with an experienced and knowledgeable chairman of the education committee of equal force and personality, the two together can work wonders.

(pp 59-60)

In these words one is reminded of the value of local autonomy, not only in matters such as teacher appointment, but in the formulation of curriculum policy and approaches to teaching. In such, the teaching profession, under the guidance of the local inspectorate, may innovate and develop courses in response to particular interests and needs, within the broad framework established by the local examining bodies.

Each education authority, in terms of the 1944 Education Act, is required to provide sufficient schools

to afford for all pupils opportunities for education, offering such variety of instruction and training as may be desirable...

(Education Act, Part I, 8(I), pp 228-229)

A most striking feature of the education system in England, particularly for one more used to centralised direction, is the variety of developments which can and do take place within broad policy, largely because of the considerable autonomy of principals. Such autonomy extends, as will be noted, to choosing the kind of curriculum and examination pupils will undergo.

A centralised system of education is not, of course, totally without advantage, particularly where the population is scattered or distances are vast as in South Africa. Behr and Macmillan (1966) note (p 6) that centralised administration can be beneficial (for example in terms of co-ordination and economy); neither extreme is, naturally, perfect.

King (1979), discussing general educational moves towards greater centralisation, not only in terms of educational, but also of economic, policy, states:

Among the necessities for Britain is a re-appraisal of the value of decentralized responsibility as seen in schools. (p 143)

Perhaps the moves towards a common 16+ examination (to be discussed more fully in the ensuing section) represent the first signs of a move towards a more unitary approach to education in England.

3.3 Curriculum and examinations in England

Of the various bodies which can offer advice on aspects of education, or which may be consulted by local authorities, the Schools Council for the Curriculum and Examinations, dating from 1964, is probably the most significant. School teachers form a majority of its membership, thus preventing any centralised moves to control the curriculum. Finances are derived from the Department of Education and Science and the local authorities, and the function of the Council is

to promote and encourage curriculum study and development...
and to sponsor research and enquiry where this is needed to
help solve immediate and practical problems.

(Dent, op.cit. p 53)

The Schools Council has sponsored and published considerable research into the teaching of English, notably (for present purposes) that by Doughty, Pearce and Thornton (1971 and 1974) and by Wilkinson (for example 1968) who directed a special project on oracy. More recently there have been two projects essentially concerned with the teaching of drama, Drama (5-11) and Drama (10-16)*.

These projects have led to many publications and developments in educational practice; and because of the localised administration of education, these trends have found application or extension in the systems of assessment or examination in England. The school subject known in South Africa as Speech and Drama does not exist in that form in schools in England. For example, the South African syllabus contains a section entitled Principles of Speech which covers the physical processes of voice production and phonetics. Such coverage

*The findings of the latter, published in Learning through Drama (McGregor et al., 1977) were discussed in the first chapter.

is foreign to most school syllabuses in England. For pupils who wish to study such material, ample provision is provided by extra curricular grade examinations, such as those of the Royal Academy of Music and Drama, and Trinity College. In most cases school courses tend to be called Drama. Certain regional examining boards have developed a sharp distinction between Drama, a course where there is no public presentation of work, and Theatre Arts, which involves the presentation of work to an audience.

Prior to the introduction of the examination system which is at present in operation, the examination structure in England resembled fairly closely that which is at present followed in Natal, namely involving a school certificate, with the possibility of matriculation for the more superior candidates.

Recommendations made by the Norwood Report (1943) had outlined the need for two distinct 'levels' of examinations, one to cater for academic university aspirants and the other to serve the less academically-inclined pupils (Dent, 1963, p 102). Following the Education Act of 1944, there was a sharp increase in the number of secondary pupils. The majority of these were neither interested in, nor capable of, proceeding to university after completion of their schooling. In fact, the Robbins Report on Higher Education showed, in 1963, that barely five per cent of the appropriate age group went to university in England (as reported by Banks, 1968, p 27).

Although there was felt to be a need for change on two levels, the initial changes in the system were concerned with the examinations set for the top twenty per cent academically. A new examination, the General Certificate of Education (G.C.E.) examination was mooted to take the place of the School Certificate examination. Following proposals by the Secondary Schools Examination Council in 1947, this examination was first introduced on Ordinary level as the culmination

of a five year secondary school course. It came to include an increasingly wide range of pupils, because of social and economic pressures by those who saw the value of an external examination.

The major advantage of this new examination was that pupils no longer had to follow a prescribed curriculum, i.e. offer a set number of subjects in specified groupings, but could enter individual subjects according to their interest or ability.

After obtaining Ordinary levels (O-levels), pupils could continue at school in the sixth form where, over an additional two or three years, they specialised in two or more subjects for the Advanced level G.C.E. It was on the basis of these A-levels that pupils would be considered for university entrance. By 1951, the G.C.E. examination was in full use, being administered by nine examining bodies, all of which were closely connected with various universities.

At first no symbols or marks were shown on the certificates, but distinctions were shown from 1953 and, after 1963, five grades of pass were recognised on A-level certificates.

The advantages of this new system were that, for the first time, employers were forced to consider the actual subjects passed, rather than the mere possession of a certificate, as criteria for employment. The previous sharp distinction between those possessing a certificate and those without no longer existed, as candidates might obtain credit for several subjects or only one subject, depending on their abilities.

The G.C.E. system, however, was not the complete answer, as problems still arose with the less academic pupils who were not capable of attaining even one or two subjects at G.C.E. level, yet who wanted some external examination certificate to acknowledge their standard of education. To meet this demand, pupils were either entered for

examinations set by such bodies as the London Chamber of Commerce, or specialist bodies such as the Pitman Examinations Institute. Some local authorities or groups of schools organised their own external examinations, usually at the end of the fourth year of secondary school. The demand was, however, for an examination at approximately the same stage in education as the G.C.E. which would have national, and not merely local, currency.

An increasingly large number of pupils were being entered in external examinations but, as the Minister of Education did not favour the establishment of further national examinations, another solution had to be sought.

The Beloe Committee was largely instrumental in evolving the form of this new examination. One of their main criticisms of the existing external examinations was that they were often adaptations, at a lower level, of the G.C.E. examination. What was needed, according to this committee, was a new concept of syllabus and examination catering specifically for the needs of the pupils of average ability. This new examination, it was proposed, should be introduced at the end of the fifth year of secondary school. It should be less demanding than the O-level, should take cognisance of the special needs of the average ability pupil and, in accordance with the G.C.E., should offer examination in individual subjects. It should also be graded in varying levels of pass to accommodate the wider range of abilities concerned. These proposals were endorsed by the Secondary Schools Examination Council in 1961 and a standing committee was established to examine methods of implementation.

The resulting examination was called the Certificate of Secondary Education (C.S.E.). Fourteen regional boards have been established to control these examinations. The composition of the boards is such that there is a predominance of practising teachers (actual numbers vary between fifteen and eighteen) on each, as well as representatives

from tertiary education, industry and commerce.

Results are classified according to one of five grades, the Top C.S.E. grade being considered on a par with a third grade G.C.E. Ordinary level pass.

There are three categories or modes of Certificate of Secondary Education syllabus and examination:

- Mode I - the syllabus and examination are set by the regional subject panels of the C.S.E. board concerned;
- Mode II - the syllabus is proposed by the individual school and must be approved by the subject panel of the regional board. External examinations are set by the regional C.S.E. board;
- Mode III - syllabuses and examinations are devised and controlled by individual schools. Syllabuses must be approved by the regional board and there is external moderation of the examinations.

The Certificate of Secondary Education examinations were in full operation by 1965. Initially the majority of teachers opted for the Mode I course but, by the following year there had been a 6.4% drop in entries for Mode I. This trend was confirmed in an interview between the writer and the Inner London Education Authority Senior Inspector for Drama (in January 1982), who stated that the Mode III type of course was now the most popular, although some of the best of these Mode III syllabuses had become norms and were adopted by other teachers.

A feature of the Certificate of Secondary Education examinations is that, subject to certain controls suggested by the Secondary Schools

Examination Council (which later became the Schools Council), year marks may be used to make up a portion of the final examination total.

In 1964 the Secondary Schools Examination Council issued a guide for Certificate of Secondary Education teachers which stressed the need to establish clear objectives for courses and for the examinations to be related to these objectives.

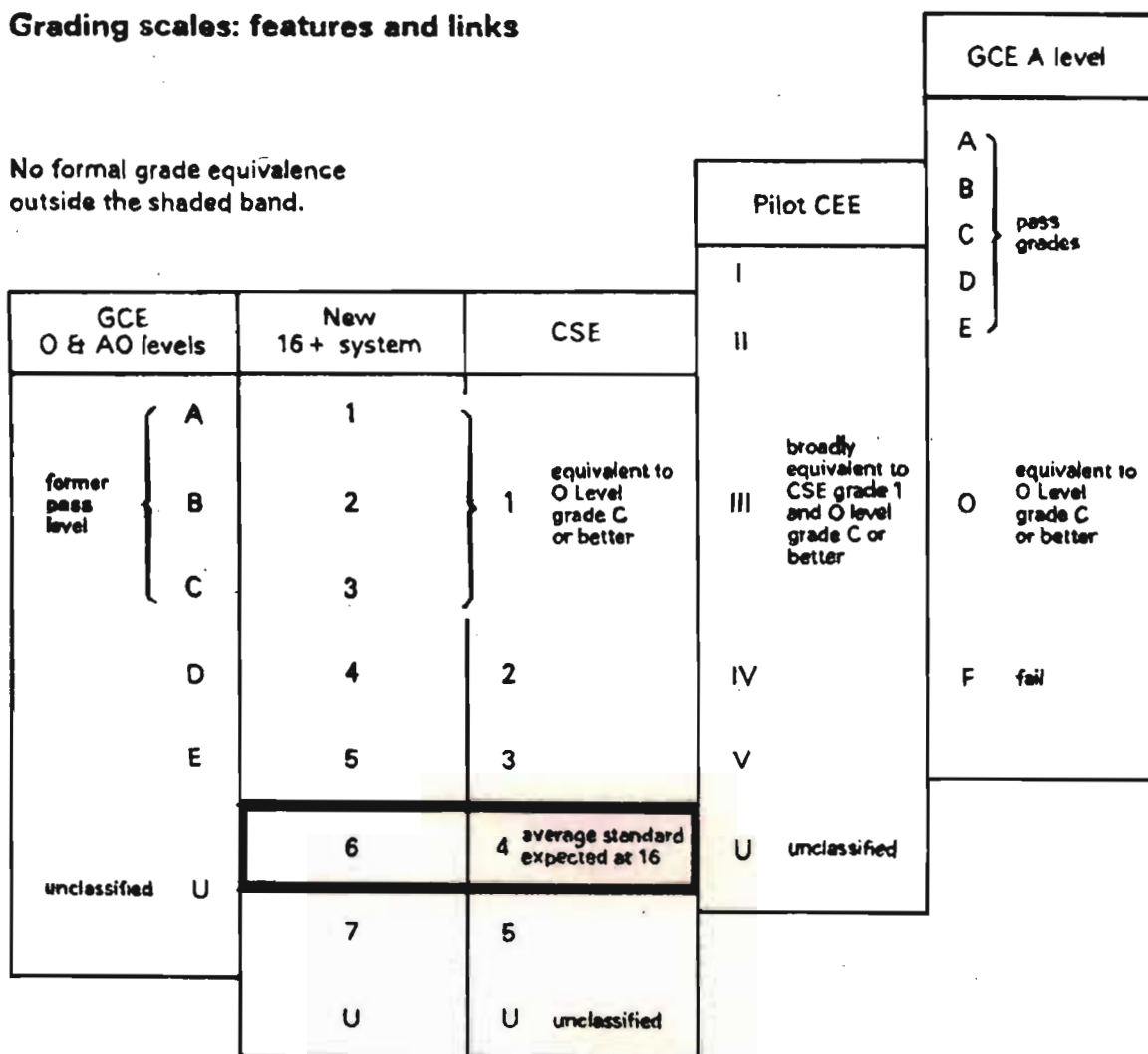
Initially the majority of entrants for the Certificate of Secondary Education were from secondary modern schools, while grammar schools tended to enter pupils for the General Certificate of Education. Through the 1970's the education policy in England developed towards comprehensive schools which cater for all levels of ability, so many secondary schools now enter candidates in both types of examination. There has long been a move afoot to do away with these separate examinations and provide one single examination to be written by all pupils at the age of 16+ (Schools Council, 1971, whole text). This will replace the present Certificate of Secondary Examination and General Certificate of Education Ordinary level, within the next few years.

Five area groups of G.C.E. and C.S.E. examining boards (four for England, one for Wales) have set up joint working parties and, working in conjunction with the Schools Council subject 16+ sub-committees, have endeavoured to devise national criteria for syllabuses and assessment procedures. One of their more important tasks is to produce realistic grade descriptions to define the skills which would have to be demonstrated by a candidate in order to attain each specific grading. It is proposed that the new examination should have seven grades and that grade six should be equivalent to the average standard expected at the age of sixteen. (i.e. approximately equivalent to grade four of the present C.S.E.).

The proposal is diagrammatically summarised by Hodson (1981, p 11) in the accompanying diagram.

Grading scales: features and links

No formal grade equivalence outside the shaded band.



Initially only eight subjects were selected for study and the results of the joint working parties' discussions were scheduled for circulation in September 1981. Discussions on a further twenty subjects were begun towards the end of 1981 and their draft criteria were to reach the Secretary of State by June 1982.

Although the 16+ examination was originally intended for introduction in 1983/84, Jones of the South West 16+ sub-committee is reported by Hodson (op.cit.1981) as saying that '1986 or 1987 is a more realistic date for the start of the new examination' (p 11).

One of the major difficulties which the writer foresees, as a result of her discussions with representatives of the Associated Examining Board, the London Examining Board and various Drama examiners, advisers and teachers, is the difference in approach and aims between the G.C.E. and C.S.E. examination boards. G.C.E. boards, being based on external examinations, are concerned with maintaining a high and uniform academic standard of work throughout an area, and see external examinations as the only possible basis for this. C.S.E. boards, on the other hand, have endeavoured to diversify and cater for the individual needs and differences of pupils. They are more concerned with the development of the pupil, than with external standards. They endeavour to cater for the lower, non-academic ranges, and are deeply rooted in teacher involvement in both syllabus construction and assessment.

According to Hodson (op.cit.), the proposed new examination will cater for the top 60% of pupils (i.e. the top 20% of G.C.E. plus the next 40% of C.S.E. pupils). When West Sussex County Council Drama section held a day conference on 17 November 1981 to discuss this new examination, even this point was disputed. The report on this conference notes:

The group felt strongly that the 16+ examination in drama has to cater for the full ability range of children in the

comprehensive school. An examination for the top 60% is totally unacceptable. Drama is a truly comprehensive subject and the nature of it must not be impaired. (p 1)

Two further points arising from the conference were that the new examinations should be internally assessed, and that some part of the assessment should be concerned with effort, rather than attainment. This exemplifies the divergence of approach between C.S.E.- and G.C.E.- directed boards.

The sixth form level (i.e. between the ages of 16 and 18 or 19) has not been neglected in the proposed new system. Proposals made in 1978 advocated at this level a broader-based curriculum than the present two or three subjects studied at A-level. Five subjects would be studied, two of them specialist subjects at Further (F) level and the other three subjects at Normal (N) level. King (1979) feels that these proposals, if accepted, would only come into effect in 1986 at the earliest (p242).

Thus it would appear that the examinations system in England has moved from a single external examination for the academic elite through diversification into a dual system of G.C.E. and C.S.E. which provides a choice of external or internal assessment and caters for the pupils of average ability separately from those of high academic ability. It would now appear to be moving, through the new 16+ proposals, into an examination catering for all ability levels, although it is not yet clear whether assessment will be external or internal.

Whether these new proposals are the results of the egalitarian policy of English state-financed education, or of the disproportionately large costs of maintaining 23 separate examining boards is not clear. Neither is it clear whether the proposed changes will preserve the regional diversities which have been so strong a feature of education in England or whether the new control will be more centralised, as in South Africa.

3.4 A survey of the aims and objectives of some courses studied by the writer

During 1982, the writer undertook a three-month study tour to examine aspects of drama-teaching in England. Secretaries of G.C.E. and C.S.E. examining boards were interviewed, as were examiners and moderators. Interviews were also held with local education authority drama advisers and other persons concerned in this field and visits were paid to several schools. It is on the basis of this experience that the writer now proceeds to examine the aims and objectives of three of the courses offered.

As the writer's work in South Africa is essentially concerned with Speech and Drama as an examinable secondary school subject, forming part of courses which generally lead to matriculation exemption, examinations in England leading to university entrance were of the most relevance for comparison. Since the Associated Examining Board is the only board which offers such examinations (their courses are entitled Drama and Theatre Arts), its syllabuses and examinations were an obvious choice for study. A further feature of the South African course is that it is, at present, only offered on standard grade though approval has recently been given for higher grade study. The apparent equating, previously implied by this restriction, of Speech and Drama with subjects such as Typing and Housecraft suggested the authorities viewed it as a subject more suited to pupils who were not academic in the narrow sense of the word. In view of this, the writer decided to include a study of the provisions made in England, in terms of examinations and syllabuses, for the less academic pupil and it is to this end that a study of certain C.S.E. syllabuses and examinations have been included.

The writer proposes to discuss the relevant syllabuses of one G.C.E. board, namely the Associated Examining Board, and two C.S.E. boards, namely the London Examining Board and the Southern Regional Examinations Board.

3.4.1 The Associated Examining Board

This is the only G.C.E. board in England which offers drama-related syllabuses and examinations. Originally the administration fell under the control of the section of the Board responsible for English, but early in 1981 control was transferred to the Performing Arts section (which had previously been concerned with the subjects of Music and Dance only). This transfer implies an identification, in the mind of the Board, of drama as a performance (i.e. theatre) based, rather than a developmentally based, subject. This inference is borne out by an examination of the names, syllabuses and examinations of the Board's courses.

The Board offers three drama-related examinations:

Theatre Studies- an Advanced-level course intended for the upper sixth form - referred to as A-level;

Drama and Theatre Arts- an Ordinary (alternative)-level course, intended for the lower sixth form - referred to as O(A)-level;

Drama - an Ordinary-level course intended for the fifth form level - referred to as O-level.

Considering the distinction made earlier between the titles Drama and Theatre Arts, one would expect that the O- and O(A)-level courses would have very different contents. However, the particular courses under discussion are, in fact, very similar. Both courses include a study of some aspects of theatre arts. The basic difference is the approach: the O-level course has a group approach, whereas the O(A)-level has a more individual approach. According to the Secretary of the Associated Examining Board, the Committee would actually prefer both courses to be called 'Drama and Theatre Arts'. The difference in intention of the two courses is clarified in the Report of Conferences concerning the Board's examinations in Drama at O-, O(A)- and A-levels

in November 1979, which explains that the two examinations have different target groups. The O(A)-level examination is intended primarily for use with students in sixth forms and colleges of further education, thus it is designed for students of a certain level of maturity, who might not have any previous background in the subject. The O-level course, is designed for students in fifth form, taking O-level and C.S.E. examinations, who will normally have studied drama throughout their secondary school careers.

The Associated Examining Board was the first examining board to introduce an examination in drama. In 1970 a group was commissioned to formulate a drama-content syllabus and examination. At the first meeting, held under the auspices of the Drama Board, a committee, consisting of heads of drama departments, school principals and inspectors, was formed. At the end of the year a working party, comprising training college lecturers, lecturers from colleges of further education, headmasters, and with the power to co-opt teachers, was established.

The original draft syllabus, based on a Mode III examination, was proposed by a teacher of further education (and hence aimed at students of a more mature level). Considerable alterations were made before the initial syllabus was released as the O(A)-level Drama and Theatre Arts course. The syllabus was approved in 1971, for the first examination to take place in 1972. The basic outline has remained the same since the syllabus was first printed in 1974.

The O-level Drama course, also based on a C.S.E. Mode III examination, but intended for the less mature student, was introduced as a pilot scheme with the first examination in 1976. It was first published in the Board's syllabus as an open examination in 1979.

Soon after the first O(A)-level examinations, a suggestion was made that an A-level drama-content examination should be introduced. This suggestion was submitted to the Education Committee in 1974 and was then referred to the Schools Council. It was introduced as a pilot

scheme, with the first examination in 1976. The original syllabus was very different from the present one, being, in effect, a development of the O(A)-level syllabus. The original examination consisted of a test of practical skill and two written papers.

This syllabus aroused serious concern in the universities as it was considered that it did not reflect all aspects of the subject and was too arbitrary. It was, therefore, not accepted as a matriculation requirement. In order to qualify for acceptance, alterations were made to the syllabus, resulting in that which now exists. At the time of writing (1982), the examination had been accepted as a matriculation requirement by all except the Northern Universities Joint Matriculation Board, which is still considering it. More detailed comment on the courses follows.

3.4.1.1 Syllabuses and examinations: underlying concerns

As with the majority of syllabuses in England, a distinction is drawn between aims (long term goals) and objectives (the short term goals). Stress is also placed on the fact that the aims are to be achieved through the objectives.

The aims and objectives for the O-level Drama course are as follows:

- to foster an interest in theatre and drama;
- to increase understanding of theatre and drama;
- to extend and deepen experience.

These three aims are meant to be attained by:

- response to a range of theatrical and dramatic experience;
- appreciation and criticism based on knowledge and understanding;
- understanding of communication in the theatre;

- the acquisition and exercise of individual technical skills;
- improved standards of movement and speech;
- participation in productions and group dramatic activities. (A.E.B. 1983 syllabuses, p 88)

The first two aims are directly related to the content of the course. The third aim, although more developmental in nature, is actually limited by the objectives of the course to the theatrical experience.

The O(A)-level syllabus offers no specific aims, therefore presumably has the same aims as the O-level syllabus.

The aims and objectives of the A-level course extend even further into specialised theatrical skills and knowledge. The aims are: to extend the students' knowledge, imagination, sensitivity and insight into the complexities of drama; to explore the nature of the dramatic experience. Objectives are that candidates will be expected, through study of specified areas and texts, to demonstrate:

- competence in applied practical skills within a group, and individually;
- ability to appreciate a play from a director's or actor's viewpoint through analysis of prepared and unseen texts;
- knowledge of theatrical influences, conventions and styles related to specified periods in the development of the theatre;
- appreciation of the changing role of the director and the theatre in the twentieth century;
- capacity to study in detail a specialised area.

(A.E.B. 1983 Syllabuses, p 90)

The objectives are couched in explicit behavioural terms. While the aims are defined as relating to drama, the objectives refer specifically to theatre. This could be considered a major fault, because of the generally accepted distinction between these two concepts.

3.4.1.2 The O-level Drama syllabus

Candidates select two texts to study, each from a different theatrical period. A wide choice is provided, there being four periods and a choice of two plays for each period. Plays are to be studied mainly from the point of view of performance, though candidates may be required to consider them in relation to the theatrical, social and historical background of the times in which they were written and performed. Periods (and playwrights) for 1982 were: Elizabethan and Jacobean (Shakespeare and Dekker); Restoration and Eighteenth Century (Goldsmith and Farquhar); 1850-1939 (Ibsen and Shaw); modern (Theatre Workshop, Richardson, Howard, Berney).

Candidates must also prepare a file which provides a cumulative record and evaluation of the practical work undertaken during the course, as well as a critical appraisal of plays and performances seen.

There is no set syllabus for practical work. Teachers may obviously use any techniques they like to prepare pupils for the final test. However, the practical work need not necessarily mean acting, it could involve a technical skill associated with the theatre (e.g. lighting).

The examination consists of:

- a two and a half hour written paper (40% of the total marks) on the plays studied. Clean copies of the prescribed texts may be used for reference;
- the file (30% of the total marks) is marked by the teacher and sent

- to the examiners for moderation;
- the practical test (30% of the total marks) 'takes the form of a group response to a stimulus.' Groups must contain at least five pupils. Marks are awarded individually for the skill presented (e.g. acting, make-up, production, stage design, etc.). The practical mark is sub-divided as follows:

10 marks for Group Achievement

10 marks for Understanding

20 marks for Technical Ability

20 marks for Creativity.

(A.E.B. 1983 Syllabuses, pp 88-90)

(This latter area could be very difficult to assess in a one-off examination situation.)

3.4.1.3 The O(Alternative)-level Drama and Theatre Arts syllabus

Candidates study the history of the theatre from the Greeks to present day in outline, and make a detailed study of one specific period related to their plays. Two plays must be selected from the chosen period for detailed study. (More than one period may be selected if candidates so desire). Six major periods are listed and two plays prescribed for each.

Pupils also engage in practical work and projects. No outline of the work to be covered is given in the syllabus.

The examination consists of:

- a three-hour written paper (40% of the marks) covering the history of the theatre and the texts. Candidates are expected to take their texts into the examination for purpose of reference;
- a project (30% of the marks) must be submitted to the examiner. It can either be a written study or a miscellany of photographs, drawings, models, etc. (High marks are awarded for evaluation,

rather than mere compilation of material);

- the test of practical competence (30% of marks) may be offered individually or as a group. Candidates are assessed on one skill which may be either acting or any technical skill. (A.E.B. 1983 Syllabuses, pp 90-93)

3.4.1.4 The A-level Theatre Studies syllabus

The development of drama: Candidates select one period (from a choice of two) to study. In each period, candidates are offered a choice between two different approaches (e.g. the role and function of the theatre, or stage conditions and conventions).

Leading theatrical practitioners: Candidates must elect to study the work and influence of one or more of these (e.g. Craig, Brecht etc.), from a given list.

Set texts: Candidates study two set texts from given lists (ranging from Kyd, through Ibsen to Pinter). Candidates must also be able to write on an unseen passage of text from either a director's or an actor's point of view.

Practical work: No actual work is stipulated but it must involve the use of individual skills as well as the ability to present material in a group.

The examination consists of:

- theatre presentation (35% of marks):
 - a group project - an original drama presentation created by the candidates themselves;
 - the individual skill - demonstrated in a practical situation and supported by a written record of the processes involved (i.e. a

working notebook);

- a three-hour written paper (30% of marks) on the two prepared texts, plus a commentary and analysis of an unseen text;
- a two-hour written paper (20% of marks) on the development of drama;
- an individual study (15% of marks) in the form of an extended essay (3 000 - 5 000 words) on any aspect of contemporary drama or theatre. The emphasis is on personal research and evaluation of resource material.

The syllabus includes the exact nature and scope of examination questions, thus the candidate is made fully aware of what is expected of him. (A.E.B. 1983 Syllabuses, pp 93-96)

In all these examinations, the papers offer considerable choice. Pupils do not have to study a wide range of material, but are expected to possess a detailed knowledge of a few periods. Texts are occasionally seen in terms of historical setting, but the main emphasis is on the text as a basis for performance. In all examinations, cognisance is taken of work prepared in advance and then submitted to the examiner. This makes provision for those pupils who do not perform well in examinations and penalises those who rely on last minute 'cramming'.

Having perused the structure of relevant examination papers, the writer concludes that in these examinations, the tendency is not to combine several unrelated aspects of the syllabus into one examination paper (as in South Africa) but to separate them into several tests thus allowing pupils to study for each aspect separately.

Although in the O-level syllabus, the objective 'improved standards of

movement and speech' is offered, pupils are not required to write on this section, nor do they have to study phonetics. Technical skills, such as lighting and directing are recognised as separate and detailed fields of study in their own right and pupils can choose between these and acting. This does place a desirable limit upon the knowledge to be expected of each pupil and makes provision for those who are neither skilled, nor interested, in acting. On the other hand, the strong concern of the syllabuses with theatrical techniques does, to a certain extent, preclude the achievement of developmental aims.

3.4.2 Certificate of Secondary Education boards

These bodies involve practising teachers in the construction of syllabuses and assessment of work. Mode III syllabuses (allowing the maximum of teacher involvement) are the most popular. A few very good Mode III syllabuses have been adopted as norms and are recommended to schools/teachers introducing subjects for the first time.

One of the major problems with examining practical drama work in a single examination situation is that drama teaching is based on group work and personal development, while a single examination must, of necessity, assess pupils in terms of individual standards of skill possessed at one moment in time. Through involving teachers in the assessment and the careful structuring of the examinations, the C.S.E. boards have tried to overcome this problem. Because they are locally controlled and because, in many cases, teachers are involved in the final assessment, the boards are able to provide the opportunities for moderators and examiners to standardise their practical marking. Strict criteria are laid down by the boards and in many cases specimen written papers are drawn up at the same time as the syllabus so that both teachers and examiners are fully aware of the type of question to be asked.

C.S.E. examinations do not serve as selectors and are intended for the academically less-able pupils. This, together with the regional autonomy, means that there is far greater flexibility allowed and new syllabuses are readily introduced on trial. Thus courses in Drama and Theatre Arts were introduced at this level considerably before they were considered for the G.C.E. level.

The Secretary for the London Regional Examining Board told the writer during an interview that there were two major problems occurring with C.S.E. syllabuses for Drama and Theatre Arts. Firstly, many of them were too sweeping (e.g. concerning the whole history of the theatre). To counter this, the Board recommended that the area be narrowed down to one specific period, which could be studied in greater detail. The second problem was that teachers were very concerned with the developmental side of the course, and the Board had found it necessary to stress that marks must be awarded in terms of pupils' actual achievement in practical work, not in terms of their effort and enthusiasm.

Although the writer obtained information from several of the C.S.E. boards, only schools which fell under two of them, the London Regional Examining Board and the Southern Regional Examinations Board, were actually visited, therefore detailed analysis will be confined to the syllabuses of these two boards.

3.4.2.1 The London Regional Examining Board

This Board has drawn up two very carefully planned Mode I syllabuses: one for Drama and one for Theatre Arts. Because they are so carefully planned, the Inner London Education Authority has decided not to accept any new Mode III syllabuses unless they differ vastly from the two existing Mode I syllabuses.

The Drama syllabus

This is based on the concept that, in the study of Drama, as opposed to Theatre, there should be no performance before an audience. The course consists entirely of creative practical work by the pupils. No theatre history or texts are included.

The aims are more fully explained in the syllabus, but may be summarised as follows:

- to enable the pupil to use the drama form;
- to encourage the pupil to order experience through drama;
- to extend the pupils' range of language uses within the drama context;
- to develop the pupils' ability to evaluate their own classroom work.

This is essentially an aims-based syllabus, as no indication is given of the material to be covered in the course (except in terms of what will be assessed in the final examinations).

The examinations consist of two practical tests, a record of course work providing tangible evidence of practical work throughout the course, and marks awarded by the teacher for this practical work. The first practical examination (counting 25% of the marks) takes the form of a practical drama lesson in which teachers are 'expected to adopt an approach and format similar to their usual teaching method for that group' (London Regional Examining Board Syllabus for C.S.E. Drama, p 2). The teacher may use spontaneous improvisation, role play and prepared improvisation and the session must be structured so that each candidate has opportunities to show his abilities to the examiner. This lesson is followed by a discussion, initiated and organised by the teacher, in which the pupils attempt to evaluate the session. The examiner does not take part in the lesson or discussion. Marks are

awarded in terms of the pupils' ability to:

- initiate ideas for the group;
- develop and respond to the ideas of others;
- adopt and sustain a role using language and movement;
- order and shape ideas and feeling in the drama form;
- show a variety of effective language uses;
- evaluate their own and others' work in drama.

The second practical test (35% of marks) takes the form of an anthology or thematic presentation by either the whole class or small groups within the class. This test focuses on the pupils' ability to:

- adopt and sustain a role using language and movement;
- convey understanding of ideas and feeling by ordering and shaping them in the drama form;
- demonstrate awareness of and competence in the effective use of language and its varied functions.

In this test, the abilities have expanded to become more explicitly concerned with the drama process, just as the pupils' work should be doing. Because the examiner forms an audience for the final presentation, the writer feels that this part of the examination is not fully in accordance with the non-performance ideals of the course.

It is, however, interesting to compare how the abilities to be tested in both examinations are so directly related to the aims of the course.

Pupils must also keep a record of the course work (20% of marks) in the form of five pieces describing and evaluating work in which they have participated during the course. This may be presented through the medium of the written word, sound tape, film, the visual arts and

mime. The teacher marks these pieces and submits to the assessor a list of the pupils in merit order. The assessor then selects pieces for moderation.

The marks obtained by the pupil for the practical work throughout the course are also taken into consideration. This section is marked totally by the teacher with no moderation and counts 20% of the total marks. (London Regional Examining Board 1983 Syllabus for Drama, pp 10/2-10/6)

The Theatre Arts syllabus

This is a slightly more formalised syllabus, concerned with the use of theatrical elements and form to communicate to an audience.

The aims are as follows:

- to study various forms which theatre may adopt to communicate to an audience;
- to become aware of the contribution that elements such as speech, improvisation, movement, music, sound-effects, make-up, masks, costumes, lighting and scenic design make towards the total effect achieved by a play;
- to be able to use a knowledge of these elements in the appreciation and enjoyment of dramatic productions;
- to encourage the use of leisure in a positive and enjoyable way.

The syllabus gives a brief indication of areas to be covered by the student, namely, improvisation, movement and mime, speech, texts, theatre visits and theatre skills. These areas are not as comprehensive as the South African syllabus, for movement is seen in terms of 'non-verbal communication' and 'creating a character' (ibid p

10/7) rather than developing the full movement potential of the individual. Speech does not refer to a detailed study of the physical processes involved and correct pronunciation, but refers to finding 'the mode of expression most appropriate for characters in that particular situation', and 'technical advice on the best ways to achieve clarity and expression' (ibid p 10/7). Texts are to be selected by the teacher and studied as examples of theatrical form, rather than in their historical context. There are no prescribed texts.

The examination involves a written paper (25% of marks) lasting two and a half hours, which is externally marked. Pupils receive a passage of prose or poetry for study ten school days before the date of the examination. The examination paper consists of three questions relating to the problems of adapting this passage for a theatrical presentation. Teachers are not allowed to discuss the passage with the candidates, but candidates take a limited number of their own sketches, diagrams and notes on the passage into the examination room.

The first practical test (15% of marks) is also marked externally. It consists of a presentation of a scene, or series of scenes, arising from improvised work in class. All candidates are assessed on acting skills only, e.g. the ability to:

- speak fluently in the appropriate style;
- co-operate with the rest of the group with sensitivity;
- use movement in the sustained portrayal of character;
- communicate with clarity;
- concentrate.

The only audience permissible is a parallel group who are also entering work for the examination on the same day.

The second practical test (30% of marks) takes place in the student's second year. It consists of material from texts studied during the course. It can be either a whole short play or extracts from different plays. Although most candidates are assessed on their acting ability, it is possible for a candidate to be assessed on one area of backstage work as an alternative. These candidates must submit a written record of their part in the presentation. It is left to the teacher to decide whether or not an audience should be present. This test also affords an opportunity for the external examiner to talk to the candidates individually.

The course work counts 15% and is marked by the teacher and moderated externally (as with the Drama course work). It consists of two sections:

- work done by the candidate during the course
e.g. character descriptions, dialogues, assessments
of class work;
- a detailed record of three plays seen in performance
and marked by the teacher.

(London Regional Examining Board 1983 Syllabus for Theatre
Arts, pp 10/6-10/11)

Both these courses are concerned with learning to use the specific form (either drama or theatre). There is no factual knowledge required, neither is there concern with the educational properties of drama (as defined by either Slade or Heathcote). A large percentage of the work is, in fact, assessed by an external examiner.

3.4.2.2 The Southern Regional Examinations Board

This Board offers two syllabuses for C.S.E., called Drama and Theatre.

The Drama syllabus

This course is developmental in its approach and is 'designed to help young people develop imaginatively and socially' (introduction to syllabus). The syllabus differentiates between long term aims which cannot really be assessed, and specific objectives.

The aims of the course are as follows:

- to help the students develop physical grace and personal qualities;
- to extend the students' vocabulary and communication skills;
- to heighten the students' perception and awareness of themselves and to become more sensitive to the needs of other people;
- to help the students gain knowledge of dramatic shape, particularly through textual study.

Candidates are expected to achieve the following educational objectives which are to be assessed throughout the course:

- clarity and ease of speech;
- appropriate vocabulary;
- skill of working within a group;
- skilful use of appropriate sound, including music;
- physical control and flexibility in bodily movement;
- a sense of timing of speech and silence;
- use of space;
- ability to form and develop relationships in dramatic situations;
- ability to use contrast to refine, polish and evolve style in the dramatic situation;
- ability to develop and shape the outline of a story into drama;
- ability to explore and understand character

- motivation;
- ability to reproduce the essence of a dramatic scene in the student's own terms;
 - the student's ability to achieve absorption and concentration through involvement;
 - ability to evaluate personal contributions to any situation and to respond quickly to a dramatic stimulus.

A suggested outline syllabus is given as a guide to the teacher in achieving the objectives. It is rather general and centres on various forms of improvisation as a means of providing the opportunity for students to develop their own ideas in their own terms. It is recommended that this work should be extended to include group activities. It is also suggested that, while pupils need not study a complete text, they should receive some training in reading dialogue, understanding the motivation of characters, interpreting the essence of a scene in their own words, understanding the structure of a scene and studying the subtext (i.e. the dialogue and emotion which is implied but not stated in the main text).

Throughout the course the teacher proportionately assesses the pupils' work in three areas:

Spontaneous improvisation	35%
Polished improvisation	45%
Understanding texts	20%

(Southern Regional Examinations Board 1982 Syllabus for Drama, pp 44-47)

Assessments are recorded on a grid, linking the methods of assessment to the objectives, where various sections receive weightings. The grid is reproduced on the next page.

Assessment Grid

Objectives	Spontaneous Improvisations	Polished Improvisations	Understanding Texts	Total
1. Clarity and ease of speech	3	4	4	11
2. Appropriate vocabulary	1	3	1	5
3. Skill of working within a group	2	3	-	5
4. Skilful use of appropriate sound, including music	1	3	-	4
5. Physical control and flexibility in bodily movement	5	5	-	10
6. A sense of timing of speech and silence	3	3	-	6
7. Use of space	3	5	-	8
8. Ability to form and develop relationships in dramatic situations	2	2	2	6
9. Ability to use contrast to refine, polish and evolve style in the dramatic situation	4	6	-	10
10. Ability to develop and shape the outline of a story into drama	1	2	2	5
11. Ability to explore and understand character motivation	-	2	3	5
12. Ability to reproduce the essence of a dramatic scene in the student's own terms	-	-	5	5
13. The student's ability to achieve absorption and concentration through involvement	6	4	-	10
14. Ability to evaluate personal contribution to any situation and to respond quickly to a dramatic stimulus	4	3	3	10
	35	45	20	100

(Southern Regional Examinations Board 1982 Syllabus for Drama, p 45)

One item of work from each of the areas is moderated by an external moderator. Thus the onus of the marking rests on the individual teacher.

This system of moderation (by a specially appointed moderator, usually a practising teacher from a nearby school) means that there is constant standardisation and that, unlike South Africa, teachers do not work largely in isolation.

The Theatre syllabus

The course is designed as a two-year syllabus for pupils who have already completed a Drama course. Once again there is a clear distinction between the aims:

to help students to gain an insight and an understanding of the complexities of theatrical presentation, and to help the student develop responsibility to a group situation

and the objectives:

knowledge and understanding of the theory (either production or two technical skills);
practical application;
clarity and ease of speech;
sensitivity to other people;
ability to organise;
sense of timing;
ability to interpret meaning and ideas to other people;
ability to contribute towards a polished and sensitive piece of theatre.

There is no set syllabus but work is assessed in the following areas:

- a) Production or technical aspects of theatre (30%);
- b) Presentation:
 - (i) School's choice: internally set, developed, assessed (30%);
 - (ii) (a) Examiner's choice, internally developed and the process of

- development assessed (10%);
- (b) Examiner's choice, externally assessed (10%);
- (c) Discussion (externally assessed) (20%).

(Southern Regional Examinations Board 1982 Syllabus for Theatre, pp 47-50)

Thus teachers are responsible for assessing 40% of the work, while the external examiner/moderator assesses the performances and the discussion.

Once again an assessment grid is used to measure how well objectives are being achieved (Southern Regional Examinations Board 1982 Syllabus for Theatre, p 48).

Assessment Area Objective No	(a)	(b) (i)	(b) (ii) (a) (b)	(c)	Total
1. Knowledge and understanding of Theory	6			4	10%
2. Practical Application	10				10%
3. Speech		4	4	4	12%
4. Sensitivity		5	2	4	11%
5. Organisation	8	4	3		15%
6. Timing		5	3		8%
7. Interpretation Meaning		4	1 2	4	11%
8. Character		4	4		8%
9. Contribution	6	4	1	4	15%
Weighting of Method of Assessment	30%	30%	<u>10%</u> <u>10%</u> 20%	20%	100%

These two examinations, controlled by the Southern Regional Examinations Board, are essentially concerned with teacher-assessment of practical competence. Theory is only necessary in terms of its application to the practical situation. There is no written test of theory in either examination.

3.4.3 Conclusion

From her perusal and analysis of these syllabuses, the writer concludes that they are usually very brief and do not give specific details of the material to be covered by teachers. The syllabuses are generally aims-based and concerned specifically with the form which the final examination will take. Notes and guidelines are available to teachers concerning standards and criteria. Such open syllabuses are acceptable for two reasons:

Firstly, the work to be studied by pupils is usually fairly limited in the amount of theory involved. This theory is usually learnt in terms of practical application, rather than as a topic for examination questions. Theatre history, where included, is limited in breadth and therefore can afford to be comprehensive in depth.

Secondly, examination papers provide a wide range of questions, so pupils can select questions from the areas which they have studied. It would be impossible and undesirable to set detailed, factual questions on this type of syllabus.

3.5 A report on schools visited

The writer will now review her experiences, in terms of the study tour, by means of presenting case-studies of individual schools.

Once the tour had been decided on, there were several possible courses of action: either the writer could try to visit as many schools as possible, each for a very brief period, or she could visit fewer schools and spend a longer period at each. The latter course was decided upon, towards gaining a true reflection of the situation in

each school. Another choice concerned the geographical distribution of the schools: if they were spread throughout England, much time would be spent on travelling and organising accommodation, thus the writer decided to base herself in London and concentrate on visiting schools in the Inner and Outer London areas. To ensure that a balanced perspective was obtained, the writer organised to visit two schools outside of London, in West Sussex, to observe if there were major differences in county schools. All schools visited were State- or voluntary-aided schools.

The writer made contact with regional drama advisers in the areas concerned and, through them, arranged to visit schools in their areas. The periods spent at each school varied from three days to a week. The writer found that, with one exception, all the people approached were very helpful and co-operative.

The schools visited were:

London: St Richard of Chichester School
 Kidbrooke School
 Crownwoods School
 Creighton School

Southern Region: Bognor Regis School
 Littlehampton School

The writer proceeds now to report upon each of the six schools, using a case-study in terms of the following headings: the school and its pupils; drama as taught in the school; facilities available; and general comment. The aim of the investigation was to attempt a descriptive survey which would form the basis for comparison with South African secondary education in respect of the subject area under consideration.

3.5.1 St Richard of Chichester School

The school and pupils

The school was an old, co-educational voluntary-aided comprehensive school, situated in one of the more dilapidated areas of North London. The 900 pupils were drawn from a wide range of socio-economic backgrounds. A few had wealthy parents, but the majority were from poor, urban backgrounds and had limited cultural experience. There were few non-whites, but there was a large Irish contingent.

The school was housed in two separate buildings which were several streets apart. As the Headmaster was in the main building, there was no strict control over the other building, which housed the drama department. The atmosphere in this annexe was one of casualness and slight confusion.

Drama in the school

There was only one drama teacher and he had been responsible for all aspects of drama at the school since the subject had been introduced. He had wide professional experience as a concert pianist, dancer and actor and had taught for about twenty years. His qualifications suggested that he was theatre orientated. He had a very flamboyant personality and much of his success in teaching relied on his personal charisma. His main aim was to broaden the pupils' outlook so that they realised that there was a vast and exciting world beyond the narrow confines of their own culture:

I believe in teaching the students about theatre, as opposed to Drama-in-Education and T.I.E., because I want them to understand theatre (film, ballet, opera) for all their lives. Most of them will pursue ordinary lives; but all of them will relax, and watch T.V., visit entertainment, etc. I want them to be able to enjoy it to the full by being well informed about the media, the great writers and styles.
(Personal comment to the writer.)

He had an excellent rapport with his pupils and spent most of his free time discussing their work and their personal problems with them. At the same time, a fairly strict control was kept over the pupils. Sets of books were retained by the teacher and handed out for lessons (thus precluding any extra-mural work on the part of the pupils). Particularly in lower forms, pupils were required to sit at their desks, with only one or two being allowed to perform at a time. The teacher was more concerned with the developing of theatrical skills than with the developmental aims of drama.

Initially, the subject was introduced as a C.S.E. Mode III Theatre Arts course, but later the O (Alternative) -level course in Drama in Theatre Arts and the A-level Theatre Studies course, both of the Associated Examining Board, were introduced.

The teacher fully realised the importance of introducing the subject to pupils before they had to make their final course choice at the end of third form. Unfortunately, because of the limited staff and time available, he was not able to run regular weekly drama lessons for lower school pupils.

The teacher informed the writer that, with the first and second forms, he managed only occasional lessons but with the third form he had each class for one term, during which his aim was to introduce pupils to the basics of his subject.

Facilities:

There was obviously a shortage of money and space at the school. However, the teacher had made every effort to create a drama studio within the limits of a normal class-room. Chairs were arranged to allow a clear space for performance. There were various elementary pieces of property (e.g. rostra, stairs, screens) and some ordinary small floodlights (not proper theatrical lanterns). All teaching took

place in this classroom.

There was a hall in the building but the teacher maintained that it was far too noisy for lessons and it was not always available as it was required for the serving of school dinners.

Comment

Theatrical skills were carefully taught, even with the limited facilities available. Pupils were inspired with a love of the theatre and encouraged to explore beyond their cultures but work was essentially teacher-orientated and controlled, with no developmental approach at all.

3.5.2 Kidbrooke School

The school and pupils

Situated in South London, this large comprehensive school with about 1 600 pupils was in complete contrast to the school previously described. It was the first purpose-built comprehensive school and, although twenty seven years old, was exceptionally well-equipped and often used as a show-school for visitors. The school was well organised, with regular time-tabled weekly subject meetings for staff. Until two years before, the school had been for girls only, which meant that there were only junior boys, still very much in a minority. Without senior boys to discipline them, these juniors presented disciplinary problems. The pupils came from a mixed socio-economic background.

Pupils were predominantly white. The school was in an area not readily accessible by public transport: one had first to catch a train, then a bus, in order to reach it from central London. This meant that most of the residents worked in the area and found their

recreation there, they did not commute. Staff at the school felt that this created a certain 'village' feeling, although the writer found the pupils' relationship with their teachers to be somewhat distant, possibly because of the larger numbers. A further feature of the school, more in line with 'big city' than 'village' attitudes, was that all drama rooms were kept locked when not in use, as was the mechanism for operating the stage curtains. Each staff member had a key to all the rooms he or she used.

Drama in the school

Drama had been introduced into the school approximately ten years previously. At that stage, it was biased towards creative play and intended merely to provide an area of creative development for the pupils.

Changes came in 1976 when a new teacher was appointed in charge of drama. She was officially appointed Head of Department of Drama in 1977 and the first C.S.E. course was instituted in the same year. The O(A)-level G.C.E. course was started the following year, and an A-level course had since been included.

There were four full-time members of staff involved in the teaching of drama. The Head of Drama, a married woman, had taught drama for twelve years. For the past five years, she had been involved in teaching it as an examination subject. She had trained at a specialist drama school which was combined with a university, and had obtained the equivalent of a B.A. degree, a one-year post-graduate teaching certificate and a diploma from the International Phonetics Association.

The only male member of the staff had taught drama for nine years, but only for the last two years as an examination subject. He had completed a teachers' course at the Central School of Speech and

Drama.

The second female staff member had a teachers' certificate in Music and Drama. She had taught these subjects for six years and, for the past four years had been teaching examination drama. The youngest staff member was in her second year of teaching drama. She, too, had attended the Central School of Speech and Drama where she had followed a teachers' course. She had been involved in teaching examination drama for one year only.

The entire staff was drama rather than theatre orientated. The departmental head had been involved in the compilation of the London Regional Examining Board C.S.E. syllabuses. Drama flourished as it was a core syllabus option to Physical Education throughout the school.

Pupils who chose drama as part of their core syllabus spent an hour a week on it from first to sixth forms. The school had a drama policy statement and a syllabus with general and specific aims. There was a list of criteria for assessing the pupils' progress in drama, but non-examination pupils did not receive marks, only comments.

The Drama Department was also responsible for the oral component of the O-level examinations in English. Pupils worked in groups of three or four, with a teacher, on the preparation and delivery of oral work.

Pupils selecting drama in their fourth year course choice spent the first term on a combined C.S.E./O-level course. At the end of that term, with the help of their teachers, they decided whether to proceed with the C.S.E. Mode I Drama course or the G.C.E. O-level course. This choice was dependent upon their academic ability. Pupils who obtained O-levels could go on to the A-level Theatre Studies course.

The general attitude of the drama teachers was very casual. They dressed in old track suits and plimsolls and the women wore no make-up. Lessons were very informal, but not very active. A great deal of time was spent in discussion with the groups sitting on chairs placed in a circle. The writer taught a lesson on verbal dynamics and, judging from the response of the pupils, no form of movement training or experience had been included in their course.

Facilities

A large, fully equipped drama hall formed a separate wing of the building, so that noise was no problem. Toilets and three small rooms, which could be used either for change/dressing rooms, or for small groups to work in individually, were included in the complex. It would have been perfectly possible to use this hall as a mini-theatre.

The drama studio was a smaller room (about the size of a normal school laboratory). It had full-length curtains and bars with small floodlights which were connected to a dimmer board. This room was used for most of the theory lessons.

When both other venues were occupied, practical lessons were given on the stage of the school hall, with the curtains closed to make it more isolated.

Comments

During the period in which the writer visited the school, little use was made of the elaborate facilities. Lessons tended to be very static, with small groups performing exercises or items for the rest to watch. Work was generally teacher-orientated and there was very little spontaneous work engaged in in the lower classes. The writer observed a great difference in standard between the C.S.E. and O-level

practical work, the latter pupils seeming to have more ideas and greater depth of thought in their work as well as being more articulate. C.S.E. pupils were generally unresponsive and reluctant to participate.

3.5.3 Crownwoods School

The school and pupils

This, too, was a comprehensive school, situated in South London. It was very large (2 400 pupils) and a rather impersonal attitude prevailed. Messages were broadcast over the Tannoy system before school and between lessons. The pupils came from a fairly wide range of social and cultural backgrounds, although they were probably predominantly middle-class. There were not many non-white pupils at the school, and there were more girls than boys.

The school was well known for the quality of its annual productions, which were often experimental and staged with very professional decor.

Drama in the school

There were two full-time teachers and one who came for three days a week. The teacher in charge of the department had attended a teacher training college and an art school. He had taught Art and English for ten years but had taught drama for the past seven years (the last five had been examination drama). The other full-time teacher was a young woman in her first year of teaching. She had a B.A. (Honours) degree and a teacher's certificate from Goldsmiths College. The part-timer had a three year teachers' training college diploma, followed by a one-year B.Ed., and had taught full-time for four years.

The Drama Department tried to be flexible within the time-table laid down by the school so that each teacher taught a favourite section. The senior teacher was most concerned with the artistic aspects of production, such as scenery, although he also handled most of the practical work. The other two teachers concentrated on theory. This meant that all classes should have had experience of all three teachers at one time or another. The bias was towards the teaching of Theatre Arts rather than Drama at senior levels.

The drama teachers had chosen to isolate themselves from the rest of the school. They seldom, if ever, went to the staff-room and had converted the sound studio into their own common-room. Their dress was more casual than that of the other teachers in the school, and their relations with the examination drama students were very informal. The O- and A-level pupils called the teachers by their first names and strolled in and out of their offices at will.

Provision was made for pupils to take drama in the lower school, before they had to make their subject choices. First formers had a single period per week and second and third formers had a double period per week. At the time, all drama pupils in fourth and fifth forms were working on a C.S.E. (Mode III) Theatre Arts course. This meant that pupils wishing to do O- and A-level courses afterwards had to fit two-year courses into one year. This was not satisfactory and plans were afoot to divide the group into C.S.E. and O-level in the fourth form.

The existing C.S.E. Theatre Arts syllabus was very structured. Pupils followed a fairly academic course and submitted a project on a specific topic. This had worked well while the numbers were fairly small but, with larger numbers of pupils taking the course, would have to be changed. According to the Head of the Department, the projects had proved too time-consuming and would in future be omitted. Once the O-level pupils were streamed off in fourth year, the C.S.E. course

would probably become less academic (and thus be more in line with the whole C.S.E. concept, including the C.S.E. Mode I courses).

Facilities

On the surface, the facilities appeared good: there was a sound studio, a hall and a drama studio. In actual fact, there were many practical problems. The drama studio was a large room separated from the hall and another, similar, room by wooden folding doors. There were full length curtains which surrounded it. Some properties and lighting equipment were available, though not proper theatre lanterns. Chairs and tables were provided for theory lessons. The folding doors were not soundproof and, during the lessons the writer observed, the presence of dinner ladies and visiting groups in the hall, and of other drama lessons in the adjacent classroom, interfered seriously with any attempt to teach in the studio.

The hall had an open stage with curtains, and no proscenium. It was used only for productions as it was needed daily for assemblies and school dinners. The writer attended an excellent experimental production where most of the action took place on the floor of the hall. The audience, seated on raised stands on two sides, were encouraged to move from their seats to take part in the crowd scenes. An exceptionally well built set, showing a cross-section of a farm house, filled in a third wall.

There was a properly constructed sound-studio which consisted of two interleading sound-proofed rooms. It was badly in need of renovation and was used as office/commonroom/junk-store by the drama staff.

Comments

Observation of non-examination drama lessons again revealed pupils sitting on chairs in a circle while one or two performed. With

examination classes, the majority of lessons observed were theoretical. Teaching techniques varied from dictation of notes to well-prepared, carefully structured lessons. Even A-level pupils did not seem to show any great enthusiasm and information had to be drawn out of them. They wanted to sit and take notes rather than take an active part in the lesson. The work was generally all rather unstructured and the facilities were not adequate.

3.5.4 Creighton School

The school and pupils

This was a co-educational comprehensive school situated in North London. It fell under the jurisdiction of one of the Outer London boroughs. There were 1 200 pupils, about 50% of whom were boys. The school comprised two separate buildings, a north and a south block, facing on to different roads, but linked by a passage way. Originally one had been the grammar school and the other the secondary modern. The school was clean and appeared to be kept in good order. Despite the fact that it was a mixed school and there were many men on the staff, the Head was a woman. Although there were two separate staff-rooms (one in each building), staff were kept well informed by the Deputy Heads. The staff were generally better dressed than in the other London schools visited by the writer.

The pupils were from a fairly mixed socio-economic and cultural background. A large sector came from professional and middle-class homes in Hampstead while others were definitely working-class. About 40% were West Indians. Pupils did not have to wear uniform. Most of them wore slacks or jeans, but they generally looked neat and clean. Fairly strict control was exercised over the pupils.

Drama in the school

Drama had been pioneered about ten years previously by one of the Deputy Heads, and the general school attitude had tended to be very supportive from the beginning.

Originally only a C.S.E. Mode III syllabus was followed but when the present Head of Department took over he managed to extend drama to the lower school. The range of examinations was also increased. The current situation was as follows: first and second formers had a compulsory seventy-minute drama period per week. Third formers could choose drama in place of a craft subject. Fourth and fifth form offered C.S.E. (Mode I) Theatre Arts and O-level courses. The two were not separated, but combined and taught as one. Sixth form offered the A-level Theatre Arts course.

The teacher in charge of the Drama Department was a man who had taught drama for nine years. He had spent two years at the Dartington College of Arts where he completed an actor/teacher course which included a specialist diploma in D.I.E. After this, he had gained a professional qualification at a training college.

His colleague, a woman, had taught drama for eight years and was in possession of a college of education specialist qualification in the teaching of Drama and Music.

The two teachers worked in separate buildings and covered different areas of the course; thus the A-level pupils were taught by both teachers. They did not seem to have any great contact with each other and tended, apparently, to work in isolation.

Facilities

The drama studio was situated in the north wing and was used exclusively by the male teacher. It was really the size of a small hall. There were black-out facilities and proper theatrical lighting equipment. There was a small proscenium arch stage at one end of the hall but, because of its poor construction and acoustics, it was seldom used.

The studio was used for assembly three times a week, but the chairs were cleared and stacked against the wall for the rest of the time. School dinners were served in the foyer, not the hall, and, as the doors were fairly sound-proof, preparations for dinner did not disrupt lessons noticeably.

There was a hall in the south wing which was used by the other teacher. Presumably it was equipped along similar lines, though the writer did not manage to see the hall or interview the other teacher during her visits to the school.

Comments

This sharp division of the drama department seemed rather strange. The lessons observed by the writer made use of games and drama exercises. The teacher maintained strict control with the younger groups and did not attempt much creative or imaginative work. One group observed was very eager and enthusiastic to participate, another was more prone to inattention. The lessons did not provide constructive outlets for energy.

Practical lessons for examination groups showed a tendency to concentrate on the technical and performance aspects of the work. Use was made of lighting, masks and various technical effects, but there

was no real discussion of content, depth of characterisation or morality.

3.5.5 Bognor Regis School

The school and pupils

This large co-educational school had about 1 800 pupils and was situated in a coastal resort in West Sussex. A grammar school and a secondary modern had combined to form the comprehensive school. One building housed the upper school (forms three, four, five and six) and was presided over by the Headmaster and two Deputy Heads (one of whom was a woman). The lower school (forms one and two) was housed in the other building under the charge of a third Deputy Head.

The school was neat and well kept, with an air of organised discipline about it.

The pupils were drawn from a wide range of socio-economic backgrounds. Some pupils were from exceptionally wealthy homes, others from very poor ones. In the area served by the school were a couple of children's homes which housed maladjusted and deviant children. There were also some expatriot Londoners who, according to a Deputy Head could be problematic. The number of non-white pupils was so small as to be negligible. Academically, there was also a wide range. The school had pupils who could, or would, learn nothing and others who had been accepted into top-line universities and employment. Fairly strict control was kept over pupils and parents were called in as soon as a child's behaviour became problematical. The school maintained a good relationship with the general community and pupils, in their fourth year, were all sent out to 'work' for a week. This enabled them to gain some experience of their chosen work environment.

Drama in the school

Initially, first and second formers had an educational drama period each week. In the third year only some of the pupils had drama, connected with the oral English period - exactly how much depended on their teachers. In 1973, the present teacher joined the staff as Head of Drama. He immediately compiled and introduced his own Drama and Theatre Arts C.S.E. (Mode III) course. Three years later the G.C.E. O(Alternative)-level course was introduced as a sixth form possibility, and the following year this course was extended as a fourth and fifth form option. Due to pressure from parents and pupils, the A-level Theatre Studies course was introduced in 1979.

There were two members of staff involved in drama teaching. The Head of Drama taught in the upper school. He had obtained a three-year training college diploma in Drama and English, followed by a two-year teacher's diploma from Guildhall College. In all, he had taught nineteen years. For the past eleven years he had been teaching examination drama and he was an external moderator for C.S.E.

Drama in the lower school was taught by a second male teacher who had been teaching drama for two years. He had spent three years at drama school and had obtained a teacher's certificate.

At the time, first and second form pupils had a compulsory drama period, streamed academically. The top group had one drama period a week, the others had two. In the fourth and fifth form, the pupils had a choice between C.S.E. or O(A)-level and in the sixth form they followed the A-level course.

The school was due for time-table changes, and from 1983 all pupils in first, second and third forms were to receive a compulsory fifty-five minutes of drama per week. However, in view of the extra time, and

bearing in mind the educational cut-backs in non-essential subjects, the lower school drama would fall under the Department of English. The subject would still be taught by the same teacher and he would be assisted by other staff from the Department of English.

Facilities

In the upper school, a room in a fairly isolated position had been converted into a drama studio. It was well equipped with proper theatrical lanterns and movable rostra. Tables and chairs were available for theory lessons. The lower school had a smaller, less well-equipped drama Studio which was really just a classroom with soundproofing and a few lights.

Comments

The writer was unimpressed with the lower school work, as it lacked depth and was not sufficiently controlled. There was no discussion or analysis and the structure and choice of material did not harness the restlessness (especially of the boys) of this age group. This was probably due to the teacher's lack of experience.

The work engaged in at the upper school was better planned and more interesting. However, the writer felt that the teacher's comments were restricted to constructive advice on performance and that there was little analysis of content. The writer observed that pupils engaged in preparing improvisations tended to concentrate on scenes involving farcical elements and situations, rather than on serious comedy or drama. The writer concluded that they were more concerned with the entertainment value of their work than with depth and sincerity of communication. Pupils would probably have benefited more if the teacher had exerted more pressure and offered more constructive supervision of their work.

3.5.6 Littlehampton School

The school and pupils

This large co-educational comprehensive school, in a small West Sussex town, was originally two schools: a boys' and a girls' secondary modern. The lower school (forms one to three) was situated in one building, the upper school in the other. The school appeared well-kept and clean.

Unlike other schools which the writer visited, the time-table worked on the basis of a fortnightly, rather than a weekly, cycle.

The pupils were from a wide range of backgrounds. Again, there were very few non-white pupils.

Drama in the school

When the two schools were separate there had been:

- in the girls' school: a Head of Drama, who became involved in pastoral care when the schools combined;
- in the boys' school: a Head of English, who frequently used drama methods. When the schools combined he was promoted to an administrative post.

For a while, drama faded from the scene, finally emerging, in a diluted form, under the control of the English Department. The present Head of Drama, a man, arrived at the school nine years ago, as a member of the English staff. He gradually began to work for the establishment of drama as an independent department through the introduction of examination courses. In 1976 the O(A)-level course was introduced as an option in the lower sixth form. The following year

year the C.S.E. Drama (Mode I) and O-level courses were introduced as fourth form options. The A-level course was introduced in 1979 and, in 1980, the teacher was appointed as Head of Drama.

At the time of the writer's visit, drama in the lower school was under the control of the Department of English. Where the staff teaching English were not competent or confident enough to teach the drama classes, one of the two drama specialists was time-tabled for the lesson. There was a complicated system whereby drama was co-timetabled with library use.

From the fourth form, drama was an option course, handled by two specialists. Fourth and fifth form pupils worked on a combined C.S.E./O-level course until their trial O-levels in the November of their fifth year, after which they were separated. O(A)- and A-level courses were offered in the sixth form.

The second drama specialist had a B.Ed. degree. She had spent two years teaching English at another school (and attempting to introduce drama) before coming to this school, where she had taught drama and English for two years.

Facilities

Facilities for other subjects appeared to be fairly good, but there was generally very little specialist provision for drama.

In the lower school there were two halls. One, apparently, was fully equipped with a stage, but all the lessons which the writer observed were given in a small, bare hall, with a small, bare stage. The only lighting available was neon-strip lighting and there were no black-out facilities. There were no blocks or rostra. Chairs were available. Because the hall was so bare, sound tended to echo. As the female teacher taught English in the lower school, classes doing theory with

her went to that building. There was no set room for theory and, as the teacher kept all books and work with which pupils were busy, she had to carry large piles of material from one class-room to another.

There was a fairly well-equipped hall and stage in the upper school. This was only used by the Drama Department for productions, as it was normally used by the Physical Education Department for the teaching of movement and dance.

The upper school drama studio was merely a very large classroom with cupboards around it and two stock-rooms leading off it. The only lighting was by means of neon strips. A fair assortment of costumes and small properties was available.

Comments

The writer felt that many of the lessons had been specially arranged, as the teacher involved made repeated enquiries regarding the writer's opinion.

The male Head of Drama did no actual teaching at all. Classes were either left to get on with their own work with no supervision or were told to discuss with the writer what they were doing. It did not seem that any of the examination course pupils were actually taught skills, but were merely left to cope with things as best they could. Two comments, made to the writer by pupils, sum up the situation:

'We could easily do it (the O-level course) in one year.'

'The staff don't exactly kill themselves, neither do we.'

3.6 Conclusions

On the basis of this chapter, the writer is able to draw certain conclusions regarding the case of speech, drama, and education in some schools in England. As previously mentioned, there is no separate

study of speech per se in schools in England. Drama teaching is approached either from a developmental or theatre arts perspective.

3.6.1 Examination courses

External G.C.E. examinations are more concerned with courses based on theatre arts than with developmental drama. This is probably due to the fact that knowledge about the theatre and acting skills is more open to direct, objective assessment than are the developmental aspects of drama. The G.C.E. boards, being essentially concerned with the maintenance of standards, would obviously select these areas for examination.

C.S.E. Drama examinations are making a decided effort to assess the developmental aspects; however, many of them still present material for assessment using theatrical form.

All syllabuses are carefully structured with aims and objectives well-thought out. C.S.E. courses tend to be most specific about the abilities to be tested in examinations and these link up with their objectives.

Syllabuses are not specific about the exact material to be covered. This is determined by the teacher in view of the aims, objectives and examination requirements. The theoretical sections of syllabuses (Theatre Arts) are fairly narrow but a wide choice of questions is set in the examination. Pupils cover a few areas in comparative detail. Very often theory is applied to practical problems, rather than tested as straight theoretical knowledge. At advanced levels (such as G.C.E. A-levels), where several aspects of theory are to be examined, they are written as separate papers. Theatre skills, such as directing, make-up, lighting and costuming are examined at all levels as separate skills, usually as an alternative to acting. Therefore all pupils are not expected to be experts in all fields of the subject.

Very often there are specimen papers or specifications about the types of questions to be set. These are drawn up at the same time as the syllabus and prevent individual examiners setting questions in vastly differing manners.

In terms of the conclusions reached in Chapter Two regarding the various types of material which can be included in drama courses, these courses are fairly limited. They tend to focus either on creative drama work or on theatre skills. They tend to ignore the value-based D.I.E. approach and make no attempt to include other aspects of communication, such as speech and movement.

All examinations, even the externally assessed G.C.E. examinations, include some percentage of marks based on work which is not done under examination conditions and so can reflect the candidate's abilities in a less stressful situation and, possibly, over a longer period of time. This work takes the form of either a project or a file of selected work (evaluations and descriptions) covered during the course. This approach is highly to be recommended.

3.6.2 Implementation in the schools

Most schools visited did attempt some kind of drama work in the lower school. However, there was very little developmental drama being taught in any of the schools visited by the writer. Lessons in the lower school were rigid and unimaginative and no attempt was made to harness and use constructively the very evident energies of the pupils. Although a couple of teachers did try working in role, lessons were not directed towards creating a change in the pupils' understanding (as suggested by the new theorists e.g. Bolton, 1979).

Examination Drama/Theatre Arts lessons seemed essentially concerned with form. Little work was done on developing the pupils'

communication tools (e.g. voice and movement), and there did not seem to be much concern with the depth and morality of the content of their work. Even in schools offering Drama, as opposed to Theatre Arts, there was some form of presentation to an audience (albeit only the examiner or the rest of the class). Teaching methods varied from strict teacher controlled production of work to methods so pupil-centred that the teacher seemed superfluous. The relationship between teachers and pupils was important. Where teachers stimulated and excited pupils, better work was produced than where pupils were left to work too much on their own. Teachers with warm, caring personalities elicited a better response from pupils than either conscientious but distant teachers or informal, off-hand teachers.

The writer noticed, in the schools which she visited, a distinct difference in the general attitude of pupils, compared with the attitude of South African pupils. On the surface, the pupils appeared more sophisticated and maintained a general attitude of inertia and boredom. General discipline was much more lax than in the South African schools with which the writer came in contact during her research, and there seemed to be a greater gulf between pupils and teachers, a type of 'us and them' attitude on the part of the pupils. This negative attitude is obviously a very real problem in England, and is mentioned by Bolton (1979):

For many teachers of the 14+ age group, however, such a positive response is rare. A row of guarded, impassive faces is what they are more used to, faces of young people whose expectations might be that drama is boring, silly, threatening or irrelevant - or, perhaps nearer the mark, young people whose unspoken, collective agreement puts constraint on any individual aberration from these conventional group attitudes. (p 106)

The apparent gulf between pupils and teachers may perhaps be accounted for in terms of social-class attitudes. It is generally agreed by sociologists of education (e.g. Entwistle, 1978) that the school is a middle-class institution but recruitment statistics confirm that most

teachers come from working-class families (Entwistle, op.cit. p 46). As a result of upward social mobility through their careers, they assume middle-class mores but may, at the same time, attempt to become popular among pupils by speech or dress patterns associated with persons of lower social placement. Such behaviour may appear patronising to and be rejected by pupils.

The closest and warmest teacher-pupil relationship the writer observed in all the schools she visited was at St Richard of Chichester School. Here the drama teacher, an ex-actor and dancer, made no attempt to be the same as his pupils (most of whom were socially disadvantaged) and deliberately set out to expand their lives and experience. Banks (1968) has reviewed the effects of family background on the school performance of pupils (pp 102-110). It is clear that the broad social differences which exist among the school clientele in England, and which do not form an important part of the educational experience in South Africa, materially affect attitudes towards and expectations of teachers. By and large, the teacher is still regarded as a representative of middle-class (i.e. minority) attitudes.

Facilities were a major problem at most schools. Either they were not particularly good or there were too many teachers trying to use them. Only one teacher made full use in his teaching of the technical facilities offered. It would seem, therefore, that the need is not for elaborately equipped studios, but for permanent, non-shared space in which drama can take place. This space should, of course, be somewhere where drama noise will not disturb other teachers and, conversely, other noises will not disturb drama. These observations are borne out by other writers on the subject:

Many teachers teaching in houserooms or halls were constantly interrupted by people getting ready for dinners or clearing up afterwards.

(McGregor, 1976, p 7)

The greatest improvement which could be made.... is not an expensive investment in equipment but in provision of an

area which is free from noise. Some drama studios have actually been placed next to music practice rooms on the grounds that both engender sound.

(Lanning in Nixon, 1982, p 153)

Certainly, in the London area, there would appear to be a considerable amount of drama work being done in the schools, both at upper and lower school levels:

The current WHO'S WHO IN DRAMA IN ILEA SECONDARY SCHOOLS shows that there are 186 teachers in 116 of the 170 schools either teaching at least a half time-table of drama or working part-time. That works out at just over two-thirds of all schools, with an average of 1.6 drama teachers in schools where drama is taught in any significant quantity.

(Hodson and Price, in London Drama, 1982)

3.6.3 Summary of observations

The writer embarked on her visits to schools in England expecting to find inspiration and new ideas in the lessons and persons observed. In fact, her overall conclusion was that despite wide-ranging syllabus provision and an ongoing discussion on aspects of drama teaching among sectors of the teaching population encountered, the schools visited were disappointing.

Particular features of the situation observed (albeit from a limited perspective) in England, which emerged as valuable and positive in the opinion of the writer, were the following:

- syllabuses were uncluttered and displayed clearly formulated objectives;
- teachers had many opportunities for involvement in course design, syllabus revision and course introduction;
- there was evidence of an innovative approach to the design of

syllabuses and courses, i.e. they did not necessarily build on what was tried and trusted but allowed for experimentation beyond this;

- much inservice training was available to teachers, and advisers were employed to aid in the development of courses and methodology;
- by and large, physical facilities and trained teachers were available.

However, there were certain negative features of the schools, lessons and approaches observed which surprised the writer. For example:

- there was sometimes a lack of supervision of staff and pupils, even within fairly small departments of schools;
- drama departments or teachers tended to encapsulate themselves and set themselves apart from the rest of the school, suggesting that they were 'different';
- drama lessons frequently degenerated into sessions of talk, in which teacher and pupils sat in a circle to 'discuss';
- there was at times a very limited level of intellectual depth or moral content in the material presented;
- teachers had a very wide range of educational and experiential backgrounds.

Despite the above criticisms, which are quite obviously and necessarily subjective, the writer benefited from her experience for she was able to appreciate the very good opportunities potentially open to Speech and Drama in South African schools. The context of such opportunities will be the focus of the next chapter, when the history and current setting of Speech and Drama as a school subject will be traced.

CHAPTER 4

SPEECH AND DRAMA IN SOUTH AFRICAN SCHOOLS:

A REVIEW OF SOME ASPECTS

4.1 Introduction

The previous chapter outlined the situation regarding the teaching of speech, drama and theatre arts in schools in England. In the present chapter the writer proceeds to examine the role of such teaching in South Africa, with specific reference to Natal. First the writer will consider the relevance of studies of the English education system to the South African education system. Thereafter, she will trace the development of the subject Speech and Drama in South African schools, and provide an analytical comparison of the various South African syllabuses. The chapter will conclude with an account of interviews and the results of questionnaires administered by the writer during her research.

4.2 The South African education system

4.2.1 The structure

According to Behr and Macmillan (1966, reprinted 1971), the South African political situation gives rise to a vertical segmentation in the control of education (p 15). Between 1953 and 1965 separate departments were established to control the education of White, Bantu, Coloured and Indian persons (*ibid.* pp 16-17). Since 1980, Indian and Coloured education systems have been jointly administered (by the Department of Internal Affairs), while there are different controlling bodies for the education of Blacks in White areas (Department of Education and Training) and in the Black states (e.g. Kwa Zulu Department of Education and Culture). Behr (1980) has described in great detail recent legislative change pertaining to education in South Africa (pp 287-358).

For the purposes of this work, the writer will limit her examination to education for Whites. (The Division of Indian Education introduced Speech and Drama for first time in 1983, while the other education departments had not yet introduced the subject at the time of writing).

In 1962 the National Advisory Educational Council was established to advise the Minister of Education on affairs concerning White education (Behr, op.cit. p 18). The National Education Policy Act No 39 of 1967 laid the foundations for the present centralised educational system. Certain basic principles regarding White educational policy were entrenched, inter alia that:

- education in State schools was to have a Christian character;
- there was to be a broad national character to education;
- instruction was to be through the medium of pupils' mother tongue;
- there was to be national co-ordination of syllabuses, courses, examination standards, etc;
- consideration should be taken of the recommendations of officially recognised teachers' associations.

(Summarised from Behr & Macmillan, 1971, pp 19-20)

The National Education Policy Amendment Act No 73 of 1969 established the National Education Council (replacing the National Advisory Education Council), to advise the Minister. The members were appointed by the Minister and included experts on teacher-training, representatives from South West Africa, the four provinces, the Department of National Education, the universities, the teachers' associations and the colleges of advanced technical education. (ibid. pp 21-23)

These two acts have brought about a situation whereby the policy of education is centrally controlled. The actual administration is decentralised. The provinces control primary and secondary education, while the Department of National Education controls advanced technical education. The provincial councils are headed by a state-appointed Administrator and each has its own provincial department of education. Provincial educational administration is controlled by ordinances, passed by the provincial council, which must have the assent of the State President. (Behr and Macmillan op.cit. pp 28-31)

4.2.2 The examinations and syllabuses

Pupils commence their education at the age of six, generally spending seven years in the primary school before transferring to secondary school where, in the final three years, they select specialised courses to follow for their school-leaving examinations.

These examinations also serve to select for entrance to university. If the pupil's pass is of a sufficiently high standard and conforms to certain requirements, a matriculation exemption is granted.

The Joint Matriculation Board (hereafter referred to as the J.M.B.), a national body established in 1916, is concerned with the control of examination standards and certificates (ibid. pp 188-189). Before a subject or examination can be introduced at provincial level, it must be accepted by the J.M.B. and the Committee of Educational Heads and a core syllabus approved. Provinces may add to this core syllabus, but may not make any radical alterations without the permission of the J.M.B. The Board also maintains strict control over the standards of the provincial examinations (ibid. p 189).

The Board may decree whether subjects in a differentiated curriculum are to be offered on higher grade, standard grade, or both, but is

itself only directly concerned with higher grade syllabuses and examinations.

Behr (1980) shows that South African secondary education provides for extensive differentiation, a pupil having a choice of eight broad course directions (p 47-48). For examination purposes, subjects may be offered at higher, standard or lower grade although not all options or all subjects may be available in any one school or province. The Joint Matriculation Board divides subjects according to six groups, which may be summarised as follows: official languages; mathematics; natural sciences; third languages; humanities; and miscellaneous subjects - including Speech and Drama (*ibid.* p 48). The curriculum a particular pupil follows is largely determined by the opportunities available in the particular school or area - it has never been

the intention to create single comprehensive schools large enough to cater for all courses and subjects (*ibid.* p 49)

which means that opportunities to study Speech and Drama are not equally available in all areas.

4.2.3 The pupils

Even the actual class-room situation in South Africa differs, for sociological, cultural and political reasons, from that in England. Schools in England are generally large, co-educational and contain pupils from very mixed socio-economic, cultural and racial backgrounds. In South African schools the pupils are, more often than not, separated on the basis of colour, language and sex. In the case of white pupils, they come from a privileged, relatively protected group, irrespective of their socio-economic background. Thus the life-style of a South African school child differs greatly from that of her counterpart in England. Much lesson material which is of great significance to the average working-class child in England (e.g. material based on strikes, unemployment, housing problems, etc.) is, to date, totally irrelevant to the average white South African pupil.

Beard and Morrow (1981), in a collection of articles by various authors, imply that the education of South African pupils favours obedience to authority figures. For example, Gunter (in Beard and Morrow, *op.cit.*) states that:

Education, in its intentional meaning, is a deliberate, purposeful, systematic and responsible intervention by an adult in the situation of a child by his assisting, supporting and guiding accompaniment of the latter on his way to adulthood in the true sense, which is worthy of a human being, as the goal.(p 115)

This is somewhat different from of the approach advocated by Rousseau (Bowen and Hobson, 1974, reprinted 1978, pp 120-132), and could lead to the generalised folklore that South African pupils have a greater disposition towards accepting authority than pupils of the same age in England. The writer certainly noted many control devices built into drama lessons which she observed in schools in England.

According to Norman, during his visit to the University of Natal in 1981, and Heathcote (in Wagner, 1980, p 20), the major problem of drama teaching is to overcome the initial inertia of the pupils. The majority of teachers interviewed by the writer during her research did not feel that this view was applicable to South African pupils. They suggested that problems could derive from pupils' restricted experience of life which can make them concerned, to a large extent, with trivialities.

The writer, during her visits in England, also observed a difference in the pupil/teacher relationship, which was discussed in the previous chapter. The writer's visits to South African schools revealed that South African pupils tend to be more ingenuous in their attitudes. They talk freely and are not shy to offer their opinions and ideas. Girls, in particular, generally tend to have a warm and friendly relationship with their teachers, while at the same time retaining some degree of respect. Perhaps the highly structured school system

provides them with a framework which allows them greater freedom than their counterparts in the less structured school system in England.

Having provided a brief background to the schooling system in South Africa, the writer proceeds to review the events leading to the introduction of Speech and Drama as an officially recognised secondary school subject in South Africa, and to trace its development and progress in each of the four provinces.

4.3 The introduction of Speech and Drama in South African schools

4.3.1 The national response

Initially, drama had no officially recognised place in the South African school system. Private schools often employed a drama teacher who taught each class for thirty to forty minutes of drama per week. Depending upon the interests and abilities of the individual teacher, the contents of this lesson might include movement, public speaking, improvisation, acting or any other dramatic activity. No syllabus was laid down to ensure a balanced course and no attempt was made to teach any type of theory.

In government schools drama was usually seen merely as a method of teaching other subjects, e.g. English, and as having no academic value in its own right. Some provinces, such as Natal, encouraged primary teachers, especially of English, to use drama as a teaching method. In the secondary schools drama had little place.

This was the position in the early seventies when an oral component was introduced into the Senior Certificate core syllabus for main language. Language teachers, many of whom had no appropriate training, found themselves at a loss as to how to assess the oracy of pupils and much time and effort was spent on standardisation. Dobie (1981) notes that:

the requirements made of teachers who lack specialist qualifications in the teaching and assessment of speech are quite demanding, and of course speech is but one aspect of communication. (p 27)

These problems should, surely, have indicated the need for all language teachers to have some training in Speech and Drama. No steps were, however, taken in this direction. Indeed, at this time, universities were notified that Speech and Drama was no longer acceptable as a teaching subject for entry into the Higher Education Diploma.

This action provided the impetus needed. Heads of Departments of Speech and Drama realised that students would be discouraged from studying their subject, if it prevented them from obtaining loans to study as teachers.

In a letter to the Head of the Department of Speech and Drama at the University of Pretoria, Professor Scholtz, Head of the equivalent department at the University of Natal, Durban, noted that he had prepared a memorandum which had been discussed at the Board of the Faculty of Arts of the University of Natal:

The Board unanimously supported a recommendation that representations be made for its (Speech and Drama's) reinstatement as a Method Course in the U.E.D.

(letter dated 9 March 1973, p 1. Refer to Appendix 3 for permission to quote)

It became clear that a solution to the problem was to press for the adoption of Speech and Drama as a matriculation examination subject, for then it would have to be reintroduced as a teaching method subject.

On 18 April 1973 the Professor of Speech and Drama at the University of the Orange Free State wrote to his counterpart at the University of Pretoria:

Ek dink die tyd het nou aangebreek dat ons werklik moet optree sodat Spraak en Drama as 'n matriek-eksamenvak erken word.

(letter dated 18 April 1973, single page -
refer to Appendix 3 for permission to quote)

He requested his colleague to approach the representatives of the J.M.B. and convince them of the importance of the subject. Further letters were sent to the heads of relevant departments at the Universities of Potchefstroom and Stellenbosch, while the Head of the Department of Speech and Drama at the University of Natal (Durban) negotiated with the English-medium universities.

The first official approach to the J.M.B. came on 7 May 1973 when a letter, written on behalf of the Heads of the Departments of Speech and Drama at all the South African universities, the South African Guild of Speech and Drama Teachers and 'talle skoolhoofde, ouers en leerlinge' asked the J.M.B. to place on their next agenda the request that Speech and Drama, like Music, Ballet and Art, be recognised as a matriculation examination subject. (Refer to Appendix 3 for permission to quote.) This request was supported by the Professor of Drama at the University of Pretoria in a letter to the J.M.B. on 18 June 1973. (Refer to Appendix 3 for permission to use as reference.)

In April 1974, the Heads of Departments of Speech and Drama at South African Universities approached the Committee of Educational Heads to request that Speech and Drama be given the same status among matriculation subjects as Music, Fine Art and Ballet. (Refer to Appendix 3 for permission to use letter from Professor Horner as reference.)

However, as the 1979 Handbook of the Joint Matriculation Board indicated (p 514) Speech and Drama was only offered at standard grade, whereas Art and Music were offered on both higher and standard grade.

The writer, in an interview with Professor Odendaal, Head of the

Department of Drama at the University of Pretoria (to whom she was referred by the J.M.B.) was informed that Speech and Drama had been accepted by the J.M.B. as a standard grade subject in July 1974 and that Professor Odendaal had been appointed chairman of a syllabus committee.

The assistance provided to the writer by Professor Odendaal was of inestimable value in tracing the history of the development of Speech and Drama in South Africa. This development will now be briefly summarised.

An initial move was for provincial sub-committees to be formed, each of which would draft a syllabus for Speech and Drama. It seems that the Natal sub-committee submitted the most detailed syllabus, and that this formed the basis of the final official document. The first draft syllabus was submitted to the Joint Matriculation Board late in 1975 but there were certain problems which resulted in a syllabus being finally accepted only the following year. It was decided that 1979 should be the first year for J.M.B. examinations in the subject at standard ten level. (Provincial education departments could decide via the Committee of Educational Heads whether or not to introduce the subject.) In actual fact, the first examination was set in 1977, as pupils at one school had begun the course a year in advance of the projected date.

In a letter to the Joint Matriculation Board in July 1977, (for permission to use as reference, see Appendix 3) the Chairman of the Speech and Drama syllabus committee argued against the prescription of texts in both official languages, and urged the speedy acceptance of the proposed syllabus.

1978 and 1979 seem to have been relatively quiet years, although in July 1978 the Natal Teachers' Society passed a resolution at their conference requesting that Speech and Drama be introduced on the

higher grade. In April 1980, the Orange Free State examiner approached the Board for approval of a revised syllabus prepared by the Orange Free State Department of Education (letter from Professor de Koker dated 28 April 1980 - refer to Appendix 3 for permission to use as reference).

By 1980, Speech and Drama was being taught as a standard grade examination subject in certain secondary schools controlled by the J.M.B., the Natal Education Department and the O.F.S. Department of Education. It was predictable that moves would be made to have the subject accepted on the higher grade. In November 1981 Professor Odendaal sent a memorandum to the J.M.B. in connection with this matter (see Appendix 3 for permission to make reference to this). In December of the same year Professor Horner expressed the view, concerning the existing syllabus, that

The content and the requirements of the syllabus are most definitely at Higher Grade.

(Refer to Appendix 3 for permission to quote.)

Early in 1983 the news was communicated to teachers in Natal (in person by the Principal Subject Adviser for English First Language, and by means of a press report) that the subject had been accepted by the J.M.B. on higher grade. Information available to the writer indicates that a proposed syllabus is in the final stages of preparation.

4.3.2 The provincial response

That the provincial education departments were not all in favour of the introduction of Speech and Drama was evident as early as August 1976 when the Associate Professor of Speech and Drama at Rhodes University, in a letter to the Head of the Department of Speech and Drama at the University of Pretoria, mentioned that:

unanimous concern was expressed at the conflicting attitudes held by the various Provincial Departments of Education towards the introduction of Speech and Drama as a

Matriculation subject. (Refer to Appendix 3 for permission to quote.)

The Orange Free State was the first province to accept the subject. Professor de Koker was informed by the O.F.S. Department of Education that schools which had sufficient interested pupils could offer Speech and Drama in standard eight from 1977. (Refer to letter from Professor de Koker, dated 23 August 1976 - see Appendix 3 for permission to use information.)

In Natal, schools were granted permission to begin the subject at standard eight level in 1979 and in 1980 the Transvaal Education Department notified schools that the Speech and Drama syllabus could be implemented in standard eight as from 1981, but only at schools of Art, Ballet and Music (of which there are three). The Cape Education Department informed the writer (in a letter dated 11 March 1982) that 'Speech and Drama as a secondary school subject is not offered in schools under its jurisdiction'. (Refer to Appendix 3 for permission to quote.) Two private schools in the Cape offer the subject but under the auspices of the J.M.B.

The writer now proceeds to review the development and growth of the subject in each province.

The Transvaal

In March 1980, a meeting was held at the University of the Witwatersrand to discuss the state of Speech and Drama in Transvaal schools. Representatives from the Drama and Education Departments of the universities, from the training colleges, the South African Guild of Speech and Drama Teachers, SAADYT and the Theatre Research Centre of the HSRC were present. One of the points noted was:

It was felt that there was a misunderstanding about the educational aims and objectives of School Drama in the T.E.D. (p 2 of minutes) (Refer to Appendix 3 for permission to quote - granted by Professor Horner.)

A proposal to discuss the matter with representation of the Transvaal Education Department did not come to fruition.

The writer, during her interviews with officials of the Transvaal Education Department came to the conclusion that Speech and Drama was being equated with actor-training, rather than being seen as an educational aid to the development of pupils. Factors contributing to this conclusion were:

- that it was limited to specialist schools (Art, Ballet and Music);
- that she was told that the reason the Pretoria Kuns, Ballet en Musiekskool did not offer the subject was that the Principal considered it impossible without a fully equipped theatre.

Control of the subject initially seems to have fallen under the Senior Assistant of the Education Bureau in charge of Afrikaans (First Language). When the writer visited Pretoria in March 1983 she found that the Inspector for English (Second Language) had been appointed Inspector of Drama. This seemed to be an improvement as the only Transvaal provincial school which was and is offering the subject is English-medium.

The syllabus used by the T.E.D. has been taken directly from that of the J.M.B. No attempt has been made to modify it or improve on it and offers by Professor Horner to assist with structuring a syllabus and selecting suitable staff were apparently rejected.

Because the subject is at present limited to one specialist school, there are comparatively few pupils taking it in the Transvaal. The numbers for 1982 were:

- standard eight - 13 pupil
- standard nine - 15 pupils

Limiting the subject to specialist schools deprives ordinary, untalented pupils from the benefits of including it in their normal curriculum. This would appear to be a direct contradiction of the common introduction to all syllabuses in Speech and Drama in South Africa:

A clear distinction needs to be drawn between theatre..... and drama (drama is) a part of every child's life, not the privilege of a gifted few.... it does not necessarily involve teaching children how to act....

Although the T.E.D. purports to be following this syllabus, based on the J.M.B. syllabus, the situation at the Johannesburg Art, Ballet and Music School does not seem to correspond to it. J.M.B. schools in the Transvaal have 175 minutes devoted to the subject per week, Natal provincial schools have about 240 minutes per week but the Art, Ballet and Music School has 600 minutes per week. Instead of being one complete subject it is divided into two: Speech and Drama and History of Theatre, Costume and Ballet. This occurred because, at this school, ballet pupils studied for separate examinations in Ballet and History of Theatre, Costume and Ballet. When Speech and Drama was introduced at the school, pupils also prepared for two papers: Speech and Drama, and History of Theatre, Costume and Ballet. Pupils benefit by having a far greater time allocation, but there is the possibility for common material to be examined twice because the paper in Speech and Drama contains a section on the history of the theatre. A large proportion of the Speech and Drama practical time is devoted to stage craft, which does not appear in the T.E.D. syllabus.

There are at present three T.E.D. Committees in connection with Speech and Drama in the Transvaal: a Syllabus Committee, an Examination Panel and a Programme Committee for Highly Gifted Children.

The first standard ten examinations were written in 1983.

The Orange Free State

The writer gratefully acknowledges the assistance of Professor de Koker, as much of the material used in the present section derives from notes from a talk given by him to the representatives of the South African Guild of Speech and Drama Teachers at their 1979 Conference. (Refer to Appendix 3 for permission to use this information.)

The Head of the Department of Speech and Drama at the University of the Orange Free State was closely involved with the introduction of Speech and Drama as a J.M.B. examination subject from the initial stages. As soon as the subject had been approved in 1976 by the Committee of Educational Heads and the J.M.B., he contacted the O.F.S. Department of Education, which authorised interested schools to enquire about the introduction of Speech and Drama at standard eight level in 1977.

The Principal of Oranje Girls' High School immediately applied for permission to introduce the subject. This was granted, provided a minimum of fifteen pupils chose the subject. A second school, Eunice Girls' High, introduced the subject in 1979 and, by the end of that year, there were 105 pupils taking Speech and Drama in the O.F.S. (de Koker, 1979, p 3).

Professor de Koker, Head of the Department of Speech and Drama at the University of the O.F.S. was the examiner for the 1979 J.M.B. Speech and Drama examination. It was presumably as a result of his experiences in this capacity that he succeeded in persuading the O.F.S. Director of Education to introduce departmental Speech and Drama examinations in 1980. A Speech and Drama Subject Committee was appointed, consisting of inspectors, Professor de Koker and teachers.

A letter was sent by the Subject Committee to the J.M.B. on 28 April 1980, in which certain changes were proposed for the new O.F.S. syllabus. The changes in the theory syllabus were designed to make all sections more explicit and to avoid overlapping. It was suggested that standard eight pupils study two (in place of three) texts, to ease their theory load. A historical study of costume was to be included. There were few changes to the practical syllabus but changes to the format of the practical examination shifted the focus of the work from that of group involvement more towards that of individual skills. (These changes will be reviewed in detail later in this chapter.) The Subject Committee felt that the proposed alterations to the practical examination would make it more demanding. It was requested that the theory syllabus be approved to begin from 1981 and the practical examination syllabus be approved from December 1980 (roughly translated from letter to J.M.B. dated 28 April 1980 - refer to Appendix 3 for permission to refer to letter).

The J.M.B. agreed with all the alterations except one: they insisted that three texts be studied in Standard eight.

In the O.F.S., control of Speech and Drama falls under the jurisdiction of the Inspector for English. At present all problems and queries are referred to the examiner who is most generous of his time and knowledge in promoting the subject and helping new teachers. However, it must be pointed out that he exercises almost complete control over the subject in the O.F.S. (apart from the actual contents of the syllabus) as he is the examiner, interpreter and, in effect, the subject adviser. This is a situation which might, in other hands, lead to abuse of power.

There are still only two girls' schools offering Speech and Drama, one through the medium of English and the other through the medium of Afrikaans. The total number of pupils in 1982 was:

standard ten	- 39
standard nine	- 39
standard eight	- 35

Natal

Speech and Drama, due to the influence of Professor Sneddon, has always been in a fairly strong position in Natal. Many schools enter the non-competitive Speech and Drama Festival which she began in 1944.

The Natal Education Department Syllabus and Guides to the Syllabus for English First Language (Junior and Senior Primary) lay great emphasis on the use of drama and drama methods in teaching. This explains, perhaps, why Speech and Drama has had a faster growth rate in Natal than in any of the other provinces. The supportiveness of the N.E.D. throughout the struggle for the recognition of the subject was testified to in a letter from Professor Scholtz to the Natal Director of Education written on 7th December 1977, in which he stated:

As a member of the Syllabus Committee, I am aware of the tremendous support and encouragement forthcoming from the N.E.D. through its representative on the Committee, Mr Keith Olivier.

Professor Scholtz also expressed the wish that:

As Natal is the Province which has largely been responsible for pioneering the introduction of this course, I look forward to the time when Speech and Drama will be offered as a Matriculation subject in Natal Schools. (see Appendix 3 for permission to quote.)

Preceding the introduction of Speech and Drama as a fourth phase subject, one school (Berea Girls' High School) had applied to introduce it in the third phase. However, as recalled later:

The Director of the Natal Education Department could not permit schools to offer Speech and Drama as an exploratory subject in phase three (standards five, six and seven) because it was not an approved subject for standards five, six and seven. Subjects must be approved by the Committee of Educational Heads ... before any education department may introduce them into schools.

Berea Girls' High School was granted permission to

experiment with Speech and Drama as a non-examination subject (i.e. it could not count for promotion purposes) in phase three.

(Extract from letter to the writer from Dr M.B. Schroenn, dated 10 May 1984)

The Minutes of the Speech and Drama Subject Committee noted in 1982 that

The period of experimentation in phase three came to an end at the close of 1981. The results had been communicated to the Director of Education. Mr Schroenn had submitted a recommendation but the Committee of Educational Heads had not approved Speech and Drama as an exploratory subject in phase three.

(Minutes of Subject Committee dated 12 March 1982 - see Appendix 3 for permission to refer)

As one door closed, another opened: the idea of 'Civic and Cultural Enrichment Periods' developed. Introduced by the Natal Education Department in 1983 on a trial basis in some schools, these provide short courses in a variety of subjects. Speech and Drama could be offered as such a course, should a school principal so desire.

In terms of Speech and Drama as a fourth phase subject, Natal schools were notified on 10 January 1978 that the subject had been accepted by the Provincial Education Department and schools were informed that they were not expected to offer the subject until 1979. The J.M.B. syllabus was adopted with no changes and certain suggestions were put forward for subject groupings containing the new subject.

In Natal, subjects, as well as being in groups according to the J.M.B. requirements, are grouped in set 'packages' (of which there were 119 in 1980). While this appears a vast number it must be remembered that many schools, especially the smaller ones, only offer a few of these packages so the pupils' choices are, in fact, more limited than in the O.F.S. where pupils can choose any subject from the various 'lines'. There are, in reality, only nine packages which include Speech and Drama and most schools only offer two or three of them.

In November 1979, the first meeting was held of the Natal Education Department Speech and Drama Sub-Committee. Initially this fell under the province of the English Subject Committee of the Natal Education Department, with the Inspector of English as its chairman. Shortly before, the Association for Speech and Drama (a subject association of the Natal Teachers' Society) had been formed. Four of its committee members were among those appointed by the N.E.D. to their Sub-Committee. Thus, right from its inception, the Sub-committee has taken cognisance of teachers' views and there has, throughout, been close co-operation between the two groups. The writer was, between 1979 and 1983, a member of both committees, a fact which has helped to shape her understanding and given her insight into current problem areas.

By June 1979, the N.E.D. Speech and Drama Subject Committee had become a fully independent committee, no longer attached to the English Subject Committee. Although certain persons were nominated as members, the chairman encouraged all teachers involved in the teaching of the subject to attend meetings, thus ensuring that everyone was kept well informed.

From the very first, the Speech and Drama Subject Committee exerted pressure with regard to two matters:

- the upgrading of the subject from standard to higher grade;
- the inclusion of Speech and Drama in the third phase.

The Committee has also provided teachers with advice and practical assistance. For example, a three-day in-service training course was held, in conjunction with the Association of Speech and Drama Teachers, in April 1980. As a result of this course, the N.E.D. published the informative Speech and Drama Bulletin 28, which did much to publicise and promote the subject. Another joint in-service course was held in June 1983 and publication of a second Bulletin resulted.

Growing concern about the level (for standard grade) of the J.M.B. examination and the lack of clarity in their syllabus, led to the decision to institute provincial examinations in Speech and Drama in Natal.

The first group of Natal pupils wrote their Senior Certificate Examination in 1981. (One private school had written the Joint Matriculation Board examination the previous year, having covered the three-year course in two years). Six schools entered pupils. By the following year eleven schools were offering the subject, although three of them were offering it as an extra seventh subject in standard eight and two had no intention of continuing with the course beyond this standard. The fact that the subject was offered only on standard grade was largely responsible for preventing more schools from offering it.

In 1981 Mr M. Schroenn, Inspector of English, was appointed Chairman of the Natal Research Committee responsible for research, experimentation and evaluation of suggestions for a revised syllabus for Speech and Drama. He appointed a sub-committee, of which the writer was a member. All teachers involved in teaching the subject were encouraged to submit their ideas.

1982 saw the introduction, in Natal, of a year mark. Teachers submitted a year mark based on their pupils' work throughout the year, in proportion to the final examination marks (i.e. 200 theory and 100 practical) and this was included as a percentage of the final examination mark. This is indicative of the N.E.D. policy that teachers are far more capable of forming an accurate assessment of their pupils' abilities than is revealed by one final external examination.

The momentous news of the acceptance of the subject on higher grade by the Committee of Educational Heads was circulated to schools in

September 1982. The Committee for Syllabus Revision decided to take cognisance of this fact in their proposals, although their original brief had only been to revise the existing standard grade syllabus. As the Subject Committee had been of the opinion throughout that the existing syllabus was, in fact, higher grade it was necessary to omit some sections in order to make it standard grade. The syllabus was considerably simplified, repetitions were omitted and an attempt was made to be more specific about the contents. The Syllabus Revision Committee saw the main difference between standard and higher grade as lying in the approach to the setting of examination questions and to this end included specimen examination papers with their recommendations. Thus standard grade papers would tend to have shorter answers relying on more factual knowledge, while higher grade papers would have longer, essay-type questions demanding comparison and analysis.

The final draft of these syllabus proposals was submitted to the Subject Committee and all involved teachers on 15 November 1982. It has since been forwarded to the other provinces for perusal and comment.

The Cape Province

According to the Inspector of English for the Cape Province Department of Education, the department is not opposed to Speech and Drama in the schools. Some eight years ago, a number of special posts were allocated for the teaching of Speech and Drama (as a non-examination subject) in certain schools. About three years ago an improved staff allocation was introduced for schools. Because of this, the specialist posts mentioned above were discontinued. All schools were given the option of appointing specialists in accordance with their needs. Although this opened the way for more Speech and Drama teaching, in actual fact no additional schools opted to introduce the subject.

Although outside bodies, such as the South African Guild of Speech and Drama Teachers, have made approaches to the Department regarding the introduction of Speech and Drama as an examination subject, the Department feels that there has not been any strong school representation for this, and that a formal syllabus would benefit a very small minority of pupils.

The Inspector of English has noted that this second point is an important one in difficult economic times, but stressed that:

It is outweighed by the fact that the Department sees the current informal presentation of the subject for all pupils (theoretically) as more positive than the offering of Speech and Drama as a subject for examination. It is just a pity that so few schools see their way open to allocating one of their posts to this important area.

(letter dated 9 February 1983 - refer to Appendix 3 for permission to quote.)

Gray (1981) notes of the situation in England, that

many head teachers and governors seem more willing to commit resources to examination ~~work~~ ^{work} than to innovative courses for non-examination pupils. (p 51)

It would appear that the same situation prevails in the Cape Province.

4.4 A comparative analysis of the existing Speech and Drama syllabuses in South Africa

In this section the writer intends to examine and compare the two Speech and Drama syllabuses which exist, at the time of writing, in South Africa. These are the J.M.B. syllabus (adopted in full by Natal and the Transvaal) and the O.F.S. Education Department syllabus.

At the present time educationists in England are beginning to look at education in terms of a common curriculum which goes beyond 'a

collection of subjects with common labels' (Department of Education and Science, 1981, p 3) and see it as:

a body of skills, concepts, attitudes and knowledge, to be pursued, to a depth appropriate to their ability, by all pupils in the compulsory years of secondary education for a substantial part of their time, perhaps as much as two-thirds or three-quarters of the total time available. The remainder would be used either to deepen understanding of studies already in hand, or to undertake new activities, or both. (idem)

Morris mentions the general trend in England towards seeing education not primarily as a means of developing pupils intellectually, but as placing this intellectual development in a wider perspective and providing opportunities for pupils 'to master the essential arts of civilised life.' (cited by The Schools Council, 1967, p 7)

It was with this type of education in mind that the Curriculum 11-16 project defined eight areas of experience which should be contained in the curriculum:

- the aesthetic and creative;
- the ethical;
- the linguistic;
- the mathematical;
- the physical;
- the scientific;
- the social and political;
- the spiritual.

The project suggested that a subject's contribution to the overall education of the pupil could be assessed by looking at two factors:

- (a) the skills, concepts and attitudes which subjects attempted or might attempt to develop;
- (b) the subjects' potential contribution to the eight areas of experience.
(Department of Education and Science, 1981, p 31)

Another point made by the project was the constraint which external examinations placed upon curricular reappraisal:

One observation was that examinations restricted the desirable scope, content and methodology of many courses because of the tendency to over emphasise the importance of a limited range of objectives.

(ibid p 63)

In South Africa, although there may be talk of cross-curricular approaches and a common curriculum, education is still seen very much in terms of separate subjects, each with its own syllabus. Although in some provinces (for instance Natal) an attempt is made to balance the curriculum by ensuring that pupils do not limit themselves totally to one field of study, there is little attempt to assess each subject in terms of its contribution to the overall education of the pupil.

Drama and Theatre Arts courses in England, as seen in the previous chapter, are very specific in their objectives and their examinations are designed to test the attainment of these objectives, rather than factual knowledge. There is no real syllabus which defines in detail what facts are to be learnt. Even the Theatre Studies A-level course, which is the course most concerned with cognitive aims, is fairly general in its approach. The written examination therefore allows a great deal of choice, and questions are not based on specific factual knowledge. The pure Drama courses are more concerned with the psychomotor domain. Examinations in Drama tend to be seen in terms of assessing the level of achievement in this domain, rather than in terms of performance and technical skill; though, as has been mentioned, an element of performance is often retained.

Drama and Theatre Arts courses in England generally make an attempt to differentiate between aims and objectives, the latter being more specific and more easily measurable.

If a course is to culminate in an examination, that examination, in order to test the validity of the course, should presumably assess the

extent to which the aims and objectives of the course have been met.

The writer will now proceed to examine the Speech and Drama syllabuses at present existing in South Africa, in an effort to determine their strengths and weaknesses.

The J.M.B. Syllabus for Speech and Drama was the first to be compiled in South Africa. It was, to a large extent, based upon the first year university syllabus. Natal and the Transvaal have adopted this syllabus in toto, while the O.F.S. has made some amendments to it.

Each syllabus begins with the same introduction:

A clear distinction needs to be drawn between theatre, which is concerned with the performance of plays in front of an audience, and drama as an integral part of education. Like to other arts, drama is concerned both with the workings of the imagination and with the discipline of craftsmanship - a part of every child's life, not the privilege of the gifted few picked for a special occasion. For much of this work an audience is not needed at all, and it does not necessarily involve teaching children how to act. It is concerned with opportunities for invention and expression; with an understanding of human situations and behaviour through movement and speech; with a bringing to life - in a way that adds to personal experience - of much that has merely been imparted information. Music, movement, speech and song, the visual arts, poetry, technical skills, history, literature, religion - these can all benefit from a study of drama. Drama cannot therefore be considered or provided for in isolation from other aspects of a school's life.

Many of these statements are somewhat contradictory in nature. The first three lines of the introduction state that educational drama is distinct from theatre, however the following sentence views drama as an art and makes mention of 'the discipline of craftsmanship'. According to Allen (1979) drama and theatre are aspects of the same experience. The skills and techniques of the theatre provide the child with the necessary form to express his dramatic ideas and create from them a shared experience:

The unique aspect of the performing arts is that they only come properly to life in front of an audience. (ibid p 118)

At primary school level, developmental drama is solely concerned with the personal development of the child. There is no concern with form, little emphasis on the communication of ideas, and there is no desire, or attempt, to assess the work. Indeed, as Gray (1981) points out, if the course aims to develop the personal qualities of an individual, to examine the pupil in terms of this development means that 'failure in the examination implies failure of the individual to develop as a person'. (p 53)

At secondary level, however, there is concern with form and communicative technique, therefore a study of drama needs to be related to the theatrical form. This is supported by Allen (1979) who believes that secondary school pupils:

acquire symbolic form for the manipulation of abstract ideas and this will lead inevitably towards a sense of constraint, of selection, of the shaping of a concept into a projected form. (p 82)

This form will, naturally, be some variety of theatrical presentation. The form of the final examination, the presentation of a theme programme and an improvisation implies the presentation of this work to an audience, albeit only the examiner. That presenting the work to such a limited audience is far from satisfactory, is shown by the request of the Natal examiner, in 1982, that a small group of Standard nine pupils should be present to provide an audience for these sections of the examination, as he felt pupils responded better when an audience was present.

The writer would endorse this request: after all, an education in Speech and Drama 'focuses on the full development of the human personality, by increasing the pupil's ability to communicate' (Schroenn, 1981, p 4). Performance to an audience however, is

directly contrary to the statement that 'for much of this work an audience is not needed' and that 'it does not necessarily involve teaching children how to act'.

There would appear to exist some confusion in the introduction to the Syllabus between developmental, non-examinable drama and drama as the content and subject matter of an examination course. As the writer has mentioned, in England a clear distinction is drawn between developmental drama and theatre. Courses which are pure drama, may be assessed in terms of developmental qualities although they are limited to specific skills, such as 'the ability to initiate ideas for the group' or 'the ability to order and shape ideas in the drama form' (L.R.E.B. Drama syllabus, p 3). Theatre Arts courses are evaluated in terms of applied knowledge and theatrical skills and techniques.

The introduction infers that the course is developmental in nature, yet the final examination is in terms of performance skills and theoretical knowledge. The introduction also makes mention of the inter-relatedness of drama with other school subjects:

Music, movement, speech and song, the visual arts, poetry, technical skills, history, literature, religion - these can all benefit from a study of drama.

The cataloguing of these as almost separate aspects tends to underplay the important principle of integration. Another problem is that the wording of the introduction does not specifically state what subject areas are implied by the words 'technical skills'. The value which Speech and Drama can have for the science subjects is not mentioned. The introduction concludes with the following words:

Drama cannot therefore be considered or provided for in isolation from other aspects of a school's life.

This statement seems unrelated to the syllabus which follows, which does not attempt to provide a cross-curricular approach to work, and which is a syllabus for a specific subject within the curriculum.

More direction on the incorporation of a cross-curricular approach supported by Speech and Drama would probably help to draw the attention of all teachers to the importance of the subject and to its usefulness in education, as for example described by Nixon (1982) through^{ou} much of his text.
^

The aims of the O.F.S. and J.M.B. syllabuses are largely developmental in nature. Although some concern the psychomotor domain, they are principally concerned with the affective domain. Specific comment on the aims will be offered in 4.5 to follow. Comparison between what is in the syllabus and what is asked in the examination is not intended to imply that the examination format is immutable, or even desirable, but merely to show that examiners, through their approach to questions, view the syllabus in terms of factual knowledge rather than personal development. As they often include questions on factual knowledge which is not actually specified in the syllabus, there is the danger, mentioned by Behr and Macmillan (1966, reprinted 1971, p 187) that the external examination may begin to set the aims for the course and even determine its contents. In actual fact, the examination should measure the successes of the course's aims.

Each of the syllabuses to be compared is divided into two sections: that dealing with the theoretical work and that dealing with the practical work. It will be of greater advantage to compare the various sections of each syllabus, e.g. Principles of Drama, through the three consecutive years of the course, than to examine all sections of each year separately. Also, a better overall view of the span and range of the sections of the syllabus will be given. In an appendix to the present chapter the detailed J.M.B. and O.F.S. syllabuses are quoted in full.

The theoretical work

The most obvious difference in standard eight is the subdivision of

this section by the O.F.S. into two sections: Principles of Drama, and History and Principles of the Theatre, a logical division as this foreshadows the pattern of the final examination paper.

The contents of the Principles of Drama section are the same in both syllabuses, it is in the History of the Theatre section (J.M.B. 1(a) O.F.S. II) that differences arise.

The J.M.B. syllabus begins with an overall view of the entire history of theatre. From the terminology used, it can be assumed that the approach is based on the ideas expounded by Southern in The Seven Ages of the Theatre (1962). This approach is based on abstract developmental concepts, rather than chronological development, and assumes a familiarity with basic forms, terms and periods. Standard eight pupils are generally aged about fifteen, and psychological researchers have concluded that pupils of this age may be still on the path to developing abstract concepts. Dennis Child (1973) draws the conclusion that:

teaching at Middle and Upper School level should begin from concrete considerations, building up, where applicable, to more abstract reasoning. (p 84)

It would seem that standard eight pupils, therefore, just beginning their subject, need to be presented with a simpler, more concrete approach.

The O.F.S. syllabus has attempted to do this by beginning with a study of the historical periods of the theatre in chronological order. The syllabus has, however, omitted any reference to primitive ritual and folk drama - two areas which would seem to be the most logical starting point. The disadvantage of beginning this chronological survey in standard eight and not, as with the J.M.B. syllabus, in standard nine, means that the Orange Free State pupils will possibly be tested in standard ten on three years' work instead of two. This is an important consideration when one takes into account the fact

that candidates are writing a supposedly standard grade subject, and that this entire area of the syllabus counts for only 20% of the final theory mark (which, itself, is two thirds of the total mark).

A further addition to the O.F.S. syllabus is the inclusion of a study of the costumes of the various periods. This is a huge undertaking and introduces yet more factual knowledge into a heavily burdened syllabus. It also moves the syllabus more firmly in the direction of being concerned with theatrical production in its finished form (i.e. with all the trappings of costume and set) than with the developmental aims cited in the introduction.

The writer will now proceed to compare the two syllabuses for Principles of Drama in standard nine. There are two broad areas of coverage.

In the History of the Theatre (J.M.B. 1(a) and O.F.S. Section II) section, the J.M.B. syllabus is very sweeping and ill-defined, covering the entire development of the Western theatre from classical Greek theatre to the English Renaissance (inclusive). There is no indication to the teacher which periods are to be considered of major importance and which may be omitted or glossed over. Thus teachers fear the setting of detailed questions, on obscure areas, and spend much of their teaching time covering relatively unimportant areas. No History or Geography syllabus is set out in such wide and all-embracing terms. The type of problem which occurs due to this lack of clarity is as follows: a teacher, noting that the syllabus only specifies the English Renaissance, might omit to include a study of the Renaissance in other countries, yet an examiner has set a specific question on the *Commedia dell'Arte*, which refers to the Italian Renaissance. The O.F.S. syllabus, by specifying the particular periods to be studied, has eliminated much of the uncertainty and vagueness of the J.M.B. syllabus. However, the writer contends that the periods have not been selected in an educationally

sound manner. It would seem that the periods have been selected to correspond with the chapters of Hartnoll's text, A Concise History of the Theatre. Firstly it is not educationally sound to model a syllabus to suit a single text book, and secondly this means that some of the periods, e.g. 'die goue eeu van Spanje en Frankryk' are really not of major relevance to a South African school pupil involved in a preliminary study of the major periods in Western theatre.

In the Tragic Form (J.M.B. 1(b), O.F.S. I(a)) section, the J.M.B. syllabus is more specific, providing the inexperienced teacher with more detail of what is required. The focus is also more on the personality of the tragic hero than (as in the O.F.S. syllabus) the tragic form itself. This is more in line with a dramatic, as opposed to literary, approach.

Comment on texts remains the same in both syllabuses (J.M.B.I(c), O.F.S.I(b)). Although the section begins with a statement that theatre history and tragic form must be related to prescribed plays, this is not fully possible. The J.M.B. theatre history concludes with the Renaissance, so cannot be related to the contemporary tragedy to be studied. The redistribution of theatre history in the O.F.S. syllabus means that only one of the periods studied is, in fact, relevant to the plays studied.

As in the standard eight year, the O.F.S. syllabus includes a study of costume.

The standard ten syllabus for this section continues the pattern set by the syllabuses for previous years.

The sections dealing with the comic form and the set plays (J.M.B.I(b) and (c): O.F.S. I) are identical in both syllabuses, though there might be some argument as to whether 'a text representative of the major modern dramatists' is the same as 'moderne drama' as the term

'drama' is sometimes used, in modern times, to denote only a specific type of play or film.

With regard to the theatre history section (J.M.B.I(a): O.F.S. II), the J.M.B. syllabus continues to be very vague and general, and stresses that standard nine work will also be required for the final examination. The O.F.S. syllabus, because of its subdivision into sections corresponding with Hartnoll's book, offers two rather obscure areas for study, the theatre in Germany during the Eighteenth Century, and the theatre in England during the Nineteenth Century. While the J.M.B. syllabus is all-embracing in its study to 'modern times', the O.F.S. syllabus limits this to a study of the first of the moderns i.e. the turn of the century innovators. No mention is made of any of the more recent movements e.g. the absurdists. As no mention is made in the O.F.S. syllabus of the inclusion of previous work studied, teachers might well feel that the final examination is to be purely on the work covered in standard ten, and this is apparently what the O.F.S. examiner intended when he submitted the syllabus revision proposals to the J.M.B. However, the J.M.B. did not accept this proposal. Considering the periods studied in standard ten, it would be very foolish to limit pupils to these periods for their final examination, for the following reasons:

- two of the periods are not really major, and pupils are unlikely to have first-hand knowledge of plays from either of them;
- the Natal examiner has mentioned to the Subject Committee that these later periods are very difficult to examine, as one is dealing with changes in styles of writing and approach rather than in the more concrete changes in styles of theatre building which are the object of study in earlier periods (e.g. Greek and Elizabethan);
- it would be most unfair to expect J.M.B. pupils to study all the periods while O.F.S. pupils had only three to learn.

This would give the latter a definite advantage.

The breadth of this area of the J.M.B. syllabus points to the fact that it was compiled by tertiary specialists who had little practical knowledge of the situation in schools. Considering that the syllabus was supposedly constructed for a standard grade course, it is unreasonable to expect pupils to learn for a single forty-mark section in a three-hour examination the whole history of Western drama, an area which is covered in a three year university course. In England the Drama and Theatre Arts O(A)-level course (intended for students in sixth form colleges and colleges of further education) offers a similarly wide syllabus, but stresses that it is to be done in outline and that at least one (of six specified periods) is to be studied in detail. Questions, in the examination, are set on each of the six periods.

It is also rather too much to expect of a standard grade course that pupils should have studied three texts in sufficient detail that they can answer any written question on them. This is a very time consuming process and the writer feels that standard grade pupils would benefit far more from greater practical involvement in scenes from fewer plays. The developmental aims of the syllabus can only be achieved through practical work, not theoretical study.

With all standards, the approach throughout this section would appear to be highly theoretical and specifically concerned with historical knowledge and literary form. While this may be suitable for tertiary students, the approach at school level, particularly on standard grade, should be much more practically based. It would appear that no-one asked the questions:

'What skills, concepts and attitudes might this field develop?'

'What is its contribution to the pupil's general education?'

(based on Department of Education & Science, 1981, p 31)

The writer will now proceed to examine the Principles of Speech section of the syllabuses. Here it will, perhaps, be of more value to examine the syllabuses for all three years as a unit, so that progress and development may be seen.

Once again the J.M.B. syllabus is vague and ill-defined. Through this lack of definition, there would appear to be some repetition: the standard eight section asks for:

- a) an outline of the mechanics of speech
- b) an introductory study of the speech organs and their function

which would seem to be repeated (perhaps in greater detail) in the standard nine demand for:

introduction to the Anatomical and Physiological aspects of voice and speech.

The O.F.S. syllabus has tried to be more specific, but this has resulted in an imbalance because the majority of the work on voice and speech has to be covered fully in the standard eight year, leaving the standard nine year to deal with specific techniques of speaking. The writer suggests that a better approach would be to outline what must be covered in the three years and leave it to the discretion of the teacher when it is done. There should be no need for such rigid prescription if teachers are well trained and competent.

Although both syllabuses refer to the need for knowledge of the structure and interpretative requirements for the speaking of passages of practical work, the O.F.S. syllabus is more specific (Std 10(d)), listing the exact types of poetry, prose, etc. which must be studied.

The major problem with this section of the syllabus is that questions in examination papers tend to be set on factual knowledge, rather than general understanding. Because the syllabuses are not specific and no

set text book is available, questions may, in fact be set on material which pupils have not studied.

In the 1981 (November) paper, the J.M.B. examiner set a question on the vowel resonator scale (a very specific and advanced topic). The O.F.S. examiner, in the same year, asked (for 20 marks out of a 40 mark section) that pupils 'write detailed notes on the French ballad, the traditional ballad and the modern ballad'. After considerable investigation into the meaning of 'French ballad', and finding no reference to it in standard works (for example A Glossary of Literary Terms by Abrams, 1957, as reprinted 1971) the writer noted mention of it in Snyman et al. (1975, pp 57-59), an Afrikaans-medium recommended text for Speech and Drama. The limited references to this poetic form available to English-medium pupils would seem to render the type of question set in 1981 as inappropriate.

Assimilation, included in the final year of the O.F.S. syllabus, is a fairly advanced area of phonetics and is not studied, in any great depth, until third year in certain colleges of education (where the pupils are more mature and not standard grade).

Because of the lack of a comprehensive text-book in English and the broadness of the syllabus, this section of the syllabus is, perhaps, the most difficult to examine. It lends itself to factual, specific questions which do not seem congruent with the predominantly developmental aims of the syllabus.

The categoric nature of the questioning in this section is very disturbing. It leads to rote learning of facts for examination purposes.

Again, no cognisance has been taken of why the material has been included, except that it is traditionally part of the courses offered at tertiary establishments. In terms of the aims of the subject, an

introductory knowledge of the physical processes should suffice for the pupil. Lewis (in Pinto, 1946, reprinted 1964) cautions against the teaching of phonetics to young people as follows:

..... phonetics for children is another story. Speech is one of those intricate skills, built up by habit, which work the better the less one thinks about the underlying mechanism And since even the teacher would find it difficult to demonstrate more than a tenuous connection between a knowledge of phonetics and skill in the art of speech it is not surprising that a boy or girl fails to perceive it. There would appear to be little justification for a course in English phonetics for the ordinary English child. (p 51)

The writer would further note that a study of prose and poetry in form and interpretation means the introduction of recitative skills and theory into the syllabus as well as the skills and theory involved in the acting of scenes and plays. While such skills are valuable skills and contribute much to pupils' enjoyment of literature, their right to a place in the already heavily loaded syllabus may well be questioned. One cannot really expect to cover all aspects at school level, much as one would like to.

Practical work:

Considering the amount of theory to be covered, and the fact that at school level, theory has to be taught, a process which may take much time, there is not a great deal of time remaining for practical work. The amount of time devoted to the subject per week ranges from 175 minutes to 240 minutes (the exceptional case of the Johannesburg Art, Ballet, Music and Drama School which has 600 minutes has already been discussed). Also, the allocation of marks (two thirds to theory) should be indicative of the fact that teachers should devote two thirds of their time to teaching theory.

Working on this principle, teachers have between 58 and 80 minutes per week to cover all four sections of the practical work. At university

level, an hour a week is devoted to tutorial work and about four hours per week to movement. The situation was so bad at two of the schools visited by the writer that only theory was taught during school time. All practical work was accomplished after school hours. It seems unreasonable to expect pupils (not to mention teachers) to devote all free time to the syllabus of a subject which is, after all, only of standard grade.

A lack of awareness of the school situation seems further demonstrated by the recommendations that creative interpretation (speech tutorial work) be done in groups of no more than five pupils. This shows a line of thinking that is out of touch with the school situation. Firstly, teacher allocation is in terms of total numbers, not subjects, therefore such a plan puts a very heavy load on other members of the staff. Secondly, the rest of the class cannot be left unsupervised while five pupils are having their tutorial. This presents a major time-tabling problem. Individual or small group lessons are possible with Music for two reasons:

1. The subject is only presented at a few specialist schools where the music teachers are over and above the normal staff allocation.
2. Admission to the course is stringently controlled, pupils have to audition and must have reached a required grade in outside examinations, therefore there are relatively few pupils taking the course.

Speech and Drama, on the other hand, is, according to the introduction 'a part of every child's life, not the privilege of a gifted few'. Thus it cannot be limited to certain specialist schools, nor can pupils be selected to keep the numbers down. At present, because of its being on standard grade, the numbers are relatively small but at large schools, such as Westville Girls' High where, in 1982 there were two classes, one of seventeen and one of twenty-three, it would be almost impossible to time-table tutorials for groups of no more than five pupils.

A comparison between the two syllabuses shows very little difference in this section.

Section 1 of the O.F.S. syllabus omits descriptive poetry, and includes 'toneeltjie' and 'poppe-teater'. It would surely be more logical to include these two in the drama exercises section, rather than the speech tutorial. Puppetry is a very specialised branch of theatre, and should not be included in a generalised study such as this.

There is one further point (3(ii)) on which to comment: it seems slightly to have changed meaning in translation. 'Scripted drama' could imply material which the teacher or class have written themselves, while 'gepubliseerde dramas' seems to preclude anything but accepted, published playtexts.

The standard nine year presents a similarly crowded practical syllabus. The contents of both syllabuses are the same except that the O.F.S. syllabus omits the sonnet. There does not seem to be any particular reason for this, though it does lighten the load a little. The contents of the speech tutorial section (1) are unrealistic in terms of the school situation. During interviews, teachers who had worked with tutorial groups of five or six, stated that they had found it possible to prepare one item per term for assessment, although the fourth term was often too short to allow this to be done. The syllabus demands at least four poems, plus prepared talks and sight reading. Merely listening to the talks can, with a large class, take up to ten periods. This would mean that, for an entire term, half of one's practical time would be devoted to listening to talks. In view of this and the limited time available for practical work, and considering the fact that all pupils are required to prepare talks for their English and Afrikaans orals, the writer suggests that this area should not have too great a stress in the syllabus for Speech and

Drama.

The drama section is very vague. Reference is made to 'group projects' but nowhere is this term defined. The work referred to in No 3 and 4(iii) is very ambiguous and could apparently involve a sound and film collage with no physical participation by the pupils which, while it may be creative, can hardly be called a drama exercise.

In standard ten the two syllabuses are identical. Once again, there is a large amount of work to cover. Apart from the actual tutorial work laid down, pupils must also prepare a group theme programme for their assessment. This, even when working in small tutorial groups, takes two full terms at least. If the pupils combine the tutorial and examination work (as is suggested in the phrase 'the above selections may be presented in the form of a theme programme') they are limited in their choice of material to 'contemporary poetry' and 'extracts from the prescribed texts'. Prescribed texts may not contain suitable scenes which can be integrated into pupils' themes especially as most of the schools offering Speech and Drama at present are girls-only schools.

As theme programmes are not mentioned in the syllabuses for any other years, it could happen that the pupils' final examination work is their first attempt at presenting a group theme programme. A theme programme is a specific form of presentation and pupils need experience in using this form before they are examined. It would be more logical to include a shorter trial run theme programme in the standard nine syllabus, as there would not be time for two during the final school year.

In the drama exercises section (3 and 4(iii)), the recommendation is made that pupils:

....should be given the opportunity of participating in several areas of the production e.g. directing, acting, management, sound, costumes, etc.

As this is not a theatrical course, J.M.B. pupils have received no instruction in any of these aspects, except the acting. This implies the existence of a hidden curriculum of theatre techniques which pupils must learn in addition to an already heavy theoretical syllabus. Recent examinations have contained questions on aspects such as stage management and lighting. Apart from the fact that the pupils may not all have had the opportunity to experience these facets due to lack of time or the poor facilities of the school, they need to be taught the theory behind them in order to write about their functions. This theory, as has already been mentioned, is not actually included in the syllabus. The O.F.S. syllabus does include a study of the history of costume, but not its practical application.

A further point to be considered is the question of time. Only one person can really direct or manage a scene, the majority of the group must be concerned only with acting. Therefore, if all pupils are to gain experience in 'several of these areas', it means (particularly if dealing with a large class) that a number of productions are necessary. At school level, in view of the extra-mural demands upon pupils' time (sport practices, homework and transport difficulties), it would probably be impossible to mount more than one production a year. This would not provide everyone with the range of experience necessary. Productions worked on during class time would not be suitable, mainly because teachers would not have unlimited access to space and to lighting and sound equipment. School halls are often used for general purposes, and drama work may be relegated to a class-room or even out of doors. Senior pupils have a very heavy work load in all subjects and it seems that this type of work, if included at all, should be in the standard nine year.

Examination of the Drama and Theatre Arts syllabuses used in England lead the writer to conclude that, in comparison, the South African syllabuses are extremely detailed regarding the contents of practical

work, but pay no attention to the objectives to be achieved by the practical work. Detailed suggestions for contents belong in a guide to the syllabus. Secondary school teachers should have enough training and professional integrity that, given a list of the objectives, they should be able to construct a course suitable to the level and needs of their particular students in order to achieve their objectives. As no objectives are given, it is not clear whether the aim of the practical work is developmental or skills-based, thus it is difficult to relate it to the overall aims of the course.

Although there is little difference between the two practical syllabuses, some changes have been instituted in the practical examination. The writer will now proceed to examine these final practical examinations and to consider what changes in approach are reflected by the alterations which were instituted when the O.F.S. set up its own provincial examinations in 1980. The full details of these examinations are quoted in an appendix to the present chapter.

In Section A (the group theme programme) there is only one change: the J.M.B. syllabus requires pupils to present one solo item, whereas the O.F.S. requires each pupil to present two. This difference makes it easier to assess the abilities of the individual pupil and award a separate individual mark. However, it will either mean that the programme must be longer (a fact which is precluded by the stipulation of the same maximum time limit) or else the passages chosen will not be the best passages. Selecting passages which are both illustrative of an aspect of a theme and also show the pupil off to the best advantage is a difficult task. If these are to be limited to solo items, many short scenes and dialogues will be excluded. There are few monologue or prose passages which can be cut to twenty lines and still retain their dramatic impact. Prose passages, also, are often more interestingly interpreted by a group than by an individual.

The prescription of a 'movement' item is rather vague. This could be

interpreted in a number of ways, for example:

a mime scene,

a dance,

a dance drama or

movement integrated with speaking, as in choral verse.

There is also the danger, as there is no specification in the J.M.B. syllabus that the solo item must include speech, that a pupil may present only a movement piece or a solo song for examination, which could hardly result in a balanced assessment.

There is also no indication of how much assistance is allowed the pupils. At some schools teachers select all the material, prepare a script of the programme, and produce it themselves. While this may show the pupils' acting ability, there is no chance for them to be creative and imaginative (one of the course aims). Other teachers expect the pupils to find the material, compile a programme and produce it themselves, merely offering comments on the finished article. This latter method leads to greater development on the part of the pupils, but is far more time-consuming as they are slower in finding material and producing it than is the teacher. Pupils will learn more if guidance from the teacher is available at all stages. To examine, at the same standard, groups who have been produced by a teacher and groups who have done everything themselves seems unsound; yet the syllabus gives no firm ruling here.

The section on group discussion, too, is ill defined. Examiners, themselves, are not clear about what is intended. The O.F.S. examiner interprets it as asking questions and receiving replies as is demonstrated by the reason offered to the J.M.B. for the reduction of this section's marks, from 20 to 10: 'Die eksaminatore het gevind dat daar hoogstens 3 of 4 vrae aan elke kandidaat gestel kan word en dat 20% van die vraestel te veel is vir hierdie afdeling' (letter dated 28 April 1980, p 4 - see Appendix 3 for permission to quote). The

writer's interviews with teachers revealed that one year, J.M.B. examiners asked pupils to give what amounted to impromptu talks on topics relating to their practical work. Another examiner looks for the ability of pupils to initiate and sustain a discussion, yet attempts to begin it by asking a question which the average pupil would take to have a closed answer e.g. 'What have you enjoyed most in the course?' 'Why did you include this particular poem in your theme?' Other pupils see these questions as directed at the specific individual and will not volunteer their own ideas until they are asked, thus no discussion develops.

The O.F.S. examination has also reduced the mark allocation for the group improvisation, Section C, from 20 to 10 marks. Their justification of this was that 'dit moeilik is om 'n eerbare punt aan individue toe te ken'(source as above). This is a problem, particularly where a group has attempted an abstract, rather than narrative, interpretation of the topic. However, it would seem that this is the most suitable section to test the developmental side of the syllabus, as pupils must rely on their own abilities and cannot be drilled or trained by the teacher.

To provide for the extra 20 marks, the O.F.S. syllabus introduces two new categories: sight reading and an impromptu speech. The ability to read well is the basis upon which much academic success rests. It is also an intellectual skill. On these grounds it could be considered out of place in a developmentally-aimed standard grade syllabus.

The impromptu speech is a good assessment of the individual's ability to think logically (an attribute expected at higher grade, rather than standard grade) and express their ideas clearly through the medium of the spoken word. However it is a field which demands training and practice and, as the writer has previously mentioned, is very time-consuming.

The whole question of the structure of the practical examination hinges on what is seen as the main function of the course. One of the four main components of the drama process was seen by the Schools Council Drama Teaching Project as social interaction (McGregor et al., 1978, p 23). The structure of the J.M.B. examination, with its group theme programme and group improvisation, would suggest that a strong emphasis is placed on this social interaction component. The changes in the O.F.S. examination, however, tend to place greater emphasis on the development of individual skills, which can be best learnt through individual tuition.

It is obvious at this stage that a considerable dissonance exists between the aims of the Speech and Drama course and its contents. This could derive from a lack of distinction between long-term goals and short-term objectives.

As no specific objectives are given, the only way of measuring the success or failure of the course is by assessing how far the aims have been fulfilled. The majority of the aims set out for this course are difficult to assess by any means. The writer now proceeds to a more detailed examination of the stated aims.

4.5 A detailed examination of the aims of the syllabuses

The aims are listed below, with comment by the writer. Such comment is inevitably personal, but is made in the context of a concern for the raising of the academic status of Speech and Drama.

1. To stimulate the pupil's imagination and to extend his creative awareness.

This is a developmental aim concerned with the inner workings of the pupils' mind and with their relation to externals. No

specific indication is given either here, or in the course, as to how the aim should be achieved, or what the results will be. It is an exceptionally long-term aim and there is no definitive means of measuring its success or failure, except in purely subjective terms.

2. To develop the skills required for efficient communication, both audible and visual, in all spheres with particular emphasis on the school situation.

This aim is concerned with the acquisition of the skills of communication and is more easily measurable, though the second part of the sentence is sweeping. According to the syllabus, the pupil will learn to communicate through the speaking of poetry and the interpretation of plays and prose passages, none of which would seem to lay 'particular emphasis on the school situation'.

3. To liberate the pupil from self-consciousness in order to develop his whole personality, physically, emotionally and intellectually.

'Liberate' is a very emotive word. Again a statement is made regarding a developmental aim which, though laudable in its sentiment, is by nature difficult to follow up reliably.

4. To develop the pupil's concentration.

This is a developmental aim stated in rather vague terms - is the pupil's all-round concentration to be developed, or is the development to take place in only one certain aspect? Concentration could possibly be measured, but only by specific psychological tests which are beyond the scope of this syllabus.

5. To intensify his awareness of people and things around him.

Again, there is no indication of how the pupil's awareness is to be intensified, or why it is necessary.

6. To impart some knowledge and appreciation of the history and the practice of Drama and the Theatre.

This aim combines factual knowledge with aesthetics. It is perhaps the most modest claim as the word 'some' is used. (An interesting incidental point is that the pupil is referred to through-out as 'him' when, in fact, the majority of the pupils taking the subject are female.)

These aims are postulated in the same style as the introduction. They are largely unsupported, and so may lack credibility among persons who are sceptical. They are statements which, by their emotive and all-embracing nature, may fail to convince. Psychomotor, affective and cognitive aims are mixed together without forming a logical whole or progressive unity, and may lead to an accusation that teachers of Speech and Drama lack clarity or precision.

The writer will now examine the structure of the final assessments in order to suggest whether it attempts to achieve the professed aims of the course.

The final examination consists of two sections, a written paper and a practical test set out as follows in the J.M.B. syllabus:

WRITTEN EXAMINATION

The paper will be arranged as follows:

SECTION I: DRAMA

- (a) The Prescribed Texts
- (b) The Tragic and Comic forms of Drama (80)

SECTION II: THEATRE

The History and Practice of the Theatre (40)

<u>SECTION III: PRINCIPLES OF SPEECH</u>	(40)
<u>SECTION IV: PRACTICAL PROJECTS</u>	(40)
Creative practical projects which run through the syllabus	_____
	200

A choice of questions will be provided including essay and other types in all sections. Candidates will be required to answer at least two questions from Section I and at least one question from each of the remaining sections.

PRACTICAL EXAMINATIONS

The practical examinations will consist of the following sections:

SECTION A

A presentation of a group programme based on a theme. The group should not exceed 5 candidates. Each candidate must present one solo item. The programme may include aspects of speech and drama, but must include the following:

- (i) Poetry of suitable standard
- (ii) Prose
- (iii) A scene selected from any suitable text
- (iv) Movement

Maximum time limit:

One candidate	- 10 minutes	
Two candidates	- 15 minutes	
Three to five candidates	- 6 minutes per candidate	(60)

SECTION B

Group discussion based on A above. (20)

SECTION C

Group improvisation with or without speech on a subject set by the examiner chosen by the candidate(s) from a choice of subjects provided by the examiner. Fifteen minutes preparation time will be allowed. (20)

100

(The O.F.S. practical examination differs slightly but the differences and the reasons for them have already been discussed.)

Purely developmental or affective aims, although not readily assessable subjectively, are most evident in the practical work of the pupils. Aims 1, 3, 4 and 5 are such affective aims. The second aim concerns communicative skill in terms of audible and visible communication not in terms of communication, through the written word, and is therefore also assessed by the practical text. Yet, despite the fact that five of the six aims are best assessed by the practical test, only one third of the marks are awarded to it.

Written examinations assess the pupil's ability to absorb knowledge and re-present this knowledge in a coherent and well-expressed form. They are often more a test of the pupil's ability to write well, than of personal development, yet two thirds of the examination marks centre on this area of recorded communication when the aims of the syllabus claim to improve the pupil's audible and visual skills.

Sections I and II of the written examination are concerned with the fulfilling of Aim 6 'to impart some knowledge and appreciation of the History and Practice of Drama and the Theatre', thus 60% of the written marks are concerned with one aim. The claim might be made that Section I (the prescribed texts) is also concerned with intensifying the pupil's 'awareness of people and things around him' (Aim 5) but there is no proof of the humanising effect of literature. While the pupil may become more aware of the people and things in the works studied, there is no concrete evidence that this awareness is transferred to the pupil's own experience of life, thus this aim is seen to be more applicable to the practical work.

Section III, the Principles of Speech, might be seen as concerned with the second aim, 'to develop the skills required for efficient communication'; however, a written test can only test the pupils' knowledge and understanding of these skills, not whether she has developed the skills. This should form part of the practical

examination.

Section IV, on the surface, would appear to test some of the developmental aims, as pupils are required to write about their experiences in practical work.

The Natal examiner has stated that this section demonstrates whether or not many of the developmental aims have been achieved. The writer, on the other hand, feels that this section requires a subjectiveness about personal experience beyond the ability of the average pupil, plus an ability to extrapolate basic principles from practical experience. It requires analytical and expressive skills in the field of written, not practical work, and thus is not in accordance with the expressed aim.

It would appear that, according to the form of the examination and the allocation of marks, the main aims are testing the imparting of knowledge and the developing of the pupils' ability to express themselves through the medium of the written word, not the predominantly developmental aims listed in the syllabus.

4.6 An analysis of the situation in South African schools offering Speech and Drama as an examination subject

In order to establish as much information as possible about Speech and Drama as an examination subject in South African schools, the writer compiled a detailed questionnaire for completion during, or after, an interview. It was hoped that this combination of questionnaire and interview methods would reveal attitudes and help to identify problem areas, thus enabling the writer to formulate possible solutions.

4.6.1 Methods of data gathering

As only 18 schools throughout the Republic of South Africa offer Speech and Drama as an examination subject, the writer decided that a questionnaire should form the basis of a structured personal interview. As the instrument was rather lengthy, the writer generally attempted to ensure that each interviewee received the form and had plenty of time to think about it before the actual interview. The method of personal interviews was found to be invaluable as a means of establishing the attitudes of the school and the teacher, things which are not readily revealed in a postal questionnaire.

The weaknesses of the questionnaire method and the subjectivity of the interview situation have been well documented (e.g. Cohen, 1981; Behr, 1973), but it should be borne in mind that because of the small overall number of schools and teachers concerned, no other method of establishing descriptive data was really valid.

4.6.2 The response

The writer initially wrote to the provincial education departments, requesting permission to approach the schools which offered Speech and Drama as an examination subject.

Copies of the questionnaire were enclosed for their approval. The O.F.S. Education Department not only gave their permission to contact the two schools in their province, but arranged for the questionnaire to be completed by the teachers concerned. Thus, when the writer visited the O.F.S. in July 1982, she was able to base her interviews on the material she had received in the questionnaires.

The Transvaal Education Department gave permission to contact the single school offering the subject. A letter was written to the

principal requesting permission to interview his staff in May 1982. After initial difficulties, contact was made with one of the two teachers of Speech and Drama, and this was followed up by an interview in October 1982.

The Natal Education Department readily granted permission for the writer to contact schools under its jurisdiction and supplied a list of the ten schools offering the subject in 1981. The writer then wrote to the principals of these ten schools and to three others whom she was told might be introducing the subject, requesting permission to interview their teachers. Written replies were received from seven principals, while teachers concerned with the teaching of the subject at four other schools made telephonic contact with the writer. One of the northern Natal schools proved exceedingly difficult to contact. However, an interview was finally arranged. Information could not be obtained from one other school, because the regular teacher of the subject was on long leave when the interviews took place. Of the thirteen Natal schools contacted, one had ceased to offer the subject, one felt that staff would be unable to assist as 'we do not offer Speech and Drama as a fourth phase subject' and 'the work in the third phase is at this time very limited'. A third school had hoped to offer Speech and Drama in the third phase as part of the main language teaching programme, but had been refused permission. Of the ten Natal schools offering Speech and Drama, the writer interviewed teachers from nine (one being on long leave).

After initial difficulties in discovering which of the Joint Matriculation Board schools offered Speech and Drama, the writer managed to establish that there were two schools in Johannesburg and one in Cape Town. While visiting Johannesburg for interviews in October 1982, the writer discovered and visited a third J.M.B. school.

The writer also heard of a second school in the Cape Province, but was unable to obtain any response from either of the Cape schools. With the O.F.S., Natal and Transvaal schools visited, the writer attempted, through use of the interview and questionnaire, to build up, as far as reasonably possible, a profile of each school and its teachers of Speech and Drama.

In the following pages, a brief description of each of the main areas covered in the questionnaire/interview schedule will be given, after which there will be a tabulation of some of the findings, together with general observations and conclusions. A full copy of the questionnaire appears as an Appendix to this work.

4.6.3 The research instrument

The questions fell under six headings: the time-table, organisation, assessment, aims, teacher qualifications and experience, methods and pupil attitudes. A brief description of each area will now follow.

The time-table: Here the writer sought to establish the amount of time devoted to the subject, the arrangement of that time, whether or not specific tutorials were time-tabled and, if they were, how these were accommodated in the school time-table.

Organisation: This section of the questionnaire was designed to reveal how teachers organised the teaching of the theoretical and practical aspects of the syllabus and what provisions, if any, were made for tutorial periods. Types of questions included those where teachers were offered a selection of statements and were asked to choose those which best reflected their approach.

Questions were also included to ascertain the overall time spent on the theoretical aspects of the syllabus and the proportionate time

spent on the various components of these aspects.

Similar questions were asked in an attempt to discover how teachers organised their practical lessons and the types of material which they included.

The section on the organisation of tutorials set out first to ascertain teachers' attitudes to tutorials; what they considered to be their benefits and the problems they encountered with them. Further questions concerned the size of groups and the use of time during the tutorial lesson.

Assessment: Questions in this section sought to establish teachers' attitudes to the allocation of marks.

The questionnaire then proceeded to examine aims, methods and the frequency with which theory was assessed. Further questions were set on the assessment of practical work and tutorial work, seeking to discover frequency of assessment, types of item used for assessment and the criteria utilised by the teacher in the allocation of the various symbols. It was hoped that this information would enable the writer to establish a table for guidance in the assessment of practical tests (as issued by some of the C.S.E. Boards in England). This would be very useful to inexperienced teachers, especially those who were teaching in fairly remote areas.

Aims: The questions in this section were designed to uncover the philosophical basis of the teachers' attitudes, to their subject. They were asked to comment on the existing aims of the course and, if possible, to state their own aims. Understandably, these questions posed difficulties for the correspondents, many of whom had obviously not given clear thought to this area.

Teacher qualifications and experience: Questions in this section set

out to establish the qualifications of the teachers and their teaching experience. The writer intended this information to serve firstly as a yard-stick for the background of the teachers and teaching in schools and, secondly, to serve as a means of considering how well informed their comments might be.

Methods: Questions in this section were grouped in terms of the practical and theoretical methods used by the teachers. Questions covered the basic approaches of the teachers and mostly provided a range of statements from which teachers were asked to select the most relevant. Where more than one was applicable, respondents were asked to rank the statements numerically in order of use.

The questions relating to methods of teaching the theoretical aspects of the syllabus were more direct, asking teachers to show, through suggesting a numerical rank order, which sections of the syllabus were taught by means of which of the following methods: teacher presentation; group discussion; self-discovery; assignments; dictation of notes; provision of printed notes; independent research and note-making on the part of pupils.

This section also contained direct questions concerning the text and reference books in use.

The writer hoped to establish from these questions whether suitable textbooks were available and whether or not sufficient thought had gone into selecting the recommended editions of plays.

Pupil attitudes: The final section of the questionnaire concerned the pupils. The writer intended first to discover the subject combinations which were most popular, the academic abilities of the pupils choosing the subject and the sex distribution of the pupils. Also considered were pupils' reasons for deciding whether or not to take the subject.

4.6.4 The interviews

These proved, at times, to be difficult to schedule. Most principals were accommodating and allowed the writer to interview staff during school time. This, however, meant that teachers either had to leave their classes, or that the interview had to be fragmented to accord with the periods when the teacher was not teaching. At least seven of the interviews were conducted after hours, the writer visiting the teachers at their homes. Although this meant that the ambience of the school was not personally experienced by the writer, the fact that interviews were conducted in a more relaxed atmosphere, which allowed for more time to be spent on the interview, made it a very satisfactory arrangement. Teachers were also more inclined to voice their frank opinions at home than at school, where the interview often took place in a staffroom or other fairly exposed place.

The writer had tried to provide teachers with a copy of the questionnaire before the interview so that they could prepare their answers. However, this was not always possible. The interviews proved to be very time consuming, each taking a minimum of two hours in most cases. Thus, where teachers had not filled in sections of the questionnaire demanding either careful thought (e.g. the criteria for practical assessment) or explicit information (e.g. the number of pupils taking the different courses), the writer left the teacher with a list of this missing information, to be forwarded. Unfortunately, in some cases, this was not done. As all the teachers were very helpful and responsive during the interview, the writer infers that this omission was due to pressure of work and forgetfulness, rather than deliberate negligence.

In addition to the areas covered by the questionnaire, the writer included the following questions in interviews:

PROBLEMS

What are the major problems which you/the school found in implementing the Speech and Drama course?

(These may range from parental attitudes, through interpretation of syllabus to lack of facilities.)

What measures have you taken to overcome these and how successful have they been?

SYLLABUS

Do you feel that the syllabus should be fact or aims based?

I should be most appreciative of your critical comments on all aspects of the present J.M.B. syllabus, plus suggestions for any alterations you think should be made.

FACILITIES

What facilities are there at your disposal?
Are these adequate?

THIRD PHASE

Is there any provision for Speech and Drama work in the third phase at your school?

The writer will now proceed to review some of the findings of the questionnaire.

4.6.5 Tabulation of some findings

The aim of the questionnaire was to establish a broad over-all picture of the situation in schools offering Speech and Drama as an examination subject. Because of the small number of schools involved, a purely statistical analysis would not have any significance. As the questionnaire was very broad and detailed, the writer will not attempt to analyse it in its entirety, but will select and discuss the most relevant sections.

The writer reviewed the amounts of time devoted to Speech and Drama in the schools studied and assembled the following facts.

The actual length of the periods varied considerably. The Transvaal private schools allocated the shortest amount of time, devoting five periods of 35 minutes each to the subject per week. The Orange Free State schools also had 35 minute periods, but devoted six or seven periods per week to the subject. Natal schools generally provided 40 minute periods (only three schools had 35 minute periods). The Johannesburg Art, Ballet, Music and Drama School had the shortest periods (25 minutes each) but as Speech and Drama had been divided into two separate subjects (see earlier section on the Transvaal), this school had allocated the most time, i.e. 24 periods per week. The majority of schools offered five or six periods a week.

Tutorials were provided by comparatively few of the schools, although the proportion of schools offering tutorials appeared to increase after standard eight level. This was perhaps due to the fact that three of the schools had introduced Speech and Drama as a seventh subject for standard eight pupils only. In two cases it was an optional choice, but in one it was compulsory for all standard eight pupils. This meant that there were larger numbers of pupils taking the subject at standard eight level, a fact which made the allocation of separate small group tutorials an impossibility. In the case of these schools, there was often no intention of continuing with the subject beyond standard eight level, thus tutorials were not seen as essential.

Many of the private schools were fortunate enough to have had only five or six pupils taking Speech and Drama in a particular year. This, of course, eliminated much of the tutorial problem. In schools where large groups were involved it was extremely difficult, due to staff-allocation and time-tabling, to arrange any tutorial periods.

With the subject being offered on higher grade (possibly from 1986) and with its introduction in an increasing number of government schools where, due to economic cutbacks, larger classes are becoming compulsory, the size of classes will tend to increase, thus exacerbating the tutorial problem.

The following table shows the allocation of periods to Speech and Drama in each of the three years concerned, and the number of schools which provided tutorial periods as opposed to those which did not.

		Std 8			Std 9			Std 10			
Periods per week		5	6	24	5	6	24	5	6	7	
Schools		8	5	1	3	5	1	2	7	1	
Tutorials	Yes		3			4			3		
	No		11			1			7		

It is thus apparent that the majority of schools made no official allowance for tutorials. Of the schools interviewed, one had regular tutorials after school hours, another had them occasionally (three to four times per term) after school hours while a third (being a boarding school) managed to appropriate time occasionally on Saturday mornings. There are, of course, problems with such after-hours tutorials. Pupils are usually involved in one or more sports and are expected to attend practices and matches. This means that groups are seldom present in their entirety. When working on individual pieces, this only penalises the individual but once the group is working on a group item (e.g. choral verse or a theme programme) it is extremely difficult to progress at all if one or more pupils are missing.

The following table indicates how schools provided for tutorials.

<u>Schools providing</u>	<u>Std 8</u>	<u>Std 9</u>	<u>Std 10</u>
Tutorials in school time	3	2	1
Official tutorials outside lesson time	1	1	1
Occasional unofficial tutorials outside lesson time	2	2	1
Average pupils per tutorial	4-5	4-5	5-7

Despite the problems involved with tutorials, the teachers interviewed were unanimously in favour of the system and felt that there were several benefits for pupils. Tutorials allowed for much more individual attention and this made possible more intensive work, both to improve the quality of the pupils' voices (e.g. breath, resonance and articulation) and to increase their interpretative skills (e.g. discuss meaning of poetry, phrasing, intonation, etc.). Teachers noted that tutorials:

provide an opportunity for teachers to analyse, and propose remedies for pupils' specific problems on an individual basis,

that they allowed for:

individual attention for voice work particularly,

and that the teacher:

gets to grips with individual problems - reading, interpretation skills, phrasing.

Several teachers mentioned the fact that pupils (particularly girls) are often shy about performing interpretative work or having their voice faults criticised in front of a whole class. Working in a small tutorial group eliminated this and allowed them to work at faults and interpretations privately before being exposed to an audience. Teachers commented in this context that tutorials:

'promote growth of self-awareness and self confidence'
'initially Std 8's are shy and self conscious but within a few weeks (of tutorials) this disappears' and
'girls who are shy and sensitive get oversensitive about comments re: voice (in a large group)'.

The need for the teacher to have a good rapport with the pupils was recognised by some teachers, who commented that tutorials 'improve the relationship between teacher and pupils' and create 'a lovely bond'.

The majority of teachers were satisfied with the stipulated number of five pupils in a tutorial, although several commented that three would

be preferable because 'even if sight reading is done 5 cannot adequately be done, certainly not poems, etc'. (sic)

This is, of course, a serious problem, especially where periods are only 35 minutes long. Several teachers commented that there was insufficient time to work on pupils' voices and on individual interpretative pieces as well.

Teachers' replies about what they considered to be the important elements of good tutorial work (Question III 1) revealed a concern with developing good communication, rather than teaching elocution skills. Clarity of diction and understanding of meaning were unanimously rated as essential. Correct breathing, good resonance and sensitivity of feeling were considered essential by most of the teachers, while use of standard South African pronunciation was considered useful, but not essential.

The next aspect of the findings to be discussed will be the organisation of work in the schools studied. First the writer will review the organisation of the theoretical aspects of the syllabus.

The findings indicated that teaching in standard eight was more rigidly organised than in the other two years of the course. The writer suggests two possible reasons for this: schools which are just beginning to offer the subject begin at standard eight level and an inexperienced teacher, unsure of the syllabus, may utilise a more rigid organisation to provide herself with some structure for her teaching. A second reason is that Speech and Drama is cumulative and in standard eight pupils are being introduced to all the basics at once. If pupils do not begin work on their voices immediately, they will not improve. If they do not begin a study of theatre history and scripts at once, they will not fully understand any plays they may visit, or some parts of their practical work. Thus it is actually necessary to teach all areas concurrently. In the upper standards,

pupils understand the basics and can do in-depth research into one section at a time.

The following table shows the number of responses from teachers to statements concerning their approach to the teaching of the theoretical aspects of the syllabus.

	<u>Std 8</u>	<u>Std 9</u>	<u>Std 10</u>
I have regular days for teaching specific sections (e.g. Wed. practical; Tues. principles of speech).	8	5	5
I have set practical periods (e.g. doubles) but use other periods to work at a particular aspect of the syllabus (e.g. Greek theatre) until I have completed it.	4	4	6
I devote all periods to a particular aspect, either theory or practical until I finish it.	1		1
I have no formal pattern, but plan each day according to the progress effected on the previous day.	2	1	1

The majority of teachers devoted three of their periods to the teaching of theory, although some devoted more (the Orange Free State schools devote all time in school to the teaching of theory and do all practical work after school).

Responses to the questionnaire indicated that the proportion of teaching time devoted to the various components of the theoretical aspect of the syllabus varied according to the standard. In terms of frequency, the greatest amount of time was devoted to the set plays in all standards. In standard eight the second most time-consuming area was the theatrical theory needed to answer Section D of the examination paper (e.g. make-up, lighting, etc.). This is surprising, in view of the fact that this is a 'hidden' syllabus and is not, in

fact, part of the theoretical aspects set out in the syllabus. History of theatre occupied the third largest amount of time, followed by dramatic forms, with the least amount of time being devoted to principles of speech. Perhaps this reflects its lack of popularity amongst pupils and staff alike.

In standard nine, the second greatest amount of time was devoted to dramatic forms. This reflects, perhaps the greater depth in which these are studied at this level. This was followed by principles of speech (which is more time consuming at this level as pupils have to be taught phonetics) and the history of theatre, with the least amount of time being spent on the theatrical theory.

The final school year saw an increase in the time spent on history of theatre, followed by an equal amount of time devoted to dramatic forms and the theatrical theory. The least amount of time was spent on principles of speech.

The most relevant point here is that in both standards eight and ten a major part of the time devoted to teaching the theoretical aspects of the syllabus concerns theory which is needed to answer only the final section of the examination paper.

The findings of the questionnaire regarding organisation of the practical aspects of the syllabus will now be reviewed. These revealed that individual teachers tended to make use, at all levels, of a variety of methods of organisation. In standard eight, however, the majority of teachers favoured short term projects consisting of a series of three or four lessons dealing with a particular aspect of the work (such as mime). At this level, teachers also made use of some longer term, more theatrically orientated projects, tending to devote a continuous set of lessons to a specific project which usually culminated in a presentation of some kind (such as a dance drama).

This method increased in popularity, to become the most frequently used method in standards nine and ten. This is in line with the thinking of Allen (1979) who maintains that the move from developmental drama to the handling of theatrical form should be linked to the maturation of the pupil. Most teachers devoted two to three periods a week to the practical work, with the exception of the Johannesburg Art, Ballet, Music and Drama School which devoted ten periods a week to practical work.

Findings regarding the assessment of work will now be examined.

The opinions of teachers regarding the present allocation of marks (200 for the written examination, 100 for the practical examination) seemed to be evenly divided, as is shown by the following table:

Number of teachers who considered this allocation to be:

the ideal ratio	-	2
satisfactory	-	6
unsatisfactory	-	6
extremely unbalanced	-	2

This seems strange, as many teachers complained bitterly about the volume of theoretical contents:

- '...there should be less stress on this section';
- '...the history of the theatre should be narrowed down';
- '...too much theory'.

The writer submits, therefore, that teachers' attitudes may actually reflect the lack of thought which teachers have devoted to the matter and their tendency to accept the status quo as the only legitimate possibility.

Teachers' answers regarding the assessment of written work (essays) indicated that they saw their role as one of developing the child's

ability to think logically and express herself clearly in writing (as well as speech) and not merely as purveyor of factual information. Their aims were, therefore, in line with the Bullock Report's stress on the importance of the development of language across the curriculum, and George Sampson's famous words 'Every teacher is a teacher of English' (quoted in Marland, 1977, pp 4-5). That teachers held these laudable attitudes about their pupils' written work seemed to indicate a clear case for the subject to be offered on higher grade.

Responses to criteria for assessing written work followed these frequencies: (N = 16)

- 15 - expect essays to be properly structured (e.g. introduction and conclusion) and show logical development.
- 10 - insist on reasons and examples being given.
- 10 - look for a general understanding of the topic rather than a list of facts.
- 2 - allocate a certain number of marks for certain facts, irrespective of presentation.

The wide range of responses to the question concerning the marking of phonetics shows that there was considerable confusion amongst teachers in this area. The majority marked negatively, subtracting marks or part-marks per error. Mostly the deductions were for incorrect symbols. A few teachers marked positively, awarding marks or part-marks for correct symbols. This would appear to be in direct contrast with the policy in the final examinations, according to the writer's discussions with persons involved in examining. There is an obvious need for clarification and standardisation in the marking of phonetics.

Responses to questions on the methods used for assessment of the theoretical content of the syllabus indicated that at all levels

teachers preferred to set short tests on each section of work as they finished teaching it. A minority of schools had regular control tests or term examinations.

The majority of teachers indicated that, for assessment of practical work, they favoured continuous assessment based on class work. However, the writer feels that they perhaps misunderstood the term. The same teachers who claimed they were using continuous assessment listed (in question III 8) items such as themes, mimes, improvisations, etc. which they had set for the assessment of pupils' practical work. This would indicate that they are, in fact, making several separate practical assessments of the pupils' work during the term/year which are then totalled to give a final mark. Although they are continually assessing, this is not continuous assessment, which must take into account the personal improvements of the child in relation to previous work, but cumulative assessment which is related to performance at specific times.

Responses to questions regarding the criteria used by teachers for the assessment of practical work revealed that, particularly in the case of group work, more than half the teachers included aspects such as co-operation, initiative and integrity in addition to performance when making their assessments. Other factors mentioned were attitude to work, attendance at class, imagination and concentration. A few teachers had devised actual mark schemes to include these qualities, such as 20% for integrity, 5% for attitude.

The writer had hoped that she would be able to complete a list of criteria for the awarding of the various grades, based on the answers to this section of the questionnaire as she felt this would have been of great benefit to inexperienced drama teachers. Unfortunately many of the teachers did not complete this section. Those who did, had a clear idea of what they expected of A-grade candidates, but few made attempts to categorise the lower grades. As there were so few

replies, the writer will quote them in their entirety.

<u>Grade</u>	<u>Criteria</u>
A	<p>Outstanding performance (movement, voice and characterisation).</p> <p>Intelligent, perceptive/sensitive, diligent, co-operative, daring.</p> <p>Excellent group work; voice production; movement; feeling; atmosphere; a polished production.</p> <p>Sincerity, naturalness of delivery, confidence, good command of pace and intonation, a well modulated voice, audience contact must be good, facial expression, concentration and 'presence'.</p> <p>Understanding, ability to convey clearly with feeling, poise, integrity, commitment, concentration, rapport, talent, insight, focus, credibility, imagination.</p>
B	<p>Lacking in one of the above qualities.</p> <p>Very good performance.</p> <p>Understanding, ability to convey clearly with feeling, commitment, talent, imagination, concentration, credibility.</p>
C	<p>Slightly above average - does what she has to - works for marks - a flair for some aspect of work.</p> <p>Understanding, ability to communicate, concentration, imagination.</p>
D	<p>Average performance.</p> <p>Ability to convey meaning, slight commitment, a little credibility, not full concentration.</p>
E	<p>Scraping (sic).</p> <p>Ability to convey some meaning, little credibility, lacking concentration, focus and commitment.</p>

- F Pupil has little or no ability. All the above qualities are poorly developed.
- G Pupil has no ability or aptitude for this subject.

This response would indicate, firstly, that most teachers do not have a very clear concept of the criteria for which they are looking (or more teachers would have replied) and, secondly, that it is the lesser degrees of success which need more careful definition. A standard grade pass is 33,3% which is in the category F - FF. Surely, therefore F would be 'scraping', not E. Once again, it seems that teachers were tending to judge the standard grade candidate against higher grade criteria.

The next section of the questionnaire dealt with the aims of the course. Teachers were invited to comment on the official aims of the course, which are as follows:

1. To stimulate the pupil's imagination and to extend his creative awareness.
2. To develop the skills required for efficient communication, both audible and visual, in all spheres with particular emphasis on the school situation.
3. To liberate the pupil from self-consciousness in order to develop his whole personality, physically, emotionally and intellectually.
4. To develop the pupil's concentration.
5. To intensify his awareness of people and things around him.
6. To impart some knowledge and appreciation of the history and the practice of Drama and Theatre.

Eleven teachers made comments while three merely stated they were in complete agreement with these aims. The general feeling of the comments is summed up in the following statements:

The aims seem to concentrate on the practical achievements

of the individual. Theory seems to be introduced to lend the subject legitimate academic status.

Aims 1 - 5 are related to practical work. Only one (6) is related to theory. Yet in actuality two thirds of the marks go to theory, thus conflicting with the aims. Furthermore, to cover all the theory prescribed, I have to spend two thirds of the time on theory - thus defeating the objectives of the course by necessity.

It says 'some knowledge' in 6 - then why is it so much knowledge?

The aims are sound, but not reflected in the contents of the course.

It is difficult to bring those aims down to concrete facts.

Thus there would appear to be a feeling amongst those teachers who have seriously considered the matter, that there is discrepancy between the aims and the contents of the course.

The fact that very few teachers offered personal aims which differed from those provided in the syllabus could either indicate that they are fully content with the aims (which is gainsaid by the previous quotations) or that they have not really bothered to think out the matter fully for themselves.

Those teachers who did offer personal aims, varied widely in their philosophies as the following collection of quotations demonstrates:

Having fun!

Achieving a balanced combination of aims concerning personal development and acquisition of skills and knowledge.

Preparation for life is vital.

In a school where the subject was taken as a seventh subject in standard eight only, the following aim was given:

To cover as much as possible with the bright pupils and to make them enjoy the subject, as they will not be going on

with it.

Factors emerging from the study concerning the qualifications of teachers indicated that the majority of teachers were well qualified, having attended university and taken Speech and Drama as a major subject, or even as an honours course. Only two teachers offered licentiates as their only qualification. However many of the teachers interviewed mentioned that they felt that their university training had not prepared them, either content- or method-wise, for teaching the present Speech and Drama syllabus. The writer did not pursue discussion of such claims, which were beyond the scope of her investigation, but became conscious of the need for recurrent in-service education among teachers of Speech and Drama. The nature of such education is a topic for further research.

The following figures emerged regarding the qualifications of teachers of Speech and Drama:

<u>No. of teachers</u>	<u>Qualification</u>
8	University (full degree)
5	University (hons degree)
4	University (part degree)
1	College of Education (special course)
0	College of Education (general course)
5	Other: e.g. A.D.K. (Stellenbosch) UNISA Licentiate L.T.C.L. T.L.S.D L.G.S.M. (Performer's and Teacher's Diploma)

The majority of teachers teaching Speech and Drama had some previous experience of teaching. However, a large number were teaching Speech and Drama for the first time and were, therefore, inexperienced in

this field.

The table below shows the information which emerged regarding the teaching experience of these teachers:

No. of years	<u>1</u>	<u>2-3</u>	<u>4-6</u>	<u>7-9</u>	<u>10-15</u>	<u>16-20</u>	<u>25</u>
Total teaching experience	4	7	4	3	2		1
Teaching Speech & Drama privately (e.g. studio).	4	1	1		1		
Teaching Speech & Drama at a school as a non-exam subject	1	1	5			1	
Teaching Speech & Drama at a school as an exam subject	9	5	5				

Other relevant experience:	<u>No. of teachers</u>
Theatre work - acting & management	3
Filmwork	1
Lecturing	2
Guild examiner	1

The writer now proceeds to examine the information which emerged concerning the teaching methods in use.

Responses to a question on the planning of creative movement and drama lessons indicated that teachers tend to have a set objective for each lesson, but that they are flexible in their approach and respond to ideas initiated by the class during the lesson. A number of teachers also made an attempt to ensure a balanced syllabus by structuring, (to some extent) the whole year's course. Although some teachers were more casual in their approach than others, none felt that they should be totally unprepared and reliant on the creativeness of their class for ideas. This indicates a structured approach in place of either the child-centred or Drama-in-Education approaches.

An assessment, based on numerical order of choice, showed that teachers' preferred activities followed this order:

- 1st: Drama exercises (e.g. role play, directed or free improvisation, dramatisation).
- 2nd: Dramatic playing: fixed by place, situation, anticipation of events (e.g. fight, disaster), story-line or character study - no specific goal or time limit.
- 3rd: Showing improvised plays to class or other groups.
- 4th: Dramatic skill practice (imagining the sounds in the street, working with implements - real or imaginary - as if you were a road worker, recalling the smell of a dusty cellar).
- 5th: Showing classwork to other groups in the class.
- 6th: Games (e.g. for concentration, warm-ups, group cohesion).
- 7th: Working at a playscript for the purpose of showing to an audience.
- 8th: Directly experiential (i.e. actually doing the thing, e.g. listening to sounds outside in the street, actually watching people work in the road, actually going into a dark cellar).
- 9th: Preparing polished improvisations for end-of-term concerts etc.
- 10th: Other art forms (e.g. writing poems, drawing a picture, composing a song, making films).

The writer submits that the second most popular category, dramatic playing, may have been confused with improvisation. The reason is that, as stated, dramatic playing has no specific goal. This is directly contrary to the answers given to the previous question where teachers indicated that they nearly always had a specific objective for their lessons.

The use of drama exercises was clearly the most preferred activity as it was first choice for all but two of the teachers, who rated it second.

This list of activities was based on Bolton's categories of dramatic activity (1979, pp 1-11). Reflecting the prevalent attitudes in England, it omits any mention of movement. The writer feels that failure to perceive this and to include movement was a serious omission on her part as South African teachers tend to make more use of movement (it is even included as a component of the final examination). A strange point is, that although most teachers listed movement-related items in their lists for practical assessment, none of them included it here under 'other activities'.

Several teachers mentioned that the types of activities which they would utilise would depend on the class being taught; with inexperienced novices in standard eight, they would choose drama exercises and games, while with a more experienced group of standard ten pupils their choice would lean more towards theatrical presentation. This bears out the theories of Allen (1979) that more mature children need to project their ideas through a disciplined art form.

According to the responses to questions VI 6 and 7 teachers saw their role as versatile, informal and fairly active. They did not see themselves as the traditional teacher controlling the lesson but taking no active part. A large number of the teachers stated that they removed their shoes for drama lessons or, in the case of movement lessons, changed into special clothing. The writer infers that this indicated an intention to become actively involved in the proceedings, though this did, of course, not necessarily follow. All the teachers used a variety of different approaches, depending on the situation, which shows flexibility. None opted for the choice 'I stand in one place for most of the lesson', which suggests that lessons are not

oriented on a central teacher figure.

With regard to the teaching methods used for the theoretical aspects of the syllabus, teacher presentation was generally the most popular method for all sections in all standards. Group discussion was the next most popular method. Pupils were expected to research and make their own notes, mainly with regard to the history of theatre sections, probably because there are generally a fair number of reference books available on this section. The writer attributes the popularity of printed or dictated notes for the principles of speech section to a corresponding lack of suitable reference books for that area. Two interesting factors to note are that nobody dictated notes on the history of theatre at standard ten level and that nobody expected standard nine pupils to research and make notes on the principles of speech section. This suggests the vast quantity of work to be covered in the standard ten theatre history section and the difficulty of obtaining suitable books on the standard nine and ten principles of speech work.

Responses to the question on the methods used for teaching the theoretical aspects of the syllabus showed the following preferences:

	Dramatic Forms			Set Works			Hist.of Theatre			Principles of Speech		
	8	9	10	8	9	10	8	9	10	8	9	10
Standards:												
Teacher presentation	1	1	1	1	1	2	1	1	1	1	1	1
Group discussion	2	2	5	2	1	1	1	6	2	3	3	2
Self discovery	5	6	4	3	2	5	4	5	5	2	2	3
Assignments	3	3	2	2	3	3	3	3	3	5	4	4
Dictation of notes	6	5	6	6	6	6	5	7	0	3	3	5
Printed notes provided	4	4	3	5	5	7	2	4	4	2	5	2
Pupils do re- search and make own notes	6	7	2	4	4	4	3	2	2	4	0	6

During the interviews, the writer came to the conclusion that the majority of teachers were not aware of the differences in various editions of set works. Many of them did not know which editions they were using.

Several teachers commented on the choice of Everyman (ed.A.C. Crawley). Some felt it was 'too advanced', others felt that, as it was not being studied as part of a language course, a modern translation should be used. In this connection, and in connection with 'regional' plays, such as Playboy of the Western World, the need for good annotation was mentioned. The use of footnotes was considered preferable to a glossary at the back of the book, as this made reading easier.

The major problems arose in regard to theory text books. As one teacher stated: '...very difficult to find textbooks which cover all aspects. They have to be supplemented by my own books and their (the pupils') notes.' There is no suitable book which covers all aspects of the course and to buy separate books for each section is very expensive. Pupils need information on the following areas:

- the history of theatre;
- tragic and comic forms;
- stagecraft;
- principles of speech;
- phonetics.

Many schools use Hartnoll's Concise History of the Theatre (1968). The advantages of this book are that it is in paperback and is widely available. It is not, however, ideal as it only covers the history section. Teachers' comments on this book include:

-'too difficult for Std 8's';
-'too concise for seniors';
-'not enough detail';
-'no theatre plans'.

A text which does have a wider range, covering history, tragedy and comedy and some stagecraft is The Theatre: an Introduction by Brockett, 1964. This is a very useful book but it costs over R38 and so is not suitable for prescription in government schools. However, information is available on these sections, albeit in many different books, and although teachers may find the search 'exasperating and time-consuming' the needs can be met.

In the principles of speech and phonetics field, however, the needs cannot be met. Ward's Phonetics of English (1929) is still recommended as the phonetics source-book. Apart from the fact that much of the text is too difficult for pupils, it has been out of print for some time. Others available are Voice Production and Speech (1963) by Colson, Voice and the Actor (1973) by Berry and Speech Training for You (n.d.) by Sneddon. The last two are more generalised, and do not contain sufficient anatomical and technical detail for the course. The Colson text is the most useful, but it is far from satisfactory and the price has risen to over R16 for a slim soft-covered edition.

The situation with Afrikaans texts is completely the reverse. There is an excellent book, Stem en Woord (Snyman et al. 1975), available on the principles of speech, but all the theatre history books are in English and information must be translated by the teachers.

Attitudes

Most schools offering the subject appeared to be fairly small (having between 400 and 500 pupils). Only two of the schools were really large (over 1 000).

The fact that the subject is only offered on standard grade has not deterred all bright pupils from taking it. Figures available from the schools where pupils are streamed according to academic ability,

showed the following distribution for 1982:

Academic Stream:	A	B	C	D	E	F
Pupils in Std 8:	18	19	17	9	8	19
Pupils in Std 9:	9	4	9	8	-	-
Pupils in Std 10:	12	23	16	6	-	-

(It must be remarked that the 19 pupils in the F class were all at one particular school.)

Despite these figures, teachers considered that the factor most influential in discouraging pupils from taking Speech and Drama was the fact that it was only offered on standard grade. A second factor was that some pupils considered there was too much theory. In Natal, the inclusion of History in the majority of the packages containing Speech and Drama, served as a deterrent to many of the weaker pupils.

Pupils' reasons for taking the course hinged on the fact that they enjoyed the subject, although they apparently also had a wide range of other reasons for taking it.

Many teachers commented that lack of knowledge about the content and aims of the course, on the part of pupils, parents, principals and guidance teachers led to misconceptions which could either lead to pupils not taking the subject (one guidance teacher told them 'it was to help them to learn to speak properly') or to their being unhappy with this choice (such as those who thought it was an easy option). Teachers agreed that one solution for this was to offer Speech and Drama as an exploratory subject in the third phase.

The writer submits that this questionnaire, combined with the personal interviews, served a very valuable purpose. Many problems, such as those concerning tutorials, assessment and text books were revealed. The questionnaire did, however, have certain short-comings. It was very time-consuming and, perhaps, endeavoured to cover too wide a

range of information for teachers to go into much depth. These two factors meant that while all the sections which required short, simple responses were answered by the majority of teachers, those which required depth of thought and personal comments (such as the criteria used for assessment of practical work) were often omitted. There were also a few questions (such as the one involving dramatic playing as a preferred drama activity) where teachers misunderstood the questions. However, the writer suggests that this was perhaps due to careless reading of the question, rather than to poor structuring. Despite these problems, this research enabled the writer to build up a clear picture of the situation in schools, the attitudes of the teachers involved in teaching the subject, and the major problems which need to be overcome.

4.6.6 Organisational problems revealed

The writer's investigations revealed four major areas of organisational difficulty regarding the introduction of Speech and Drama in secondary schools: the provision of tutorials, teaching loads, staff suitability and subject groupings. Each of these areas will now be discussed.

4.6.6.1 Tutorials

The requirement for the provision of tutorials raises two major questions: firstly, how to time-table classes so that tutorial groups contain not more than five pupils and, secondly, how to allocate staff to teach all these extra periods when no special staffing allowance is made for the subject. It would appear that the necessity for these periods should be closely examined and thought given as to how these periods may be provided for.

Principals need to be given guidance as to how to accommodate tutorials in the time-table. One solution is to parallel the drama

tutorials with non-examination subjects such as Physical Education, Class Music, and Cultural Enrichment periods. There are a limited number of these periods per standard and where Speech and Drama classes contain large numbers (+ 30 pupils) either the tutorials will have to accommodate more than the maximum of five pupils laid down by the syllabus, or additional periods must be made available. These additional periods could be provided for by time-tabling tutorials before and after school (as is the case with Music tutorials in the schools where Music is taken as a fourth phase examination subject). It is essential that, in drawing up a teacher's time-table, cognisance be taken of these periods. What is happening at present in many schools is that no allowance is made for tutorials and teachers' time-tables are prepared on the assumption that they will not be teaching tutorials. As the existing interpretative syllabus cannot adequately be covered in normal lessons, teachers are devoting their free time before school, after school and at lunch-time to provide tutorial periods for their pupils. This creates an unreasonably heavy time-table for them.

Another way of accommodating large classes for tutorials would be to have two or more teachers taking tutorials simultaneously. This necessitates there being more than one specialist at a school. As many students take Speech and Drama at university and there are comparatively few schools offering the subject, supply of teachers should not present a problem. What does present a problem is the fact that schools have to provide for the teaching of Speech and Drama tutorials from within their normal staffing allocation. Speech and Drama and Music are the only two examination courses which specify, in their syllabuses, the need for tutorial periods in small groups (five pupils per group for Speech and Drama, individual tuition for Music). The staff teaching fourth phase Music are placed outside the normal staffing allowance of the school. It would seem reasonable to extend this exemption to cover the teachers of Speech and Drama as an examination subject as well.

4.6.6.2 Teaching loads

The present Speech and Drama course has a heavy theoretical loading. Many of the older teachers of the subject have apparently found that their method studies dealt with drama as a means of teaching other subjects, and have found themselves inadequately prepared to teach Speech and Drama theory without a vast amount of supplementary reading. In addition, practical lessons must be prepared which will be stimulating and challenging to the pupils. This can involve many hours spent searching for suitable music, materials or ideas. In schools where no tutorials are time-tabled, teachers often give up lunch-times or free afternoons to work on theme programmes with the pupils. The teaching places a heavy load on a teacher.

Many of the drama teachers interviewed were also teaching a main language at senior level. They felt that this type of subject combination made unreasonable demands upon the teacher, both in and out of schooltime.

Drama teachers are often expected to organise and produce all the drama-related activities in the school; the school and interhouse plays, the concerts, the debates and the speech festivals. While drama teachers may be willing to do this and may enjoy it, it could be to the detriment of their actual teaching. Additional extra mural commitments cut down the amount of preparation, marking and rehearsal time which could be devoted to examination groups.

The writer concludes that, wherever possible, teachers should teach drama exclusively. Where this is not possible, their other subject/s should be chosen to lighten their load, rather than add to it: non-examination subjects, having no marking load are ideal. Unfortunately many teachers choose a main Language and Speech and Drama as their teaching methods at university. Indeed

In terms of the Criteria for the Evaluation of South African Qualifications for Employment in Education, the degree subject Speech and Drama may be only recognised for secondary teaching provided that the degree includes an official language at third year level.

(letter from Natal Education Department dated 24 May 1984, the letter itself giving permission to quote)

Letters from the Transvaal Education Department (dated 28 May 1984) and from the Orange Free State Department of Education (dated 17 May 1984), both giving permission to quote, confirm that this provision is the case in all three provinces where Speech and Drama is taught at secondary schools. Teachers of Speech and Drama who also teach one of the main languages have heavy marking loads and much preparation. The implication seems to be that such teachers should, for their language teaching, be allocated junior classes. Where teachers are heavily involved in extramural dramatic activities, their actual workload could be lightened, either by giving them fewer teaching periods, or by relieving them of the responsibility of being a class teacher.

4.6.6.3 Staff suitability

This problem is less prevalent in state-aided schools and in the provinces where individual school principals have some control over who is appointed to their schools. In Natal, where staff allocation is controlled by a central staffing office, unsuitable staff can be a major problem.

Writers on the subject of the teaching of Speech and Drama are unanimous in their opinion that the personality of a drama teacher is a matter of major importance. To quote but two examples:

The most important single factor in the use of drama as a genuine part of education is the teacher.

(Way, 1967, p 8)

You (the teacher) will, however, require plenty of initiative, imagination, enthusiasm and tact, and you will need to be the kind of person who enjoys commitment to a challenge.

(Stanley, 1980, p 3)

As drama is concerned with 'enhancing the natural maturation process' (Bolton, 1977, p 138) drama teachers need to possess a certain maturity, an ability to discipline without destroying creativity and, most important of all, a warmth of feeling which will allow the establishment of a close rapport between the teacher and the individual pupil. Teachers who create a distance between themselves and the pupils or who put up any kind of facade will not succeed as drama teachers. Drama requires that children explore and reveal their innermost feelings. If the teacher's response is in any way negative or hurtful, then those children will withdraw and make no further effort. As drama consists primarily of effort, they will no longer be able to contribute in a drama lesson. The whole essence of drama is wholehearted commitment (Morton, 1983, p 10) and partial withdrawal, or lack of commitment, destroys the whole value of the lesson. This is not the case with other subjects, which do not rely so heavily on the personal commitment of the child. A child who volunteers an incorrect mathematical solution, if harshly criticised, will continue to do written mathematical work, although she may not attempt any further verbal answers. This is impossible in drama.

A further vital factor is to obtain staff who will have a long-term commitment to the subject. Because of the close relationship between teachers and pupils in the drama lesson, it is most detrimental to the subject to have a rapid turn-over of staff. Pupils lose commitment and become unmotivated.

The appointment of unsuitable staff and rapid turn-over of staff may be major causes of schools deciding to discontinue Speech and Drama courses. This latter point will be more fully explored in Chapter Six.

4.6.6.4 Subject groupings

Although the South African system of education appears to be

comprehensive, this is not the case. Particularly with smaller schools, time-table practicalities limit the combinations of subjects which are offered.

In the Orange Free State, Speech and Drama is an alternative subject to Mathematics and Business Economics, therefore any pupil wishing to take Mathematics cannot take Speech and Drama. Many parents put great pressure on brighter pupils to take academically esteemed subjects such as Mathematics and therefore the possibility of their studying Speech and Drama is reduced.

State-aided schools have more leeway. One school in the Transvaal offers any combination of subjects except that which includes Speech and Drama and Geography, others place no restrictions on subject choice.

Apart from one state-aided school, Natal schools work according to a system whereby set packages of subjects are offered. Speech and Drama appears on only one 'line' of these packages. The number of approved packages in 1980 was 119, out of which nine packages included Speech and Drama. In 1982, only seven of these packages were being offered. The largest school offers a choice of only five packages, while the other schools offer a choice of two or three packages. The most popular package, offered by seven schools, consists of: English, Afrikaans, Biology, Mathematics, History and Speech and Drama. The second most popular package merely substitutes Typing for Mathematics.

Music, as an option to History, is offered by two schools, but, as pupils are selected by audition and must have reached a specified standard of proficiency before they can do this course, it is a minority option open only to a few talented pupils. If the courses containing Music are discounted, then there is only one package, offered by one school, which does not contain History. History, as a

subject, is apparently not popular with pupils, particularly those doing subjects on standard grade.

The combination of History and Art was discontinued as being unbalanced and laying too great a stress on the humanities. Courses now offer Art with Geography. This seems a logical combination, taking into account the stress which the Natal Education Department places on balanced packages, giving the pupil as broad an education as possible. To link Speech and Drama with History seems a direct contradiction of this policy. In the writer's experience, this combination is the largest single factor deterring average pupils in Natal from taking Speech and Drama as a subject in the fourth phase. As Speech and Drama is a discipline which would benefit all pupils, the ideal solution would be to place it on several 'lines', thus increasing the number of combinations possible. This would, however, provide a time-table nightmare, so the best would be to alter the subject groupings within the packages.

Having reviewed the findings of her research into some aspects of Speech and Drama in South African secondary schools, the writer proceeds to draw overall conclusions.

4.7 Conclusions

The present chapter has suggested that the recognised aims of Speech and Drama are not fully reflected in the contents of the present secondary school course and are not being assessed by the present examinations. The writer draws the following conclusions as possible routes to improvement:

1. A decision must be made regarding the actual aims of the course: are they the development of the individual, or of theatre skills?
2. Concise and explicit aims and objectives need to be drawn up.

3. The syllabus contents should reflect the stated aims and objectives.
4. The existing overloading and inaccurate level of the syllabus should be adjusted.
5. Both practical and theoretical examinations should endeavour to assess the aims and objectives of the course.
6. The written examination should be more general (less categorical in its questions) and offer more choice if the syllabus is stated in general terms.
7. The type and scope of questions for the written paper should be made explicit in the syllabus.
8. There may be need to reassess the existing forms of examination once clearer aims and objectives are established.

The writer would recommend that the following points be considered by the planning authorities:

1. That both syllabus and examination should focus more on the developmental aims, on process, rather than product.
2. That the contents of the syllabus should be considered in terms of its relevance to the pupil.
3. That consideration be given to the inclusion of some type of file (containing limited examples of work completed throughout the year) as part of the final examination.
4. That consideration be given to involving more practising teachers

in the development and structuring of syllabuses. At present these functions initially fall to representatives from tertiary education who may have little experience of the abilities and needs of the average school child. However, the initiative of the Natal Education Department in involving teachers in syllabus revision is encouraging.

5. Any review of the aims, syllabus and examination structure should bear in mind the following recommendation of the Newsom Report (1963, reprinted 1971):

The value of educational experience should be assessed in terms of its total impact on the pupils' skills, qualities and personal development, not by basic attainments alone.
(p 31)

As an appendix to this chapter, the writer presents the syllabus and examination formats presently in operation in South Africa, drawn from official documents. These documents are available from education departments and are not regarded as confidential. The appendix begins on the next page.

THEORETICAL WORK

PRINCIPLES OF DRAMA - STD 8

J.M.B.

1. PRINCIPLES OF DRAMA

- (a) A broad outline of the development of the Physical Theatre. An elementary survey, relating player, playing area and audience, of some of the main forms which the Western Theatre has taken: i.e. the single player; the great religious festivals of the Middle Ages; the rise of professional playing in halls and at Court; organised stages, e.g. booth stages, Elizabethan public playhouse, the staging system of the Commedia dell' Arte; the roofed playhouse with scenery and proscenium arch; the theatre of illusion, the modern return to open staging and staging in the round.
- (b) A consideration of the essential ingredients of Drama (e.g. character, action, conflict, dialogue) leading to an understanding of the structure and the role of the play as a creative medium and its significance in the artistic, social and political life of the community.

THIS SECTION TO BE CONSIDERED WITH SPECIAL REFERENCE TO THE PRESCRIBED PLAYS.

- (c) A study of three texts
- (i) A contemporary play (20th century)
 - (ii) A Medieval play ("Everyman" recommended)
 - (iii) A play to be selected by the teacher

The aim is not to study the plays in any chronological order but rather to select plays which will stimulate the pupil's interest.

O.F.S.

AFDELING I: DRAMA

- (a) Behandeling van die noodsaaklike bestanddele van die Drama (bevoorbeeld tema, intrige, karakteruitbeelding, dialoog, spanning, konflik as inleiding tot 'n begrip van die struktuur van die drama; die rol van die drama as skeppende medium en die betekenis daarvan in die artistieke, sosiale en politieke sfere van die gemeenskap.

Hierdie afdeling moet behandel word met besondere verwysing na die voorgeskrewe dramas.

- (b) 'n Studie van drie tekste, insluitende
- (i) 'n Hedendaagse drama (20ste eeu)
 - (ii) 'n Middeleeuse drama.

AFDELING II: GESKIEDENIS EN PRAKTYK VAN DIE TEATER

- (a) Die Griekse en Romeinse teater.
- (b) Teater in die Middeleeue.
- (c) Die teater van die Italiaanse Renaissance met spesiale verwysing na die Commedia dell' Arte.

Die kostuums van die verskillende tydperke moet ook bestudeer word.

PRINCIPLES OF DRAMA - STD 9

J.M.B.

Sections (a) and (b) to be considered with special reference to the prescribed plays.

- (a) a historical outline of the development of the Western Theatre from the Classical Greek Theatre to the English Renaissance (inclusive).
- (b) An introductory consideration of the following -
 - (i) Tragedy as distinct from catastrophe;
 - (ii) The personality of the tragic hero, (e.g. forcing choices upon him; his self-awareness; his moral and intellectual stature).
- (c) A study of three texts
 - (i) A Greek Tragedy
 - (ii) A Shakespearean Tragedy
 - (iii) A Contemporary Tragedy

O.F.S.

AFDELING I: DRAMA

- (a) Die hoof kermerke van die tragedie.
- (b) 'n Studie van drie tekste:
 - (i) 'n Griekse tragedie
 - (ii) 'n Shakespeareaanse tragedie
 - (iii) 'n Hedendaagse tragedie.

AFDELING II: GESKIEDENIS EN PRAKTYK VAN DIE TEATER

- (a) Die Elizabethaanse teater
- (b) Die teater gedurende die goue eeu van Spanje en Frankryk
- (c) Die teater gedurende die Engelse Restourasie periode

Die kostuums van die verskillende tydperke moet ook bestudeer word.

PRINCIPLES OF DRAMA - STD 10

J.M.B.

Sections (a) and (b) to be considered with special reference to the prescribed plays.

- (a) A historical outline of the development of the Western Theatre from the English Renaissance to modern times. A knowledge of the history of the Classical Greek Theatre to the English Renaissance inclusive, previously studied, will be required.
- (b)
 - (i) An elementary comparison of tragedy and comedy
 - (ii) A consideration of the staple features of comedy, e.g. the reliance on stock characters, the use of stock situations, incongruity, disguise, mistaken identity, stage properties and business, the range of comedy from high to low.
- (c) A study of three texts
 - (i) Restoration, 18th century or Shakespearean comedy
 - (ii) A 19th century or 20th century comedy
 - (iii) A text (not necessarily a comedy) representative of the major modern dramatists. The following playwrights are recommended:
Ibsen, Tchekhov, Strindberg, Gorki, Anouilh, Miller, Osborne, O'Neill, a South African Dramatist.

In the selection of the Drama in this section, a choice may be offered.

O.F.S.

AFDELING I: DRAMA

- (a) 'n Inleidende vergelyking tussen die tragedie en die komedie.
- (b) Behandeling van die hoofkenmerke van die komedie, byvoorbeeld stereotipe karakters en situasies, ongerymhede, vermomming, vergissings ten opsigte van identiteit, rekwisiete en doenighede, die verskil tussen komedie en klug.
- (c) 'n Studie van drie tekste:
 - (i) 'n Restourasiekomedie, 18de eeuse of Shakespeare-komedie.
 - (ii) 'n 19de of 20ste eeuse komedie
 - (iii) 'n Moderne drama.

AFDELING II: GESKIEDENIS EN PRAKTYK VAN DIE TEATER

- (a) Die teater in Duitsland gedurende die 18de eeu.
 - (b) Die teater in Engeland gedurende die 19de eeu.
 - (c) Ibsen, Chekhov en die teater van Ideeë.
- Die kostuums van die verskillende tydperke moet ook bestudeer word.

PRINCIPLES OF SPEECH

J.M.B.

STD 8

This part of the course will be devoted to a consideration of the basic principles of speech and voice production. It should include a study of the mechanics of speech and a consideration of the technical requirements for interpretative speaking.

- (a) An outline of the mechanics of speech: relaxation, breathing, articulation and enunciation.
- (b) An introductory study of the speech organs and their function in speech.
- (c) A consideration of the technical requirements for interpretative speaking of the poetry and prose selected for study under B.1.

STD 9

- (a) Introduction to the Anatomical and Physiological aspects of voice and speech.
- (b)
 - (i) Study of the formation of vowels and consonants
 - (ii) Knowledge of the Vowel Graph and Consonant Chart
 - (iii) Elementary knowledge of phonetic symbols as an aid to the understanding of speech sounds
- (c) A consideration of the structure and of the technical requirements for the interpretative speaking of the passages selected for study under B.1. (i) - (iii).

STD 10

- (a) A knowledge of the production of vowel and consonant sounds: the Vowel Graph and the Consonant Chart.
- (b) A knowledge of phonetic symbols as an aid to the understanding of speech sounds.
- (c) A consideration of the structure and of the technical requirements for the interpretative speaking of the passages selected for the practical examination.

O.F.S

STD 8

- (a) Hierdie afdeling van die kursus sal gewy word aan 'n behandeling van die grondbeginsels van spraak en stemproduksie.
 - (i) Ontspanning en houding
 - (ii) Asemhaling
 - (iii) Inleidende studie van die spraakorgane en hulle funksie in die voortbrenging van spraak
 - (iv) Resonansie
 - (v) Artikulasie
- (b) Behandeling van die tegniese vereistes vir vertolking van poësie en prosa gekies in die praktiese werk.

STD 9

- (a) Inleidende kennis van fonetiese tekens as hulpmiddel tot die begrip van spraakklanke.
- (b)
 - (i) Redevoering en debattering
 - (ii) Die spreektaal
 - (iii) Die vertelkuns
 - (iv) Koorspraak
 - (v) Lees as vertolkingsmedium.
- (c) Behandeling van die struktuur en die tegniese vereistes vir die vertolking van die uittreksels gekies in die praktiese werk.

STD 10

- (a) Kennis van die vorming van vokale en konsonante: die vokaalkaart en konsonanttabel.
- (b) Fonetiese transkripsie van dialoog in gewone omgangstyl.
- (c) Assimilasie.
- (d) Vertolkingskuns: die bou (waar van toepassing) en vertolkingsvereistes van liriese gedigte, verskillende soorte sonnette, verhalende gedigte, die ballade, Bybelprosa, gedramatiseerde prosa, monoloog.

PRACTICAL WORK - STD 8

J.M.B

(For practical work referred to in section 1 it is recommended that there be a maximum of 5 pupils in each group.)

1. CREATIVE INTERPRETATION: SPEECH TUTORIAL

The vocal interpretation of selected passages: narrative and descriptive poetry, prose, group speaking, sight reading (from the work from which the prose extract has been selected).

2. MOVEMENT

The development of flexibility, versatility and control, aiming to increase body awareness, confidence and skill in movement.

- (i) Exercises to develop body control; imaginative movement and improvisation;
- (ii) The optional use of mime as an integral part of (i) above.

3. & 4. DRAMA EXERCISES

An important aspect of this work should be group projects and the presentation of improvised material. Pupils should also have the opportunity of working on a few brief scripts or scenes not intended for performance outside the participating class.

- (i) Creative Drama and Improvisation
- (ii) Scripted or improvised scenes
- (iii) Project work which may include the following:

- The creative use of audio-visual media
- Taped scenes
- Experiments with light
- Experiments with sound
- Slide programmes
- Recorded programmes

N.B. Possibilities exist for the teacher to guide unified learning programmes where aspects of other subjects form the basis of the project.

An objective should be set for these projects in which the shaping and structuring is realised in the final presentation.

O.F.S.

(Dit word aanbeveel dat die praktiese werk in groepe van hoogstens 5 leerlinge elk geskied).

1. SKEPPENDE VERTOLKING: SPRAAKONDERRIG

Mondelinge vertolking van gekose uittreksels: verhalende poësie, gedramatiseerde prosa, spreekkoorwerk, bladlees, toneeltjie, poppe-teater.

2. BEWEGING

Die ontwikkeling van soepelheid, veelsydigheid en beheer, ten einde liggaamsbewustheid, selfvertroue en vaardigheid in beweging te verhoog.

- (i) Oefeninge om liggaamsbeheer te ontwikkel; vindingryke beweging en improvisasie.
- (ii) Opsionele gebruik van mimiek as integrerende deel van (i) hierbo.

3. DRAMA-OEFFENINGE

Groep-projekte en die aanbieding van geïmproviseerde stof behoort 'n belangrike aspek van hierdie werk te wees.

Leerlinge behoort ook die geleentheid te hê om aan 'n aantal tekste of tonele te werk wat nie bedoel is vir opvoering buite die klasgroep wat daaraan deelneem nie.

- (i) Skeppende Drama en Improvisasie
- (ii) Opvoering van tonele uit gepubliseerde dramas of geïmproviseerde tonele
- (iii) Projekte wat die volgende kan insluit:

- Skeppende gebruik van oudio-visuele media
- Gebruik van die bandopnemer
- Eksperimente met lig
- Eksperimente met klank
- Skyfieprogramme
- Programme wat opgeneem word.

L.W.: Die moontlikhede bestaan vir die onderwyser om leiding te bied in geïntegreerde leerprogramme, waarin aspekte van ander vakke die uitgangspunt van die projek vorm.

Hierdie projekte behoort gerig te wees op 'n doelstelling waarin die vormgewing en struktuurering in die finale aanbieding geskied.

PRACTICAL WORK - STD 9

J.M.B.

(For practical work referred to in section I, it is recommended that there be a maximum of 5 pupils in each group).

1. CREATIVE INTERPRETATION: SPEECH TUTORIAL

- (i) Lyric poems or extracts from epic poems
- (ii) Passages of free verse or blank verse
- (iii) At least two forms of the sonnet, e.g. the Elizabethan and the Petrarchan or Miltonic forms
- (iv) Public speaking - short prepared talks on any topic delivered to a group of listeners
- (v) Text sight reading from books with which the pupils are familiar.

2. MOVEMENT

- (i) Further exercises to develop body control and sensitivity
- (ii) Creative movement and improvisation further to develop body control, imagination, and understanding of characterisation through movement.

3. & 4. DRAMA EXERCISES

An important aspect of this work should be group projects and the presentation of original material through improvisation.

Pupils should also have the opportunity of working on a number of scripts or scenes for performance in class.

- (i) Creative Drama and Improvisation
- (ii) Scripted or improvised scenes
- (iii) Group presentation of specific themes in which use may be made of various media, such as film, slides, dialogue, music, sound and speech.

O.F.S.

(Dit word aanbeveel dat die praktiese werk in groepe van hoogstens 5 leerling elk geskied.)

1. SKEPPENDE VERTOLKING: SPRAAKONDERRIG

- (i) Liriese poësie of uittreksels uit epiese gedigte
- (ii) Passasies waarin vrye vers of blanke vers voorkom
- (iii) Openbare redevoering - kort voorbereide toesprake oor enige onderwerp, voor 'n gehoor
- (iv) Teks-blad lees uit boeke waarmee die leerlinge vertrou is.

2. BEWEGING

- (i) Voortgesette oefeninge om liggaamsbeheer en sensitiviteit te ontwikkel.
- (ii) Skeppende beweging en improvisasie om liggaamsbeheer, verbeelding en begrip van karakterisering deur beweging te bevorder.

3. DRAMA-OEFENINGE

Groep-projekte en die aanbieding van oorspronklike stof deur improvisasie, behoort 'n belangrike aspek van hierdie werk te wees. Leerlinge behoort ook die geleentheid te hê om aan 'n aantal tekste of tonele te werk vir opvoering in die klas.

- (i) Skeppende Drama en Improvisasie
- (ii) Opvoering van tonele uit gepubliseerde dramas of geïmproviseerde tonele.
- (iii) Groep-aanbieding van besondere temas waarin verskillende media gebruik kan word, byvoorbeeld films, skyfies, dialoog, musiek, klank en spraak.

PRACTICAL WORK - STD 10

J.M.B.

(For practical work referred to in section I it is recommended that there be a maximum of 5 pupils in each group.)

1. CREATIVE INTERPRETATION: SPEECH TUTORIAL

Vocal interpretation of selected passages:

- (i) Contemporary poetry
- (ii) Extracts from the prescribed texts
- (iii) Prose extracts
- (iv) Sight reading from books with which the pupil is familiar
- (v) Public speaking - short prepared talks on any topic, presented to a small group of listeners and including the handling of questions
- (vi) Group discussions

N.B. The above selections may be presented in the form of a theme programme.

2. MOVEMENT

- (i) Exercises to develop body control and sensitivity
- (ii) Creative movement and improvisation. Improvised movement to music may be included
- (iii) Creating improvised scenes with special attention given to structure, e.g. introduction, development, climax and conclusion.

3. & 4. DRAMA EXERCISES

An important aspect of this work should be group projects and the presentation of original material through improvisation. Pupils should also have the opportunity of working on a number of scripts or scenes for performance.

- (i) Creative drama and improvisation
- (ii) Scripted or improvised scenes
- (iii) Project work: The pupil should be given the opportunity of participating in several areas of the production e.g. directing, acting, ...

O.F.S.

(Dit word aanbeveel dat die praktiese werk in groepe van hoogstens 5 leerlinge elk geskied).

1. SKEPPENDE VERTOLKING: SPRAAKONDERRIG

Mondelinge vertolking van gekose gedeeltes:

- (i) Hedendaagse poësie
- (ii) Uittreksels uit die voorgeskrewe tekste
- (iii) Prosa-uittreksels
- (iv) Bladles uit boeke waarmee die leerling vertrouwd is
- (v) Openbare redevoering - kort voorbereide toesprake oor enige onderwerp voor 'n klein gehoor, insluitende die beantwoording van vrae
- (vi) Groepbesprekings

L.W. Die bogenoemde items mag in die vorm van 'n tema-program aangebied word.

2. BEWEGING

- (i) Oefeninge om liggaamsbeheer en sensitiwiteit te ontwikkel
- (ii) Skeppende beweging en improvisasie. Geïmproviseerde beweging met musiek mag ingesluit word.
- (iii) Skepping van geïmproviseerde tonele met besondere aandag aan struktuur, byvoorbeeld inleiding, ontwikkeling, klimaks en ontknoping.

3. DRAMA-OEFENINGE

Groep-projekte en die aanbieding van oorspronklike stof deur improvisasie, behoort 'n belangrike aspek van hierdie werk te wees. Leerlinge behoort ook die geleentheid te hê om aan 'n aantal tekste of tonele te werk met die oog op opvoering.

- (i) Skeppende Drama en Improvisasie
- (ii) Mimiek
- (iii) Opvoering van tonele uit gepubliseerde dramas of geïmproviseerde tonele
- (iv) Projekte: Die leerling moet die geleentheid kry om deel te neem aan verskeie fasette van 'n opvoering, byvoorbeeld regie, toneelspel, bestuur, klank, kostuums, ensovoorts.

PRACTICAL EXAMINATIONS - STD 10

J.M.B.

The practical examinations will consist of the following sections:

SECTION A

A presentation of a group programme based on a theme. The group should not exceed 5 candidates. Each candidate must present one solo item. The programme may include aspects of speech and drama, but must include the following:

- (i) Poetry of suitable standard
- (ii) Prose
- (iii) A scene selected from any suitable text
- (iv) Movement

Maximum time limit:

One candidate	- 10 minutes
Two candidates	- 15 minutes
Three to five candidates	- 6 minutes per candidate

(60)

SECTION B

Group discussion based on A above. (20)

SECTION C

Group improvisation with or without speech on a subject set by the examiner chosen by the candidate(s) from a choice of subjects provided by the examiner. Fifteen minutes preparation time will be allowed. (20)

100

O.F.S.

Die praktiese eksamens sal uit die volgende afdelings bestaan:

Afdeling A

Aanbieding van 'n groep-program gebaseer op 'n tema. Die groep behoort nie uit meer as 5 kandidate te bestaan nie. Elke kandidaat moet twee solo-items aanbied, wat kan bestaan uit 'n gedig, prosagedeelte of 'n monoloog. (Elke solo-item moet uit ongeveer 14-20 reëls bestaan.) Die program mag aspekte van spraak en drama insluit, maar moet die volgende bevat:

- (i) Poësie van 'n geskikte gehalte
- (ii) Prosa
- (iii) 'n Toneel uit enige geskikte teks
- (iv) Beweging

Maksimum tydsbeperking:

Een kandidaat	- 10 minute
Twee kandidate	- 15 minute
Drie tot vyf kandidate	- 6 minute per kandidaat

(60)

AFDELING B

Groepbespreking van A hierbo (10)

AFDELING C

(i) Groep-improvisasie, met of sonder spraak, op 'n onderwerp gestel deur die eksaminator en gekies deur die kandidaat/te uit 'n lys onderwerpe verskaf deur die eksaminator. Vyftien minute sal vir voorbereiding toegelaat word. (10)

(ii) Onvoorbereide lees: Prosa (Daar sal tyd toegelaat word om vlugtig na die uittreksel te kyk.) (10)

(iii) Onvoorbereide toespraak:

Tydsduur	: 3 minute
Voorbereiding	: 5 minute sal voor die eksamen toegelaat word.

(10)

100

CHAPTER 5

THE TEACHING OF SPEECH AND DRAMA IN THE THIRD PHASE IN SCHOOLS OF THE NATAL EDUCATION DEPARTMENT

5.1 Introduction

In the preceding chapters, the writer has reviewed the teaching of Speech and Drama as an examination option in the upper school (fourth phase) in England and South Africa. As mentioned in Chapter Three, all the schools which the writer visited in England also made some provision for drama in the lower school. Sometimes this was seen as an introduction to an optional course and sometimes it was part of a core curriculum throughout the school.

In this chapter, the writer will describe the situation of speech and drama in Natal schools in the lower secondary school, sometimes referred to as the third phase. A case-study of an experiment in drama teaching at this level, conducted at a Durban school by the writer and a colleague, will follow. Thereafter the writer will examine some of the findings of a questionnaire designed to establish the extent of speech and drama-related teaching in its role in the third phase in Natal schools.

5.2 The situation in the schools

There is at the time of writing no official provision in Natal schools for Speech and Drama as an independent subject prior to the fourth phase. Its value is, however, recognised by many primary teachers who provide for it extensively. The Natal Education Department Guide to the Syllabus for English First Language (Junior Primary) states:

the importance of dramatic play and classroom drama cannot be over-emphasised (1.3.2)

and stresses the value of drama-related activities in developing effective control and use of language, providing opportunities for

children to clarify their understanding of relationships and offering appropriate outlets for the release of feelings and tensions. The Senior Primary Syllabus for English First Language also encourages drama-based 'activities to stimulate the imagination' (1.2.5) and 'class room drama and other dramatic activities (1.2.9). The Guide to the Senior Primary Syllabus offers teachers detailed suggestions on methodology in improvisation, choral verse and dramatisation. Thus, at primary school, there is ample provision made for the inclusion of drama-related activities, at the discretion of the individual teacher. However, not all teachers have the training or inclination to avail themselves of these provisions. There are, therefore, considerable differences in the quantity, quality and type of drama experiences to which primary children are exposed.

The danger of linking Speech and Drama to the teaching of a language, as is sometimes done, is that it comes to be viewed as a service subject, concerned with verbal communication only. Sneddon (1981) asserted:

Among the factors that have bedevilled our understanding of Speech and Drama has been the tendency to regard a training in Speech as an aspect of Language and Literature Studies. This is a grave misunderstanding of both disciplines. Speech and Drama as an educational study is a training in audible and visible movement. (p 17)

Speech and drama-related work is available at third phase level in at least two forms, as indicated in 5.2.1 and 5.2.2 below.

5.2.1 Drama as part of the third phase English First Language course

By the time pupils reach the third phase the English First Language (hereafter referred to as 'English') syllabus has moved away from the primary school, drama-based approach. The existing syllabus emphasises three aspects of English: the spoken word, reading and writing. A revised syllabus has been accepted in principle but details were confidential at the time of writing. English tends to become a

desk-bound discussion subject, rather than one of active participation involving (as does drama) 'the whole being of the individual'. (Sneddon, 1981, p 9)

Adolescents are often inhibited and self-conscious about their feelings and their bodies (McGregor et al.1977, reprinted 1978, p 175). They need to find some way of expressing their emotions and coming to terms with their physical selves. Wiles (1957) notes:

Expression is essential and a vital part of that expression is movement. (p 28)

Where pupils' education does not provide the means for them to explore and come to terms with these aspects, Wiles (op.cit.) notes that the feelings may be diverted into socially unacceptable behaviour:

Violent action is an expression of feeling which cannot be released in any other way. (p 27)

In order to establish to what extent drama was included as a method in the third phase teaching of English, the writer compiled and circulated a questionnaire on the subject. One of the main findings was that, despite the fact that the syllabus for English does make allowance for the inclusion of drama, many teachers of English are not competent or willing to include it at all.

Attempts have been made by some schools to introduce more speech and drama into their syllabuses for English but there has been opposition to this. A letter received by the writer from a Durban principal reads:

We were very keen to offer this subject (Speech and Drama) as part of the English main language teaching programme (in the third phase), but this request was turned by the N.E.D.

Only seven Natal schools (according to the questionnaire responses) offered Speech and Drama as a separate time-tabled lesson in the third phase. One of these was granted permission to introduce Speech and Drama as an examinable subject in third phase on an experimental

basis.

5.2.2 C.C.E.P. Courses

A new development in Natal schools is the Civic and Cultural Enrichment Programme (C.C.E.P.). This concept was the result of a growing concern with the fact that, for various reasons, the compulsory non-examination subjects were not receiving the required amount of attention. The new system means that all approved non-examination subjects, programmes and activities presently offered during school time are pooled to create one Civic and Cultural Enrichment Programme.

The programme consists of a number of optional or compulsory short courses (of either 10, 20 or 40 lessons), the syllabuses of which have been approved by the Director of Education. Teachers are encouraged to compile additional courses and submit them to the Director for approval.

In 1982, twelve schools were selected to participate in the experimental introduction of this programme. In 1983, several additional schools decided to adopt the system on a voluntary basis. By the end of 1983, there were no officially approved Speech and Drama courses in the C.C.E.P. programme although several had been submitted for approval.

C.C.E.P. Speech and Drama courses, by definition, are concerned with the cultural enrichment (and, by extension, with the personal development) of the pupil. They can therefore only be seen in the light of class drama, not as preparation for an informed course choice in standard eight. While they may make some valid contribution, there are several factors which make them unsatisfactory in both concept and implementation, as will now be indicated.

1. Participation in these courses is optional. Pupils may be given a choice of four subjects, from which they select two or three. This may mean that those pupils who would most benefit from a drama course do not chose it.
2. Pupils' choices are often based upon what their friends have chosen, rather than that which they themselves wish to do, or that from which they would receive the most benefit.
3. At present, comparatively few schools offer C.C.E.P programmes, and only a minority of these include Speech and Drama as an option. This means that the majority of pupils do not, at present, have the opportunity to take Speech and Drama.
4. There are considerable problems in the implementation of the programme in terms of drama. Speech and Drama requires a double period and comparatively small (+ 20 pupil) groups if it is to be of real benefit to the pupils. As the other C.C.E.P. courses do not need double periods, the exigencies of the time-table are likely to exclude drama as an option.

School terms are not neatly divided into 10, 20 or 40 lesson sessions. To change groups at the end of 10 weeks would create considerable confusion and mean that the second group's course would be interrupted mid-way by school holidays.

Where pupils are allowed to select their courses, one is faced with a composite group from several different classes. This means considerable time must be spent building up a sense of group identity and trust if the pupils are to derive any real benefit from a drama course.

5. If Speech and Drama is presented as part of a wider C.C.E.P. programme, time-tabling difficulties may lead to it being taught

by inexperienced and untrained teachers (as is often the case with Religious Education). This may mean that the course could become a waste of time and educationally invalid. The writer's research into the teaching of Speech and Drama at third phase in Natal schools clearly demonstrated that the majority of teachers of English (those most likely to be assigned the subject), do not know how to approach the teaching of Speech and Drama.

Finally, as C.C.E.P. courses are seen essentially as isolated short courses, there is not really much opportunity for any long-term developmental growth. Class drama is essentially concerned with long-term developmental growth rather than subject content. Thus C.C.E.P. courses are not really satisfactory for the teaching of educational drama, although they may be used for teaching certain skills connected with the subject and for general cultural enrichment.

Despite the problems associated with C.C.E.P. courses, it is at least theoretically (if not officially) possible to offer Speech and Drama at the third phase in Natal schools.

The writer now proceeds to review an experiment in the development of Speech and Drama as part of the third phase curriculum, led by herself and a colleague in one Natal school.

5.3 An account of an experiment in the teaching of Speech and Drama in the third phase

In the school at which the writer taught, Speech and Drama was offered on an experimental basis at third phase (the terms 'experimental', 'experiment' and 'exploratory' in context of course development are terms officially used by the Natal Education Department). The present section comprises a report of the experiment, with a view to identifying the approach taken and the problems encountered. No

suggestion is made that the experiment was an unqualified success. The report is not intended as an aide-memoire, and in particular the highly structured lessons are not intended as recipes - there was a particular reason for using them. The report is provided as an exemplification of the type of innovation which two teachers found possible within an existing structure, given the support of their school principal.

5.3.1 The rationale

The writer and the senior teacher responsible for English had observed several problem areas throughout the school and felt that a course should be designed to cater for them. The problems were:

Personal

Many of the pupils were very inhibited and lacking in confidence. Their written and spoken work indicated that they had problems in communication.

Social

New pupils, coming to the school in standard six from many different primary schools, needed something to unify them and teach them to work as part of a group. As the school was fairly new, it had not yet developed the tradition or spirit which would have helped in this process. Therefore something else was needed to act as a cohesive factor.

Cultural

The area served by the school contained several children's homes. Pupils from these institutions were often lacking in general cultural background. Even pupils from normal families were often ignorant of much of the classical heritage of western culture. Apart from pupils being deprived of much enjoyment, great difficulties arose with the teaching of literature in the senior school as pupils lacked the

necessary background.

It was hypothesised that a carefully-constructed Speech and Drama course could effect improvement in all these areas and be of inestimable benefit to the pupils. The successes already achieved by the introduction of certain extra-curricular drama activities in the school reinforced these ideas. For example, annual Inter-house and School Plays had been introduced with some success. Secondly all classes were entered by their English teachers in the choral verse section of the Speech and Drama Festival of South Africa. Pupils had demonstrated an increased awareness of, and sensitivity to, poetry and language. They had learned to co-operate in a disciplined manner as part of a group and there was a general improvement in their poise and confidence.

It was decided to introduce Speech and Drama in the lower school, firstly, because the time-table of these pupils was also more flexible as they were not yet involved with examination options, and secondly, because it was felt to be more beneficial for the younger pupils (McGregor et al. 1977, as reprinted 1978, p 175, notes the problems of introducing drama to older children for the first time).

When the course was initially envisaged, Speech and Drama had not yet been accepted as a fourth phase subject by the N.E.D. although it was in the process of acceptance by the J.M.B. Thus the course had to have a measure of independence and be relatively self-contained. However, the possibility that, if the subject were introduced in the fourth phase, the course might serve as an exploratory course for pupils who might choose it as an option in the fourth phase, had to be borne in mind. Therefore, attempts were made to include all areas of the fourth phase syllabus. It was felt imperative that marks be allocated for the work undertaken in the subject. McGregor et al. (op.cit. pp 175-6) notes that pupils, used to an examination structure, regard courses in which there are no examinations as

'useless'.

5.3.2 The introduction and progress of the course

The principal, convinced of the valuable contribution to pupils' general education which such a course could make, decided to introduce a Speech and Drama course into the standard six curriculum.

The school inspector was consulted and, at the beginning of 1977, Speech and Drama was introduced as an independent examination course in standard six. Two periods per week were allocated to it.

In mid-1977 the school was informed that the course could not be offered as it was not an accepted exploratory subject and there was no code for it. The school was instructed to offer another subject in its place. Technical drawing was suggested.

As it would have been impractical to change courses in mid-year, and as both the principal and all involved parties were convinced of its educational value, the Speech and Drama course continued, but was shown as Technical Drawing for administrative purposes.

At the end of 1977, the N.E.D. asked for a report to be submitted on the course. This was done, emphasising its educational benefits. As a result of this report, the school was informed that the course might be continued as an experimental subject in 1978. However, marks obtained from Speech and Drama could not be counted towards the pupils' promotion marks.

In 1978 it was decided, in consultation with the principal, to extend the course to include standard seven. Due to the administrative problems which had arisen with the standard six course, Speech and Drama was introduced as a non-examinable option to Art. This meant that only one period per week was allotted to it (in place of the

double period in standard six). Detailed reports on the progress and educational benefits were submitted yearly to the N.E.D.

At the end of 1981, the school was informed that the experiment would have to cease. The reason given was that experimental subjects could only be offered for a five-year experimental period. The subject could not be introduced as an exploratory subject as it had not been approved by the Committee of Educational Heads.

The principal and those involved in the implementation of the course were determined to retain the course. After discussions with the Inspector of English First Language, the course was included in the English programme although it was still taught by separate teachers. In order to accommodate the two additional periods, an extra period was introduced into the time-table on two days a week.

In 1963, the principal agreed to introduce C.C.E.P. courses on an experimental basis. The Speech and Drama course was restructured to produce several separate C.C.E.P. courses. While this at least allowed for the subject to survive, the concept of C.C.E.P. courses (as already indicated) is not wholly satisfactory.

5.3.3 Structuring the course

Before embarking on the design of the course, the course planners read extensively in the fields of Child Drama, educational drama and speech training - all of which they considered as important bases of theory. They decided that there were four important aspects which must be included: creative drama, history of the theatre (allied to ritual and myth), speech work and movement. The most sensible way seemed to be to divide the year into four units, each covering one of these aspects. The units were designed to provide a term's work each.

It was felt that careful structuring of both course and lessons was of

major importance. The literature indicated that too many drama teachers approached their lessons in a haphazard, unstructured way. This meant that pupils often regarded the subject as having no real aim or point, and therefore did not take it seriously. In order to avoid this, specific objectives were laid down for each lesson in the term. The actual contents of the lessons were planned in advance on a weekly basis. This was done in order to take cognisance of the successes or failures of the techniques and ideas used in the previous lesson. The individual lessons also formed part of the structured plan of work for the term.

Weekly planning sessions took place every Friday afternoon. The course planners were joined at various stages by other experienced and interested parties.

It was decided that, as one of those who would be teaching the lessons had no formal training in the subject, it was essential that each lesson be planned in great detail, as a step-by-step guide. Although clearly not a particularly sound educational practice, such a situation inevitably arises in schools where persons are required to teach subjects in which they have no formal training. It was intended that all work should be supervised by the writer, who had some training and experience in the field; however, at the time the course was due to start, the writer was seconded to a college of education for six months. Thus her inexperienced colleague was left to implement the course with whatever extra staff were available. These ranged from teachers of Domestic Science to English, none of whom had any experience of drama. As a result, lessons were planned in even greater detail than had originally been contemplated. Although it would obviously have been preferable to use experienced and trained staff had they been available at the school, it was concluded that by the end of the course, most of the aims (mentioned in 5.3.5.1 below) had been achieved to a satisfactory degree (as apparent from pupils' results in practical and theory examinations).

5.3.4 Problems encountered during implementation

Certain problems concerning the proposed course needed resolution at the start. Others emerged during the progress of the course. The writer now proceeds to outline these problems and discuss the solutions adopted.

The size of the class

The standard six classes usually contained in the region of 30 pupils. It was felt that, as the pupils were immature and many had no previous experience of drama work, greater benefits would derive from smaller groups. The solution was to divide the class into two groups of approximately 15 pupils, with the use of two teachers so that both halves of the class could be taught simultaneously. There were two problems caused by this arrangement: a second venue was needed and teaching aids had to be duplicated or shared. However, these were outweighed by the many advantages.

Time-allocation

Two periods per week had been allocated to drama. It was felt to be imperative that these should be in the form of a double-lesson. This allowed work to be completed in one session and not carried over to the following week. Once the course was fully functional, a further point became evident: in lessons given after the lunch break pupils tended to be lethargic. This situation was worst during the humid summer months.

Clothing

Pupils could not move freely in their normal school clothes, thus a ruling was made that pupils must change into the clothes which they wore for Physical Education lessons and remove their shoes for the creative drama lessons. Apart from promoting freedom of movement, several secondary benefits emerged. Changing at the start of the

lesson created a mental state of readiness for action and emphasised the fact that pupils would be expected to participate actively in the lesson. Changing at the end of the lesson actually provided time for pupils to unwind and calm down before proceeding to their next class. The discipline of remembering the uniforms re-inforced the ordered attitude which the course was seeking to develop.

An outline of the structure and development of the course will now follow.

5.3.5 The standard six course

As has been mentioned, the syllabus was divided into four units. Each unit was completed by an assessment which incorporated all the work covered in the unit. The course is described below in terms of aims, methods and assessment techniques:

5.3.5.1 Aims

Unit 1: a) to introduce the pupils to the techniques of creative drama;

b) to develop a sense of structure and group co-ordination;

c) to provide cultural enrichment through myths.

Unit 2: a) to introduce the pupils to the history of Greek theatre;

b) to extend the cultural enrichment through an examination of Greek culture;

c) to encourage pupils to use research facilities;

d) to provide opportunity for pupils to increase speech competence.

Unit 3: a) to introduce the pupils to the basic principles of voice production;

b) to provide pupils with exercises to improve their vocal quality;

c) to provide opportunity for the interpretative use

of voice;

- d) to encourage pupils to express their experiences through the medium of poetry;
- e) to encourage a sense of the individual's contribution to a group effort.

- Unit 4:
- a) to extend pupils' movement vocabulary;
 - b) to encourage greater precision and expressiveness of movement;
 - c) to encourage the pupils to integrate all the aspects which they had learned, in order to communicate;
 - d) to select and order material and present it dramatically.

5.3.5.2 Methods

Each lesson in the first unit had a similar basic structure:

- a) warming up exercises;
- b) a series of exercises which introduced and developed an aspect of movement or creative drama and which accumulated to form
- c) a final creative study either in small or large groups.

Lessons covered topics such as the development of concentration and observation, the interpretation and expression of mood, and the organisation of material. The scheme of work was designed to progress from individual work, through paired and small group work to large group work. This enabled pupils to learn gradually to co-operate in group situations.

Cultural enrichment was introduced by means of music and poetry to complement the creative work wherever possible; secondly, Greek and African myths were used as a basis for much of the later creative work.

Initially, in the second unit, theatre history was formally taught and

pupils were provided with notes. This was found to be unsatisfactory: pupils were placed in a passive learning situation and slower pupils became confused. In consequence, a set of very simple text books was purchased and pupils were given notes with planned gaps which they completed from the text books. With the less able classes, where reading problems were prevalent, the teacher read the text, with the pupils following, and assisted them with finding the material to complete the notes. Thus pupils learned to locate specific material as well as gaining factual knowledge.

In this unit, the cultural enrichment was specifically linked to ancient Greek culture. Pupils researched and prepared individual projects on various aspects of ancient Greek life (such as religion, games and education). With a view to improving their oral competence, each pupil gave a short talk to the class on the specific area which she had researched for her project. The creative drama work re-inforced the Greek theme. Pupils interpreted (with traditional movements) choruses from tragic and comic Greek plays. An adaptation of Antigone (by Sophocles), simplified by means of paraphrase, had been prepared in order to familiarise pupils with the typical plot and structure of classical Greek drama. Pupils read and enacted the script, adhering to some of the stage conventions of the time, thus linking their theory lessons with their practical work. After this, pupils improvised scenes based on themes from the play.

The first section of the third unit was concerned with teaching the basic principles of voice production. This was presented very simply and considerable use was made of audiovisual aids. In each lesson, pupils were taught simple voice exercises relating to the area covered in the lesson (e.g. breathing). Theory was linked to an aspect of creative drama which was, in some way, related to it (e.g. articulation was linked to creative work on verbal dynamics). This served to re-inforce the theory. Pupils wrote haikus and cinquains to express their experiences during the creative drama sessions.

The second half of the unit was devoted to interpretative work. Each class was allocated a theme to prepare as a group presentation. Pupils were expected to find their own material in their own time and were given three weeks to prepare the programme. Programmes could include music, song and dance as well as poetry and prose extracts. Each pupil had to take part in a solo piece as part of the group effort, as well as in choral verse. This meant that pupils had to search through a number of books and poems, thus extending their knowledge of literature. Individual interpretative work laid stress on clarity, audibility and expressiveness of speech, the three factors which had been stressed in the first part of the unit, while group-work meant learning to co-operate and co-ordinate as part of a group.

The fourth unit provided an introduction to movement education, based on the theories of Laban (1948, reprinted 1956). As the fourth term was usually rather short, this was, of necessity, brief. Initially the approach to this unit was far too theoretical, so a new approach was instituted whereby pupils were encouraged to explore movement creatively and in terms of self-development. Technical terms (such as the names of the effort actions) were only mentioned incidentally. This approach proved far more beneficial.

The second part of the unit was devoted to a cross-curriculum study where pupils were encouraged to integrate all aspects of the course to illuminate selected portions of one of their other subjects. Topics were selected from the History syllabus (such as the French Revolution, the Industrial Revolution), the Biology syllabus (the circulation of the blood) and the mathematics syllabus (Pythagoras and other great mathematicians). Pupils, working as a class group, had to select material and structure their presentation so that it was effective dramatically. This meant an integration of all the aspects of creative work covered in the syllabus.

5.3.5.3 Assessment

Assessments of practical work took place on the completion of each item in the course. The initial aim was to avoid assessing any work from the performance perspective and to concentrate on the developmental aspects of the course. These aspects, however, could not always be accurately assessed and in September 1980, after much discussion, a new policy was adopted. While pupils were still not to be assessed in terms of acting ability, they were to be considered in terms of their ability to communicate clearly and effectively. As this implies the necessity of an audience, attempts were always made to let groups watch one another's work. For many of the assessments the Headmistress and other teachers were invited to attend.

To discourage competitiveness, pupils were rarely given the actual marks awarded, but they were given a comprehensive summary of their strengths and weaknesses.

It was felt that these assessments served a beneficial purpose: pupils were provided with a specific goal towards which to work, and a feeling of having completed a task and achieved something worth while was promoted. They also made the pupils look at their work objectively and thus guarded against self-indulgence.

5.3.6 The extension of the course to standard seven

In 1978, as a result of the beneficial effects of the standard six it was decided to extend the course to include standard seven pupils. In terms of the curriculum, it was only possible to offer one period per week, thus the course could not be as extensive as the standard six course. As the classes were not split, there were often 29 pupils in a group. Speech and Drama, as an option in standard seven, proved a popular choice: in most years, about two thirds of the pupils opted for Speech and Drama, thus attesting to their enjoyment of the course

in standard six.

It was decided that, in the standard seven course, creative drama work should focus on character, dialogue and role play, the students having already learned the basics of improvisation in standard six, while their study of theatre history should extend from the Middle Ages to the English Renaissance. Initially a study of stage-craft was included, but this was soon abandoned in favour of the inclusion of further movement education.

5.3.6.1 Aims

Once again the syllabus was subdivided into four units. Because of the shorter time available and the larger number of pupils involved, it was found to be necessary to combine units 2 and 3. Aims were as follows:

- Unit 1:
- a) to extend pupils' experience of creative drama into socio-drama and role-play;
 - b) to teach pupils how to develop and sustain dialogue;
 - c) to teach pupils how to use movement and bodyshape to express character;
 - d) to teach pupils some of the procedures used for formal meetings.
- Units 2 and 3:
- a) to provide cultural enrichment and background knowledge through a study of history of the theatre;
 - b) to encourage pupils to use research facilities;
 - c) to increase pupils' ability to communicate orally.
- Unit 4: to extend and deepen the movement education begun in standard six.

5.3.6.2 Methods

Unit 1: The first lessons were concerned with helping pupils learn to develop and sustain a character and dialogue. The initial lessons were prescriptive in their approach but, as pupils gained greater

experience and confidence, an increasing amount was left to their own decision.

The role-playing exercises placed the pupils in the role of people who had to decide about some contentious issue (such as whether or not a quiet village should allow a pop festival to be held). Thus they learnt to consider all aspects of a topic from a given angle, as well as some of the procedures for conducting a formal meeting.

Initially, only two role-play exercises were included, but this number was later increased when pupils became accustomed to the technique, because the psychological and sociological benefits of role-playing at this crucial stage of adolescence became more apparent once the course was fully under way.

Units 2 and 3: These units covered theatre history from the Middle Ages to the Elizabethan period. As with the standard six course, cultural enrichment was extended by the pupils' involvement in independent research into a specific area. Their oral competence was extended by delivering talks on this area to the class. The decreased time allowance and increased number of pupils caused considerable problems in this area.

The history of theatre was approached in a manner similar to that used in the standard six course: a simple set of text books was provided, from which pupils obtained information to complete the gaps left in their printed notes. However the gaps left in the notes were often much longer and required more analysis and compilation than those in the standard six notes.

In these units, theoretical work was interspersed with practical work on a related theme. Thus, when pupils learnt of Mystery Plays, they were given a modernised version of Noah from The Wakefield Pageants (ed. A.C. Crawley) to perform and then asked to create their own

'mystery plays'. When Shakespeare was being discussed, dramatic elements and stories from his plays were used as the basis of pupils' creative work.

Unit 4: This was initially intended as an introduction to stage-craft. Lecture/demonstrations were given on stage lighting and make-up, and general stage vocabulary and technique were discussed. Although the pupils were interested in this and enjoyed it, the feeling developed amongst the staff concerned that it was not strictly in accordance with their educational aims for the course and should be replaced. Once the standard six movement section had been adapted, the obvious solution was to use this unit to extend and deepen the movement education which had been begun in standard six.

5.3.6.3 Assessment

The standard seven course was offered as a non-examination subject, thus marks were not necessary. However, pupils generally liked to know how they were progressing and were usually best able to judge this in terms of marks, so practical work was assessed and the average of their term's marks entered on their reports. As the stress in this course was on developing the ability to communicate character and dialogue, assessments were usually of smaller groups where more intensive work could be achieved. The type of work assessed ranged from role-play to prepared (but unscripted) scenes. Marks were awarded for the project and prepared talk, but there was no theory examination.

5.3.6.4 Problems of implementation

The most obvious problems concerned the limited time and the large number of pupils in the class.

The single periods made it difficult to structure work as carefully as in standard six. Lessons could not stand as independent units, but

work had to be carried forward to the following week. This resulted in much loss of time, as well as lessening the impetus and dramatic impact of the work.

In this respect, the pupils' talks proved to be the most problematical area of the syllabus. The pupils were more mature and tended to give longer, more detailed talks. The projects, plus the talks generally occupied the major part of a term. This seemed far too much time to be devoted to a theoretical background. In an effort to speed up the process, it was decided to limit pupils to a five-minute summary of the most salient points in the hope that this would force pupils to be selective and succinct. This improved matters but, as it was still felt that too much time was being devoted to non-creative work, various other solutions to the problem, such as the introduction of worksheets in place of the project and talks were considered. There was not, however, sufficient time to implement these ideas before the course came to an end.

The standard seven course had been in operation for a year when Speech and Drama was introduced as a fourth phase subject at the school. This created a problem due to the existing sequence of the course. Pupils had to select their fourth phase courses at the end of the third term. Units 2 and 3 of the course, studied during the second and third terms were rather static, being concerned with theoretical rather than practical aspects. Pupils, having relatively short memories, tended to base their opinions of the course on the most recent work, forgetting the creative work they had engaged in during the first term. Some pupils were thus discouraged from taking the subject in the fourth phase as they felt it was too theoretical. For this reason, the course planners decided to transpose Units 3 and 4, so that pupils would have had a more balanced programme, in terms of practical and theoretical work, when they were asked to make their fourth phase choices.

5.3.7 Adjustments made to the standard seven course for use with practical stream pupils

Burdening practical stream pupils with academic tasks (such as the project) and detailed theoretical studies was felt to be pointless. The aims for this group were as follows:

- (i) to improve their ability to communicate at all levels;
- (ii) to increase their confidence and improve their self-concept;
- (iii) to provide opportunities to learn co-operation in a group;
- (iv) to provide cultural enrichment at a level which could hold pupils' interest.

The pupils took part in the same creative work as the other groups, but historical background was kept to a minimum. Short, informal 'chats' provided much of the necessary information and a tape/slide sequence was used to introduce them to the period. No notes, projects or talks were included. This course could not be as rigidly structured: each year cognisance had to be taken of the ability and response of the particular group. The basic course was supplemented with other creative work such as mime, dramatisation, dance drama, taped play-reading or puppetry, depending on the abilities and interests of the group. Choral verse was always included as an exercise in group work and discipline.

The problems encountered varied with the class and had to be dealt with as they occurred. Sometimes they were behavioural problems, at other times they were related to the particular group's response to material or methods used. With these pupils, the only possible approach was to keep an open mind and be flexible.

The writer will now suggest the apparent benefits, to standard six and seven pupils, of the course.

The girls, when they first arrived at high school, tended to be very

young and shy. The course developed their poise and confidence and encouraged them to participate actively. Their imagination was stimulated and they were encouraged to develop self-discipline in a pleasurable way. The duller pupils, who failed to achieve in any of their academic subjects, could succeed with the practical work. This promoted a sense of accomplishment and self-esteem.

The course acted as a socialising process. Exercises in standard six constantly shifted the focus from the individual to the small group and then to the larger group. Pupils learned that co-operation and organisation were necessary if they were to achieve a desired result. It was also possible, through judicious manipulation on the part of the teacher, to place retiring pupils in a position where they were forced to assume control of a situation. Likewise bossy, overbearing pupils could be persuaded to take a minor, less important role in the group. This meant that every one had a chance to explore her own potential and to try out various roles within the group. The role-play encountered in standard seven was a learning device, a rehearsal of future roles, an enacting of a role in order to realise its true implications; it involved a realisation of role relationships; it made pupils more understanding and aware, as well as giving them a chance to experiment with different roles in a secure, non-threatening environment and was thus of inestimable benefit to adolescent pupils.

Few pupils continued with History at standard eight level, therefore the historical content of the syllabus was especially valuable in providing general cultural background. The study of myths provided the much-needed background for future literature studies. The course also provided an introduction to the theatre of Shakespeare's time, thus readying pupils for the study of his plays.

The course developed a sense of structuring and awareness of climax which assisted pupils with their essay writing. The increase in the

pupils' understanding of motivation and character was beneficial to their studies of literature. Pupils became used to working with, and enjoying, poetry and music. They became aware of changes in rhythm and tone, the muscularity of words and the contrasts of attitude to time, weight and space in words. Thus, when they studied poetry in their English syllabus, they expected to enjoy it and could probably respond to it in greater depth than pupils who had not studied Speech and Drama.

The course stressed the idea that Speech and Drama was not an isolated subject: it was related to English, Biology, Afrikaans, History and many other subjects. Thus one of the intentions of the course was to teach pupils to see education as a whole, rather than as compartmentalised into 40-minute boxes of independent learning.

Perhaps one of the most important benefits of the course was that it provided all the above-mentioned educational benefits in a form which was truly enjoyed by the pupils (as was attested by the fact that two-thirds chose the course as an option in standard seven).

Once Speech and Drama was introduced as a fourth phase examination option, the phase three course gained additional importance. It enabled pupils to make a choice, at standard eight level, based on their own personal experience of the subject. They knew that the course included theoretical aspects, and had experience of those aspects. They had experienced several different types of creative work and knew that they required self-discipline and commitment: the course was not an 'easy option'. They also knew that they would enjoy the course and derive great benefit from it. This type of knowledge is necessary to ensure that pupils are fully happy with their subject choice. Music and Art are acceptable exploratory subjects in the third phase. If Speech and Drama is to be offered as a fourth phase examination option, then it seems imperative that it be introduced as an official exploratory subject in the third phase.

5.4 An analysis of the teaching of Speech and Drama in the third phase of Natal schools

The English syllabus for the third phase makes considerable provision for the spoken word. The use of drama activities in this context is specifically suggested. In the light of this, the writer decided to investigate the existing situation in the schools, to find out whether or not teachers of English were availing themselves fully of the opportunities provided by the syllabus. She also wished to discover what, if any, other drama-based activities were available at third phase level and whether pupils were prepared in any way to make a valid course choice regarding Speech and Drama in the fourth phase.

In order to place a feasible limit on the study, only the English-medium or dual-medium secondary schools for Whites in Natal were included.

5.4.1 Methods of data gathering

The writer compiled a detailed questionnaire designed to discover what dramatic activities, if any, were engaged in at the third phase level, as well as to test the attitudes of third phase teachers of English towards the use of drama as a method. Questions on teaching method were included for those teachers who used drama regularly.

The writer was granted permission by the N.E.D. to distribute the questionnaire to all third phase teachers of English in Natal. The Natal Teachers' Society printed the questionnaires and distributed them. As it was impossible to know how many teachers were involved with the teaching of third phase English in each school, approximately five copies of the questionnaire were sent to each school. A covering letter to the principal accompanied each batch, requesting that all third phase teachers of English be asked to complete the questionnaire

and return it.

5.4.2 The response

Questionnaires had been sent to 75 schools and responses were received from 37 schools. This made a response rate from schools of just over 49%. The response rate of individual teachers was more difficult to calculate. As there was no record of how many teachers were involved in third phase English at each school, it was impossible to calculate whether all the teachers at those 37 schools replied. Some schools did return unused questionnaires with an indication that there were fewer than five teachers involved. In all, 113 completed questionnaires were returned to the writer. One of these, however, could not be included in the analysis as the respondent had provided general comment, rather than answers to specific questions.

The writer proceeds to give a brief description of each of the main areas of the questionnaire, followed by a tabulation of some of the findings. General observations and conclusions will be drawn from these findings. (A full copy of the questionnaire appears as an Appendix to this work.)

5.4.3 The research instrument

For the purposes of analysis, the questions have not been approached in their numerical order on the questionnaire (as was the case with the fourth phase questionnaire). They have been categorised into certain areas of information. The following is a list of the areas, showing which of the questions are appropriate to each. A brief description of the purpose of each section is given.

5.4.3.1 Drama in the school

Questions 5 and 7 were analysed under this category. They related to the general involvement of the school in the teaching of drama and in

other drama-related activities. Question 5 sought to establish the exact activities engaged in by each school. A list of activities was presented and teachers were asked to tick those in which their school participated. Question 7 was designed to discover the exact role of Speech and Drama in the particular school. Again a choice of answers was offered.

5.4.3.2 The teachers

Questions 17 and 18 provided information about the teachers, their qualifications, teaching experience, and sex.

5.4.3.3 Individual attitudes

Questions 1, 2, 3, 4 and 8 served to reveal the attitudes of individual teachers to the teaching of Speech and Drama or its use as a method subject. Question 1 reflected teachers' attitudes to the role of Speech and Drama in education. Question 2 reflected teachers' personal attitudes to teaching the subject. Other questions focused on the frequency with which teachers engaged in drama-based activities and the factors influencing this.

5.4.3.4 A Speech and Drama syllabus for the third phase

Question 9 concerned the preferences and expectations of teachers regarding the contents of such a syllabus, and asked teachers to select items which they felt should be included.

5.4.3.5 The teaching of drama in the third phase

Questions 10 and 15 were only to be answered by teachers who taught creative movement and drama on a regular basis in this phase. The questions in this section were identical to those used in the fourth phase questionnaire for the practical work section (Part VI). They concerned the types of activities in which teachers engaged, their methods of organising and assessing their work, and their perception

of their role as teacher. In the majority of the questions, respondents merely had to tick the appropriate statements.

The writer proceeds to review some of the findings of the questionnaire.

5.4.4 Tabulation of some findings

Unless otherwise stated, figures are shown as a percentage of the total number of respondents, in order to make the data more meaningful.

5.4.4.1 Drama in the school

Considerable problems arose regarding the analysis of these findings. To encourage frankness, respondents had not been asked to identify either themselves or their schools. However, this question, being in terms of the school, rather than the individual, needed a compilation of all the answers obtained from that particular school. As most of the questionnaires had been returned in envelopes bearing the school stamp, or had some other form of identification (such as a compliment slip or a letter from the Head of Department), all but five could be assigned to specific schools. This, however, did not end the problem. There were between two and five separate answers from each school and these were very often contradictory in the information they supplied. This means that findings in this section of the questionnaire can only represent approximations of the situation.

5.4.4.2 Activities

The most popular forms of activity were speech contests, debates and forums: nearly all the schools entered in the Jan Hofmeyr Speech Contest. School plays were next in popularity. This would indicate that schools are mostly involved in aspects of speech and drama which

are somewhat limited. Speech contests and debates offer an opportunity to the few pupils who are already confident and eloquent, while plays generally provide a showcase to impress parents and, again, usually involve only the most competent and talented pupils. Little or no provision appears to be made for the less competent and confident pupil who would benefit greatly from participation in speech and drama-related activities.

The percentage of schools which participated in various activities is as follows: (N = 37)

- 86% - Jan Hofmeyr Speech Contest
- 78% - Debates or forums
- 68% - School play
- 57% - Speech and Drama Festival of South Africa
- 49% - Interhouse plays
- 46% - External speech contests
- 22% - Other official Speech and Drama festivals and Eisteddfods
- 22% - Other dramatic activities
- 16% - The school's own private Speech and Drama festival

A fairly large number of the schools (57%) enter for the annual Speech and Drama Festival of South Africa (which is non-competitive) but most of these entries are on the part of individual pupils. A shy, retiring pupil would never consider entering for an individual item, thus ^{it} is to be presumed that these entries are from the same confident pupils who participate in debates and plays. So, once again, the pupils who would benefit most do not participate. Of the group work entered, teachers obviously preferred that which gave the greatest possible structure and control, namely choral verse, rather than those which were less structured and allowed for greater creativity on the part of the pupils, such as improvisation.

5.4.4.3 The status of Speech and Drama in the third phase

It was exceptionally difficult to establish this information as teachers from the same school often gave conflicting information. It would seem that approximately 15 schools offered Speech and Drama as an extra-mural activity. One co-educational school offered it as an extra-mural option open only to the girls.

Approximately 12 schools offered Speech and Drama only as part of the English (First Language) syllabus, while approximately 9 schools offered no Speech and Drama at all. Only in approximately 7 schools was the subject offered as a separate time-tabled lesson, taught by a specialist teacher.

Thus the questionnaire established that, in reality, there was very little independent creative speech and drama work in the third phase in Natal schools.

5.4.4.4 The teachers

Responses to questions in this area indicated that 58% of the teachers had no formal speech and drama training at all. This would obviously inhibit their attempts to use the subject, even as a teaching method.

It is important, when examining responses concerning personal attitudes to Speech and Drama, to bear this fact in mind. It was evident from comments that many teachers saw Speech and Drama in terms of very limited activities, such as play-reading, dramatisation of setworks, advertisements and poetry reading/speaking. It was viewed as a useful teaching method and most of the teachers had an impression that it was 'a good thing', but many were unsure of how to incorporate the subject into their lessons. Only one teacher, whose replies indicated that he had had no training in Speech and Drama and had not

attempted to use it in his les^sons, stated that he felt that Speech and Drama was a disruptive influence.

The following tables show, in terms of percentage, the teachers' responses to two of the questions:

(Note): as some people ticked more than one answer, the percentages total to more than 100)

I feel that creative drama, in the third phase, is:

- 53% a useful adjunct to other subjects, e.g. History, English;
- 47% a necessity to the child's development;
- 3% entertaining, but lacking any educational substance;
- 1% a disruptive influence;
- 0% an unnecessary waste of time.

My personal attitude to the inclusion of creative movement or drama in my English lesson is that:

- 56% I should like to incorporate drama, but am not sure how to go about it;
- 40% I enjoy it very much;
- 6% It makes me feel rather foolish;
- 2% I really dislike it.

Although 40% of the teachers indicated that they enjoyed drama work very much, very little actual teaching time was devoted to drama activities. 67,86% of the teachers indicated that they spent either no time at all on it or such a small amount of time that it amounted to one period a month or less.

Comments indicated that teachers considered the exigencies of the syllabus for English as a major factor influencing the amount of time which they devoted to Speech and Drama. The syllabus for English was seen as placing the major stress on literature, grammar and written work. They felt that drama could only be related to certain areas of this syllabus, such as set plays and advertising. 46% of the teachers made comments reflecting the feeling that the syllabus for English was extremely demanding and that there was little time to include drama. Comments such as the following were made:

The demands of the (English) syllabus leave little time for 'extra' activities.

I find that I struggle to complete the syllabus.

Three teachers actually stated that drama activities were not included in the syllabus for English and were, thus, outside its sphere. The writer points out that the existing syllabus for English is presented under three headings: Spoken English, Reading and Written English, although it is stressed that these must be integrated in practice. Drama activities are specifically mentioned (p 2 ,No 9) under the suggested oral activities. Thus, by concentrating on only the reading and writing aspects, teachers were neglecting a significant proportion of the core syllabus.

17% of the teachers mentioned their lack of knowledge and experience as a factor which affected the time they devoted to drama and many other teachers, by their comments, indicated a lack of understanding of the full role of drama e.g.

Often enacting a scene is a natural spin-off of a lesson (e.g. Shakespeare, short plays) and I tend to do more drama when I am teaching a play

.....Various exercises relating to language work or set-work - for example role-playing.

Incidents in novels which could be dramatised....

There is no time for what is 'play' regardless of the fact that it is constructive play.

These teachers see drama's function as merely illustrating or elucidating a point already made by a literary form (i.e. acting-out as a secondary re-inforcement). They fail to realise that drama methods are central to the achieving of all the general aims of the syllabus for English.

Several teachers cited the general inhibitions and shyness of pupils

and the reluctance of boys to participate in activities of this nature as factors which prevented them from devoting more time to drama activities. However, the writer submits that inhibitions and shyness are the very reasons why pupils need to take part in such work.

It is unfortunate that so many of these teachers fail to see the value of all aspects of the course and tend to exclude movement, concentrating only on speech. This is well illustrated by the following comment from one of the teachers:

Drama lessons yes - creative movement if as understood at University Speech and Drama most definitely not. I, personally, have never enjoyed it, tho' have had experience with acting and elocution, etc. all my life - I could never inculcate enthusiasm in others.

For boys, especially, drama can provide an activity to stimulate the imagination. The writer would like to quote the enlightened comments of one of these third phase teachers on this subject:

These little inhibited boys freeze as they grow into men - some kind of loosening will make finer people of them.

Drama provides just this 'loosening'.

A further factor which prevented teachers from using more drama activities was the problem of working with large classes. Teachers felt this was difficult and could cause discipline problems. With an experienced drama teacher, discipline problems should not arise as she would be able to structure her teaching to control the class. However, while an experienced teacher may maintain control over a large class she will not, during the course of a single lesson, be able to devote sufficient individual attention to all the pupils in the class, thus pupils' learning may remain on a fairly superficial level. A smaller group (say 15 - 20 pupils) would ensure that pupils were stretched further. The more experienced and mature the class group, the greater the number with which the teacher can work at a

meaningful level.

66,96% of the teachers felt that they would engage in more creative movement and drama lessons if there were a more structured and definite syllabus. Comments were made showing that teachers felt this would give the subject status and provide more time. Although some felt that the subject should only be taught by a specialist teacher, there would seem to be a good measure of support for the introduction of Speech and Drama as a separate subject in the third phase.

5.4.4.5 A Speech and Drama syllabus for the third phase

Respondents were asked what they would like to see included in a syllabus for Speech and Drama in the third phase. Their responses favoured drama exercises, role-play and dramatisation. Only 30% of the teachers wished to see an introduction to movement study included. Figures already quoted (5.4.4.4) show that 58% of the teachers had no formal training in Speech and Drama and answers to questions throughout the questionnaire indicated that many teachers equated drama with the dramatising of set works or poetry. The writer concludes that many teachers have no experience of movement education and no understanding of what it involves and therefore did not include it in their suggestions for a proposed syllabus. Indeed, many exercises to develop drama skills, such as concentration, and sensitivity to mood, are far more satisfactory if related to movement than to pure voice work. A couple of teachers also commented that they did not know what 'theme programmes' were, a further illustration of their lack of familiarity with terms related to Speech and Drama.

The majority of the teachers considered that such a course should teach pupils how to correct the most common speech faults but they generally felt that it was not necessary for pupils to learn how the voice worked. This would appear to be contradictory as it is difficult to correct faults if pupils are not fully aware of how and

why they are caused. The writer suggests that this presents further evidence of lack of understanding about the subject.

The following table demonstrates the percentage of responses favouring the inclusion of various items in a hypothetical syllabus:

Practical aspects:

- 76% exercises to develop drama skills;
- 65% dramatisation;
- 64% role play;
- 50% improvisation;
- 52% cross-curriculum studies, i.e. an attempt to draw on work covered in other subjects as a basis for lessons;
- 46% theme programmes;
- 30% an introduction to movement.

Theoretical aspects:

- 73% knowledge and experience of exercises to correct the most common speech faults;
- 61% a brief survey of the development of the theatre from Medieval times to Shakespearian times;
- 56% a brief introduction to the development of the theatre in ancient Greece, linked to an understanding of Greek mythology and life in ancient Greece;
- 42% a basic understanding of how a voice works.

In compiling the questionnaire, the writer had hoped that this section might prove a guide-line should the construction of any such syllabus be contemplated. The results of the questionnaire have shown that, as the majority of the teachers are inexperienced and ill-informed regarding the subject, it would be dangerous to base a syllabus on their ideas.

5.4.4.6 The teaching of Speech and Drama in the third phase:
methods

The questionnaire clearly indicated that the section on lesson planning and methods (Questions 10 - 16) applied 'only to those English teachers who teach creative movement and drama lessons fairly regularly.' Only 32 respondents (29%) filled in the answers. Of

these, five claimed to teach 'less than one period a month', which, the writer suggests, is not 'fairly regularly'. One teacher used drama 'only with the practical class', thus indicating an attitude which accords a certain lack of academic status and educational value to the subject.

It is interesting to compare the findings of this questionnaire regarding the planning of lessons, with some of the findings on the same questions from the fourth phase questionnaire. (The teachers completing the latter, were all Speech and Drama specialists, teaching the subject as an examination option.) Whereas over half of the fourth phase specialists have set objectives for each lesson, but are prepared to respond to ideas initiated by the pupils, only a third of the third phase teachers do this. 40% of the fourth phase teachers structure a whole year's course, but only 6% of the third phase teachers do. 25% of the third phase teachers do not plan their lessons carefully in advance ('I see what ideas emerge as I go along'), however relatively few of the fourth phase teachers (13%) use this off-hand approach.

The writer suggests that there are two possible causes for the lack of planning of drama-related work on the part of the third phase teachers: firstly there is no set syllabus, so they do not really have any set direction to their teaching, and secondly they lack the experience and knowledge of the subject, which would enable them to plan more carefully.

The following table compares the responses of teachers in the two phases, in terms of planning:

Fourth Phase	Third Phase	
13%	25%	I see what ideas emerge as I go along;
0%	3%	I ask the class what they would like to do at the start of the lesson;
27%	3%	I plan each lesson in advance on a

27%	25%	separate but unrelated topic; I plan a series of lessons based on a long term objective;
40%	6%	I structure the whole year's course to give a balanced syllabus;
57%	31%	I have a set objective for each lesson (or series of lessons) with some prepared lead-ins, but respond to ideas initiated by the pupils in the course of the lesson.

The type of activities favoured also reflected the different approaches of teachers in the two phases. Although third phase teachers had been asked to indicate their frequency of use of various activities, most respondents merely ticked the activities. Thus, although it has been possible to establish the percentage of teachers using each activity, it has not been possible to arrange activities accurately in rank order of frequency. As with the fourth phase teachers, drama exercises proved the most popular but the obvious concern of the teachers of English with the demands of their subject placed other art forms (such as writing a poem) in second place, whereas fourth phase teachers had rated this lowest.

The following table demonstrates the preference for each of the activities, among the third phase respondents:

75%	<u>Drama exercises</u> (e.g. role-play, directed or free improvisation, dramatisation);
59%	<u>Other art forms</u> (e.g. writing poem, drawing a picture, composing a song, making films);
56%	<u>Dramatic playing</u> : fixed by place, situation, anticipation of events (e.g. fight, disaster), story-line or character study - no specific goal or time limit;
50%	Showing classwork to other groups in the class;
47%	<u>Dramatic skill practice</u> (imagining the sounds in the street, working with implements - real or imaginary - as if you were a road worker, recalling the smell of a dusty cellar);
31%	Working at a playscript for the purpose of showing to an audience;
28%	<u>Directly experiential</u> (i.e. actually doing the thing, e.g. listening to sounds outside in the street, actually watching people work in the road, actually going into a dark cellar);
28%	<u>Games</u> (e.g. for concentration, warm ups, group

- cohesion);
 28% Showing improvised plays to class or other groups;
 12% Preparing polished improvisations for
 end-of-term concerts, etc.

Further questions concerning the contents of lessons elicited responses showing a decided preference for role-play and dramatisation activities which could be linked to setworks or poetry.

The dramatic activities engaged in were obviously not very boisterous or energetic as the majority of teachers (68 - 75%) wore their normal clothing and did not even remove their shoes. Although teachers were not static, they tended to direct and demonstrate activities rather than participate in them.

5.5 Conclusions

It would seem that the role of Speech and Drama in the average junior secondary school is a very limited one. Prestigious aspects such as speech contests and plays are encouraged but, by their nature, are normally limited to the talented pupils. Apart from the few schools which offer Speech and Drama as a separate third phase subject, very little drama teaching is actually included in the third phase English course. Where it is included, it is used as a teaching method, rather than to develop the pupils' ability to communicate, and the teachers' concern is limited to the spoken word rather than development of total communication.

Teachers would appear to have a definite impression that the basic aim of English teaching is to teach pupils about literature, grammar and how to write well. They are obviously focusing on specific aims, rather than the general aims of the third phase English syllabus and are totally ignoring the entire Spoken English section of the syllabus.

The majority of the teachers have little understanding of the value or

methods of educational drama, although they feel vaguely that it is beneficial in some way. Two alternatives were mentioned by teachers as a solution to this problem. One was that all teachers of English should receive pre-service training in Speech and Drama. This is, of course, an idealistic solution, although it is being implemented at some enlightened institutions such as the University of Exeter School of Education (St. Lukes) where Creber (1971) maintains that a training in creative drama should form a normal part of the education of teachers of English. He gives two reasons for this: firstly it will lead to the development of additional teaching skills and, secondly, it will have a decided impact on the teacher's own personality, decreasing his inhibitions, improving his confidence and preventing him developing artificial facades which prevent true communication taking place. (Based on views expressed to the writer during an interview in 1982.) The implementation of this suggestion in South Africa would be a long term project, and not an easy one, as it would entail a major change of attitude in teacher education.

The second solution suggested by teachers was that the subject be given separate time-tabled space (thus relieving the pressure on teachers of English), with a separate syllabus and be taught, preferably, by a Speech and Drama specialist. This would seem to be the most practical solution at the present time, although it tends to re-inforce the compartmentalisation of the curriculum into separate subjects, a trend which is, unfortunately, still prevalent in this country.

The spoken word is one of the three aspects of the teaching of English which are specifically included in the third phase syllabus for English First Language in Natal. The syllabus also makes specific mention of 'drama activities' (p 2, B(9)). Yet the writer's research has shown that at the time, 58% of teachers involved had no formal training in how to teach this aspect; that 56% would have liked to incorporate drama but were not sure how to go about it. Other

teachers, in terms of their comments discussed in 5.4.4.4 above, felt this type of work to be outside the scope of the (existing) syllabus for English.

The experimentation described earlier in this chapter demonstrated that drama (in a properly structured course) not only benefits the pupils' social and personal development, but can supply a valuable cultural enrichment. The education authorities in England recognise this need, as is borne out by the I.L.E.A. figures (quoted in Chapter Three) which demonstrate that over two thirds of the London schools provide for some drama in the time-table (London Drama, 1982, p 5).

The reasons for the termination of the successful third phase course instituted by the writer and her colleague, lay in the administrative and technical problems caused by the cumbersome South African system of educational control. These problems were pin-pointed by the H.S.R.C. Report on the Provision of Education in South Africa (1981), which criticised the fact that excessive bureaucratization limits curriculum innovation and development (p 39) and that major decisions on curriculum matters are often made, not by experts with specialist knowledge in the field, but by non-experts, 'because curriculum functions are amongst those allocated to the post they hold.' (p 39) This is a strong indictment of our educational system.

It is imperative that a compulsory Speech and Drama course should be introduced in the third phase, designed as an exploratory course as well as one which will, by assisting pupils with personal and social adjustment and widening their cultural experience, contribute very valuable features to their overall curriculum. It is rewarding to note that as the present work is being prepared for final submission, such a course is in the process of preparation in Natal.

CHAPTER 6
CONCLUSIONS AND RECOMMENDATION RELATING TO PROBLEM AREAS IN THE
TEACHING OF SPEECH AND DRAMA

6.1 Introduction

In the preceding chapters, the writer has surveyed some major tendencies in the use of drama in education, examined the structure of courses and the implementation of examination drama in South Africa and England, and discussed the provisions for Speech and Drama in the third phase in South African schools. While researching these chapters, the writer became aware of certain areas which give rise to problems in the implementation of Speech and Drama syllabuses in South African schools. This, the final chapter, will focus attention on these areas and attempt to suggest how these problems could be approached. Personal though the suggestions may be, they are made in an effort to improve the image of an extremely valuable school subject. The writer, having studied available literature and other sources, acknowledges the tenuous nature of a personal interpretation but offers such in all humility, on the assumption that critical examination (the research method principally employed in this dissertation) should presumably lead to suggestions or proposals towards the improvement of an existing situation.

In Chapter Four the writer traced the development of Speech and Drama as an examination subject in the four provinces of South Africa. The degree of acceptance, in each province, of the subject was shown to vary. This variance gives rise to the following observations:

- (a) Speech and Drama appears to be more acceptable as a subject in Natal schools than in schools in other provinces.

- (b) Speech and Drama is more popular in English-medium than in Afrikaans-medium schools.
- (c) Speech and Drama is more readily acceptable as a subject for girls than for boys.
- (d) By limiting the subject to specialist schools, the Transvaal Education Department appears to suggest that Speech and Drama is viewed in terms of theatrical, rather than developmental, aims.

While the writer could, from her own observation and experience, justify or account for these conclusions, there is little empirical or documented evidence to explain them. Perhaps further research in South Africa into educational attitudes, attitudes to the arts and to sex-stereotyping would reveal some answers. In the meantime, lines of possible development are suggested, as means of overcoming problem areas.

6.2 The importance of public image

The Gulbenkian Report, The Arts in Schools (1982) noted that

many of the problems in finding time, space and the facilities for the arts are in changing the attitudes which withhold them. The key figure here, as elsewhere, is the head teacher. (p 64)

Change of attitude, particularly towards a relatively new subject, may not be easy to achieve when, as mentioned by McGregor et al. (1977, reprinted 1979, p 174) many teachers see drama as a contributor to the 'erosion of standards' because of apparent differences in teacher control and discipline between it and other subjects. Courtney (1980) stresses the difference in approach between the traditional classroom and the drama classroom. He suggests that in the former the pupils are passive recipients of knowledge, whereas in the latter

the students are active and (sometimes) noisy. The teacher is in indirect control - leading rather than instructing. (p 3)

Morton (1983), too, mentions this difference and concludes that the discipline of drama is the discipline of commitment (p 10). Clegg (1973, p 40) mentions a further reason why drama might be regarded with suspicion: it involves a questioning of established values and so might well be regarded as subversive.

Traditionally, some of the arts have, in a technologically orientated society, been seen to have little value in the formal curriculum, except perhaps for the less able child (The Arts in Schools, 1982, p 9). The fact that Speech and Drama was initially offered only on standard grade in South Africa would appear to endorse this attitude. Because of this limitation, even those most in favour of it and most aware of its educational benefits must have certain reservations. An exceptionally bright child, from a poor home, who is capable of doing well at university, will need scholarships to finance her studies: scholarships take into account a pupil's final aggregate, not average, mark. Higher grade subjects are marked out of 400, while standard grade subjects are marked out of 300. If a bright child chooses to follow a course which is available only on standard grade, she immediately loses a possible 100 marks from her aggregate. This is hardly reasonable in that the pupil may wish to continue with the subject after leaving school, or may benefit greatly from it on a personal level.

The writer suggests with all due temerity that negative attitudes to Speech and Drama, and its supposed low status, may be responsible for its limited application in South African schools. The fact that the subject has been more accepted in Natal schools and in English-medium schools may indicate that these schools are more innovative in their approach.

Lack of understanding about a subject is surely likely to hinder its development. An obvious implication is the need to spread awareness about the educational value of Speech and Drama - not merely by

claims, but as a result of public support for it by employers and educational authorities.

To the adolescent child, peer group pressure is, perhaps, the most significant factor influencing course choice. Children's attitudes are a combination of the attitudes of their parents, of their school, and their culture, linked with an occasional burst of adolescent rebellion. If the general school attitude towards drama is negative, pupils will have no experience of the subject and so will not value it positively. If the school's attitude is positive, children may experience drama, enjoy it, and be prepared to resist a negative response on the part of their parents.

McGregor et al. (1977, p 175-176) mention the problems of introducing drama to older children late in their school career. These pupils, conditioned to examination utility and classroom regimentation, may be critical of drama or regard it as a free period. Drama has different criteria for success and allows more freedom of response. It does not always conform to the norm of the subjects to which the pupils are accustomed. Once again, the need for an effective promotion or marketing campaign for Speech and Drama seems evident.

6.3 Reasons why Speech and Drama has been discontinued in certain Natal schools

In five Natal schools, Speech and Drama was introduced and, after one or two years, discontinued. The writer interviewed as many as possible of the teachers who had taught Speech and Drama at the schools and also, in several cases, the principals, in order to obtain information about the reasons why Speech and Drama was discontinued. Four major problem areas emerged:

- a failure to understand the nature of Speech and Drama;
- an introduction of Speech and Drama for questionable reasons;

- staff movements and a lack of trained, committed teachers;
- the lack of a foundation course in the third phase.

The writer proceeds to analyse these problems in relation to the five schools concerned.

6.3.1 A failure to understand the nature of Speech and Drama

In all five schools, there occurred some failure to understand the nature of the subject. This failure most frequently seemed to occur on the part of the principal, although at some schools this failure appeared to extend to the other staff, parents and even the teachers themselves.

According to the teachers interviewed, principals were often suspicious of arts subjects as they were different and considered to be a waste of time, being either non-academic or non-vocational. Interviews with principals confirmed these attitudes and further revealed that some principals regarded drama in terms of theatrical performance rather than in terms of developmental aims.

One principal felt that, being a standard grade subject, Speech and Drama was an easy option and actively discouraged brighter pupils from taking it: an attitude directly contrary to that expressed by the Natal Education Department in a working document, Curriculum Development in the Secondary School:

Speech and Drama will only be launched as a subject in Natal if it is offered to, and opted for by the academically gifted i.e. above average intelligence child. (p 11: refer to Appendix 3 for permission to quote)

Interviews revealed that, in the only boys' school under consideration, the principal favoured the introduction of Speech and Drama as a cultural influence in the school. Unfortunately he saw it mainly in terms of theatre. The parents, on the other hand, did not see much value in the course, preferring talent shows to legitimate

theatre and not realising the other values of the course. They, and their sons, saw Woodwork as being of far greater benefit than Speech and Drama.

In two of the five schools only one group of Speech and Drama students passed through the school. In one school, two groups passed through and in two schools the subject was only offered as an additional seventh subject in standard eight for one year. Thus there was no opportunity for any understanding of the subject to develop.

6.3.2 Introducing Speech and Drama for questionable reasons

The Natal Education Department strives towards a balanced curriculum and endeavours to avoid too early specialisation by the pupils. Acting on the suggestion that 'an extended period of exploration in secondary education will achieve a better adjusted final result' (Working Document on Curriculum Development, p 8), the Department began (in about 1980) to encourage schools to experiment with a seventh subject in standard eight.

Three schools elected to offer Speech and Drama on this basis at standard eight level. In one school, Speech and Drama was made a compulsory subject for all standard eight pupils (demonstrating the principal's faith in, and commitment to, the subject as an educational instrument). If sufficient pupils chose to continue with the subject in standard nine, she intended to offer the course to standard ten level.

In a second school, the teacher assigned to teach the subject had no method training in Speech and Drama, and no text books for the subject were provided. Under such circumstances, the offering of Speech and Drama could hardly be expected to be successful.

In the boys' school, where Woodwork, Art and Speech and Drama had been

offered as additional seventh subject choices, the facilities for Woodwork could only accommodate a limited number of pupils. Thus, many of the pupils who took Speech and Drama did so by force of circumstance.

In some of the schools the decision to discontinue the seventh subject was not really due to the success, or lack of success, of the particular subjects offered. The introduction of a seventh subject meant considerable alterations to school time-tables. Where schools had previously had eight forty-minute periods, they now had nine thirty-five minute periods. Teachers apparently resented this for two reasons:

- they felt that they were losing some of the valuable time devoted to their particular subject and feared they would not be able to complete their syllabuses;
- they found the preparation for, and teaching of, an additional period each day a considerable strain.

The major problem was that all staff members were still trying to teach each of their subjects in the same depth as they had previously. It had not been made clear to them that the whole purpose of a seventh subject was to increase pupils' breadth of learning and that the depth of individual subjects must, of necessity, be somewhat curtailed. Thus the antagonism of the teachers had much to do with the discontinuation of the seventh subject system in at least two schools. Only in two schools, where principals were fully aware of the educational value of Speech and Drama and actively committed to its establishment in their schools, were the problems of offering Speech and Drama as a seventh subject overcome. In the other schools it would appear that the primary objective was not to introduce Speech and Drama as a subject for its own educational value, but to implement the Natal Education Department's scheme of extending the exploratory period to standard eight level. Thus Speech and Drama became a time-table filler rather than an active contributor to education.

6.3.3 Staff movements and a lack of trained, committed teachers

In all five schools staffing problems arose. In three of the schools the first year of Speech and Drama saw several changes in staff. In the first school there were four teachers, the second and third schools each had three different teachers, and in the third school, pupils were, for a short period of time, without a teacher at all. The teachers' reasons for leaving have been difficult to ascertain, but ranged from domestic reasons to finding the load of teaching Speech and Drama as well as teaching senior English (First Language) too heavy. These changes were naturally unsettling to the pupils, who became discontented with the constant changes in approach and method. Prospective pupils were discouraged by reports of the course and few pupils opted to take it, thus making the continuation of Speech and Drama an uneconomic proposition.

Very often the teachers allocated to the subject either lacked proper training or commitment. Of the three teachers at one school, one had no proper training in Speech and Drama and another (who finally taught the class through to standard ten level) had only two years of Speech and Drama at university and no teaching method in the subject. A temporary replacement, sent while she was on leave, had no experience or training in the teaching of Speech and Drama. At another school, two of the three teachers had no Speech and Drama credits in their degree and no training to teach it.

Although two other schools did not have problems with changes in staff, they did have problems of staff suitability. The teacher at one of them had no training in Speech and Drama method, although she had completed two years of the subject at university. She was responsible for all the Guidance and Counselling in the school and found the demands of this often conflicted with the needs of Speech

and Drama. Being unsure of the syllabus, she tended to devote the majority of her time to the teaching of theoretical aspects. Classes were large (one had 29 pupils). This meant that it was difficult to maintain control for practical work and, as no tutorials were time-tabled, much practical lesson time was devoted to working on individual tutorial pieces.

In the all-boys' school, the teacher chosen to implement the course was a young female in her first year of teaching. Her lack of experience and her sensitive personality led to problems of discipline which, according to confidential reports given to the writer, were not experienced by a male student teacher, with a more forceful personality, who was assigned to the school for his practical teaching.

It seems that if Speech and Drama is to succeed at a school, it is vitally important that properly qualified staff be appointed to teach the subject. Cognisance should also be taken of the suitability of the teacher's personality, firstly to teach Speech and Drama and secondly to teach it at a specific school. A further vital factor is the teacher's commitment, both Speech and Drama and to education. It would perhaps be beneficial to conduct research into the reasons why teachers appear to lack commitment.

6.3.4 Lack of a foundation course in the third phase

As discussed in Chapter Five, there was at the time of research no provision in South Africa for Speech and Drama as an exploratory subject in the third phase. This meant that pupils were asked, in the fourth phase, to make a choice about a new subject of which they had no experience. Often they laboured under misconceptions, such as the idea that there was no theoretical work, or that the course was intended to train pupils for a career in the theatre. This meant either that they were reluctant to follow a course which seemed to

have little educational value, or that they were disillusioned by the realities of the course which was not an easy subject or a training for actors. In four of the five schools discussed, pupils' lack of information about the course, or negative attitudes of those who were disappointed in the course were mentioned by the teachers. In the three schools which offered Speech and Drama through to standard ten level (and not only as a seventh subject at standard eight) one of the reasons given for the final discontinuation was that few pupils opted for the course, and it was therefore uneconomic. The writer suggests that the fault lay, not in the short-comings of the course, but in the system which expected pupils to make subject choices without being fully informed about the subjects through personal experience of them in the third phase. It is rewarding to note that since the present investigation began, Speech and Drama has been accepted as a optional exploratory subject for the third phase, and syllabuses are currently being devised.

The problems discussed thus far have all concerned external factors. The more important problems, from an educational point of view, are those intrinsic to the syllabus itself. Many of these problems arise through the educational structure in South Africa which allows practising teachers very little role in determining the contents and approach of schools' syllabuses. Decisions are placed in the hands of academics who may have little, if any, direct experience of the practicalities and requirements of the school situation.

The highly centralised South African system also makes change and innovation a slow and ponderous process. This has been pointed out by the De Lange Report (Human Sciences Research Council, 1981), which recommended that

The greatest possible degree of autonomy should be given to the institution that is 'closest' to both parents and teachers - 'the school', (as variously defined), and that parents and teachers should have a major share in decision-making at this level particularly with regard to the curriculum of the school....

(p 201, punctuation sic)

6.4 Problems intrinsic to the syllabus

The most basic attribute of any syllabus is that it should be relevant to the educational needs of the pupils for whom it is designed. The aims should be constructed with this point in mind, and the contents and examinations should reflect the aims.

6.4.1 The aims of the South African syllabuses

The Joint Matriculation Board syllabus was initially constructed by persons involved mainly in tertiary education. The majority had little secondary school experience. As their experience of Speech and Drama lay at tertiary level, the original syllabus for schools was inevitably influenced by existing university courses, rather than being specifically designed with the school child in mind. Provincial syllabuses have been based on the J.M.B. syllabus: those of the Transvaal and Natal follow it exactly, while that of the Orange Free State, although following the overall structure and content, has tried to be more specific in certain areas. In all cases the aims are the same.

A university drama course is designed for fairly mature students, of above average intelligence. As the university is an academic institution, the course must have an academic and theoretical bias. University students often become teachers, therefore a theoretical background is necessary: and university courses in Speech and Drama are of an unquestionably high standard.

The school children who elect to follow a Speech and Drama course at standard eight level are immature adolescents. The majority of them are probably of average or below-average academic ability, as many schools discourage top academic pupils from taking a standard grade subject. (The fact that Speech and Drama has now been accepted as a higher grade subject may alter this situation once it is eventually

implemented in the schools.) The heavy theoretical loading of the present syllabus, particularly in terms of the detailed knowledge required of phonetics and voice production in the principles of speech section may be difficult for these pupils. The writer submits that the overall structure of the present South African syllabus fulfils the aims of a tertiary course, rather than the aims of a course specifically designed to fulfil the needs of school children.

This same problem was encountered with the initial syllabuses produced in England. Lanning (in Nixon, 1982) refers to the 'vague objectives' of the very first drama syllabuses where:

what was produced was a pale shadow of a course designed for drama students at 18-plus. As a result pupils followed a stultifying course unrelated to their own problems and the world they saw around them. (p 157)

Current courses in England (as reviewed in Chapter Three) are closely based on the needs of the child. Clearly defined objectives link to the aims and are reflected in the examination structure. Close study needs to take place of the needs of secondary pupils in respect of Speech and Drama, so that in providing for these needs a syllabus can be devised which encourages more and more pupils to study further into the subject.

Present difficulties may have occurred because the originators of the course did not distinguish sufficiently between the three types of drama which may occur in schools: class drama, performance drama and examination drama. The writer will now briefly examine each of these areas in order to define their specific aims and concerns. As discussed in Chapter Two, aims for drama courses fall into four categories:

- the transmission of factual information;
- the developing of technical skills;
- the development of personal and social qualities;
- changes in understanding and values.

In many schools class music and/or class art are offered. Very few schools in South Africa offer class drama. A class subject is one which is offered as a non-examination subject to entire class groups, not only those pupils who have chosen it. These subjects are usually allocated one period a week. Most of the available literature on the teaching of drama has reference to class drama.

The approach to class drama (based initially largely on the ideas of Slade) does not allow for a study of the art form of drama (i.e. theatre) and the techniques involved in communication with an audience. Writers from Slade (1954) to Bolton (1979) are unanimous in stating that the aims of class drama are concerned, not with mastering an art form, but with changes taking place within the child as a result of participation in the dramatic activity. According to early writers such as Slade (1954), Way (1967) and Pemberton-Billing and Clegg (1965), this change concerns the personality of the child and the ability to function in a social situation. Later writers, such as McGregor et al. (1977), Bolton (1979) and Wagner (1980) see this change as relating to a change in understanding and moral perception rather than in personality. It is apparent that the aims of class drama should be concerned with personal and/or conceptual and moral development, but not with factual knowledge, technical skills and a study of the theatrical form.

Performance drama in the school is drama which is concerned with performing to an audience. This may comprise participation in school plays, concerts and other theatrical presentations. It is usually not part of the formal school time-table, but an extra-mural activity. Therefore there are no formally stated aims. Performance drama is essentially concerned with theatrical form and with improving pupils' technical abilities so they may use this form to communicate to an audience. Developmental and learning changes may occur, as with the pupil who, through participation in plays, develops increased poise

and confidence, learns to work as part of a disciplined team or develops greater insight into certain values or modes of behaviour. However, these changes are not the primary aim of the exercise. Performance drama uses the theatre to realise technical aims, while other aims may be realised as a by-product of the process.

The aims of examination drama must, necessarily be different. Gray (1981) clearly defines the conflict between developmental aims and the constraints of examination validity. Speech and Drama, in this case, becomes a subject discipline, leading to a final examination. It is no longer an extra, non-examination subject or extra-mural activity. In England the different approaches of class and performance drama have been perpetuated and extended into examination drama by the creation of two separate examination drama courses. In South Africa only one examination drama course in Speech and Drama is offered. The aims of this course indicate a high degree of concern with developmental aspects. Aims concerned with changes in understanding or values are omitted, and the introduction to the syllabus disclaims any integral relationship between it and the developing of technical theatrical skills:

A clear distinction needs to be drawn between theatre
and drama as an integral part of education. (p 1)

The problem would appear to be that there is a lack of specificity in the present syllabus between the aims and functions of examination drama and class drama. The production of a guide for teachers would be of assistance here.

6.4.2 Level of the syllabus

The second problem area intrinsic to the syllabus concerns the level at which the subject is offered. The J.M.B. originally granted permission for the subject to be introduced at standard grade only and the initial Syllabus Committee was commissioned to compile a standard grade syllabus.

Comments, made by various members of this committee to the writer during interviews, indicate that the Syllabus Committee consciously or unconsciously drew up a higher grade syllabus. The writer suggests three possible reasons for this:

- the Committee sensed that the J.M.B. would reject the syllabus if it lacked academic weight;
- the Committee wished to demonstrate the volume and depth of possible knowledge, thus gaining academic status for the subject;
- the Committee had no experience of the level of a standard grade subject and based their ideas on tertiary courses.

Whatever the reasons, the result was that a potentially higher grade syllabus was constructed in place of the commissioned standard grade syllabus.

It seems incredible that it should take as long as it has to accept a higher grade syllabus, when most of the people involved in its implementation consider the present syllabus to be higher grade already. In its comments on the proposed amendments to the core syllabus for Speech and Drama, the University of the Witwatersrand noted that:

Professor D. Horner ... has been an examiner for Speech and Drama, and has commented that many scholars, teachers and interested educationalists around the country are of the opinion that the Standard Grade syllabus is, in fact, a syllabus which demands Higher Grade requirements. (letter from the Deputy Registrar (Academic) dated 25 May 1983, made available to the writer; refer to Appendix 3 for permission to quote.)

The structuring of future syllabuses clearly needs to involve persons who are familiar with the differentiated system of education, who understand its implications and implementation and who will construct syllabuses which truly reflect its aims.

6.4.3 Definition and depth of the syllabus

The present J.M.B. syllabus tends to be vague and generalised in its description of the areas to be covered, e.g.: 'A knowledge of the production of vowel and consonant sounds' (Std 10, principles of speech 2(a)).

Although a generally phrased syllabus may seem more educationally sound than one which is prescriptive, many of the teachers involved in teaching the subject have no previous experience of Speech and Drama, and were not trained to teach it on a theoretical or examination level. As they themselves do not really know what they should be teaching, they endeavour to cover all aspects in detail, thus the syllabus becomes even more theoretically biased. The fact that many examination questions have tended to require a specific answer to a specific question on a specific area of knowledge has aggravated the situation. Certain areas (such as the vowel resonator scale) may appear too advanced and technical for, and irrelevant to, the average school child. Yet teachers are afraid to omit these areas in case (as in a recent J.M.B. paper) they are included in the final examination.

It is necessary to establish a uniformity of approach: if the syllabus is generalised, then all the examination questions should be general; if the examination questions are to be specific, then the syllabus must be specific. Bearing in mind the newness of the subject, the lack of suitable textbooks, the inexperienced and inadequately trained teachers, it would seem that, at present, either a more prescriptive syllabus is needed, or else a policy should be developed to indicate to teachers and examiners how the subject should be approached.

6.5 Problems connected with the examining of Speech and Drama in South Africa

Problems which have emerged from the writer's survey can be divided into two major categories:

- problems concerning the content and structure of the present external examination;
- problems concerning the practical implementation of the present examinations.

6.5.1 Problems concerning the content and structure of the present external examination

The present practical examination consists of participation in a group theme programme (60 marks), a group improvisation (20 marks) and a group discussion (20 marks). For both the theme programme and the improvisation, the marks are awarded in terms of the final presentation of the item to the examiner (i.e. a performance mark). If the examination is to measure developmental aspects and not theatre skills, then some proportion of the marks should presumably be awarded by the examiner for the process by which this presentation is achieved. As the improvisation is prepared during the course of the examination, it seems that a way could be found for the preparation stage to become more important for assessment.

At present, most of the final practical marks are dependent on the presentation of a group theme programme. Pupils are marked on their individual interpretation of items within that programme. It must be acknowledged that theme programmes are very time-consuming. A considerable amount of time has to be devoted to finding suitable material, discussing its arrangement and working out its manner of presentation. Pupils are also expected to receive individual guidance in tutorials on interpretative work and help in improving the quality

of their voices. Thus it is evident that the form of this examination is heavily dependent on the tutorial system and that examiners presume that pupils have taken part in tutorials throughout their course. However, for organisational reasons, and as revealed by the writer's investigations, most schools do not have tutorials. It is surely invalid to examine pupils on individual interpretations, when they have been working in groups of twenty to thirty pupils for all their lessons.

Where a school does not make provision for tutorials, the situation could arise that all practical lessons could be devoted to working on a theme programme rather than on the wider range of creative work specified in the syllabus. Should a tutorial system be officially discontinued, examiners would need to take cognisance of this when assessing work. Considering the high standards demanded by the Joint Matriculation Board examination, it seems unlikely that a less demanding approach would be tolerated.

If tutorials are not possible, the writer suggests that the form of the examination should be altered. In a theme programme pupils are marked on their individual interpretative skills, not specifically on their contribution to the group. If the examination is truly to assess whether the developmental aims of the course have been achieved, greater emphasis needs to be placed on assessing those developmental aspects rather than the performance aspects of the work. This emphasis could derive from a different system for obtaining some of the course marks, geared particularly towards continuous assessment of developing skills.

The structure of the theory examination also presents certain problems. The present standard ten examination paper is divided into four separate sections: principles of drama, history of the theatre, principles of speech, and creative practical projects. Contemporary education favours an integration of knowledge even across disciplines

as well as within a subject (Bernstein, as published 1973, p 371-372) so there would appear to be no educational basis for the subdivision of a paper unless categories are meant to have been maintained in teaching.

Not only does categorization clearly separate practical aspects from theoretical aspects (something which was total anathema to the drama teachers interviewed by the writer in England) but it sub-divides and separates theoretical areas. The writer suggests that, at school level, the whole point of theory is its applicability in a practical situation, not merely a study of it per se.

The subdivision of the paper causes considerable problems and limits the possible range of questions. Questions which integrate various aspects of the subject cannot be used, because they do not clearly fall into one of the four specified sections. An example of this type of question would be:

Discuss the influence of the *Commedia del 'Arte* on the plot and characters of Shakespeare's Midsummer Night's Dream.

Various anomalies arise because of different examiners' views of what falls under each section. Papers of the Department of Education of the Orange Free State conflate areas of the work. For example, the March 1982 examination paper, Section III(C) (principles of speech) contains questions on studying and presenting a monologue, and the requirements of good public speaking, while Section IV (D) (practical project) has questions on interpretative reading and the interpretation of a sonnet. The November 1981 examination paper included questions on the sonnet and ballad forms in Section III(C).

Particularly with a standard grade subject, a more suitable approach appears to be to look at theory in terms of its practical application, rather than to approach it from an academic point of view. To this end, the paper needs to be restructured to allow greater flexibility

and more integration of learning, two components which are vital if learning is to become more than a sterile regurgitation of fact.

6.5.2 Problems concerning the practical implementation of the examinations

The two major issues here are standards (both internal and external) and the interpretation of the syllabus and examination requirements.

Discussion with teachers revealed that they felt very unsure of their own standards for both theoretical and practical aspects. They mentioned the problems of subjectivity (particularly in connection with practical work) and working in isolation. They have little chance to see work from other schools, thus they find it exceedingly difficult to establish a standard. Even comparing their standards with the final external examination result is not always helpful, as this result is a combination of a practical and a theoretical mark. If teachers' marks differ vastly from the final results of their pupils, they do not necessarily know in which area their assessments are inaccurate.

In Natal, efforts have been made to overcome this problem in the practical field through teachers visiting other schools to assess work, and through pupils visiting other schools to share their efforts and to give their own teachers a chance to discuss with others standards of assessments. The problem of subjectivity has, to some extent, been overcome in schools where there is a second member of staff, not directly involved in work on the items to be examined, who is both competent and willing to help with assessments. Of course this means that a certain amount of extra time and effort must be expended by the teachers concerned.

Written work is less easily standardised, as few teachers have the time regularly to review sets of work marked by another teacher. Also, at present, few teachers have the experience to offer advice in this field. Only once there are sufficient examination entries to justify the establishment of a marking committee, will teachers be able to be more sure of their own standards.

The writer has found that many schools, particularly those writing the J.M.B. examinations, claim that the external examination standard is unrealistic for a standard grade subject. In order to explore this problem, the writer endeavoured to obtain certain marks from the schools which offer Speech and Drama. The marks requested were:

- (a) Speech and Drama final examination mark
(standard grade);
- (b) the teacher's Speech and Drama (standard grade)
year mark;
- (c) the main language (higher grade) final examination
mark.

The response from Natal schools was good: seven out of the eight schools involved replied. This ensured that the figures quoted for Natal are representative. As there was a poor response from schools in other provinces, the writer was unable to draw accurate conclusions regarding their standard of validity.

From the figures it was hoped to establish two points: firstly whether or not the overall standards set by examiners were too high; secondly if the year mark, submitted by Natal teachers, corresponded in any way to the final examination mark.

In order to establish if the standards set by Speech and Drama examiners were too high, the writer compared pupils' standard grade Speech and Drama marks with their higher grade main language marks. (In the few cases where pupils wrote main language at standard grade, their marks were adjusted to correspond to higher grade by moving them

down one symbol). The main language was chosen as a basis for analysis because a large proportion of the marks for it are dependent on a pupil's personal response and interpretation. The Speech and Drama mark is largely based on the written paper and it was hypothesised that pupils who expressed themselves well and gained good marks for their main language paper would do likewise in Speech and Drama. Allowance would have to be made for pupils who were particularly talented at practical work but skill in that area alone could not affect the overall mark. As the main language was on higher grade, while the Speech and Drama was on standard grade, it was expected that Speech and Drama results should be somewhat higher overall than the main language results.

The following tentative conclusions may be drawn from the writer's enquiries:

The pupils' Speech and Drama marks for the 1981 J.M.B. paper were much lower than those same pupils' main language results, which were written at higher grade.

In 1982 it emerged that an attempt had been made to adjust the standard. The small number of pupils involved makes the results inconclusive; however it could reasonably be expected that a pupil who obtained an A on main language at higher grade should have obtained at least a B for Speech and Drama at standard grade, and not merely a C.

In Natal, the Speech and Drama (standard grade) marks tend to be slightly lower than the main language (higher grade), indicating that standards in the former may be a little too exacting.

In the Orange Free State, the balance of marks seems to be very reasonable. In most cases the Speech and Drama (standard grade) results are slightly higher than the main language (higher grade)

results, as hypothesised. Unfortunately, as only one of the two schools returned marks, one cannot say whether this is a general trend or only reflects the situation in a particular school.

It would appear that better controlled research into the correlation between first language and Speech and Drama achievement needs to take place, with a view to eliminating differences of expectation where possible.

Working with a limited range of pupils would appear to make it difficult for teachers to establish an accurate range of year marks. Thus in Natal the distinction between the B/C levels tends to have become blurred with teachers tending to place too many pupils in the former category. An analysis of the results of individual schools reveals that some teachers are very strict in their marking while others far too lenient. This reinforces the point made previously that teachers need help in evolving accurate standards of judgment.

In addition to examiners' overall expectations being too high for a standard grade subject, an analysis of individual examination questions shows that the examiners are unacquainted with the type and level of question required in a standard grade subject.

In most school subjects a distinct difference of approach is noticeable in the setting of higher and standard grade questions. Standard grade questions tend to require factual responses, while higher grade questions necessitate analysis and comparison. Standard grade questions tend to be broken down into smaller sections, sometimes with separate marks, while higher grade questions tend to be more open, essay-type questions.

In History, where both grades of pupils write essays, the standard grade rubric actually contains a list of the information which must be included in the essay, e.g.

Standard grade

Write an essay on the events between 1917 and 1922 which led to the Communists taking power in Russia. In this essay pay attention to aspects such as the March Revolution, the abdication of the Czar, the July Rising, the November Revolution, the Peace of Brest-Litovsk, the Civil War, the Peace of Riga and the establishment of the USSR.

(Natal - December 1979)

Higher grade

Describe the Russian revolutions of 1917 and contrast their effect with the revolutionary changes in Russia 1929-1939.

(Natal - March 1983)

The first J.M.B. paper in Speech and Drama, set in 1977, did not take into account this type of distinction between the two levels and in Section I (principles of drama) questions such as the following were set for standard grade pupils:

Question 3

Hamlet, Prince of Denmark is the tragedy of a man who could not make up his mind.

Discuss this view of Shakespeare's play.

Question 4

Since the comedy of manners is concerned with the shows and pretences of human beings, and since its very orbit is a world of masks, what it must always be moving towards is a general unmasking, so that we see at last the faces that lurk beneath.

Discuss the above comments in relation to Sheridan's play, THE SCHOOL FOR SCANDAL.

For pupils taking Speech and Drama who are truly of standard grade level, such questions are far too difficult. The majority, it is submitted, would not even begin to understand the meaning of the quotations.

The following J.M.B. paper (1979) made an effort to simplify these questions, for example:

Question 3

THE RIVALS; SHERIDAN

- (a) Discuss the main plot of the play.
- (b) Discuss the characters of Mrs Malaprop and Sir Anthony Absolute.

Although one may quibble with the language (surely 'describe' or 'outline' is intended, not 'discuss'?) the intention to simplify the questions is clear. The O.F.S. and Natal examiners have endeavoured to retain simple questions. Subsequent J.M.B. examiners have combined more complex questions with some simple questions.

Questions in the principles of speech section have always required short answers, therefore the type of question has always been suitable for a standard grade subject. The level of expectation and the detailed theoretical knowledge required has often been closer to that required at university level rather than standard grade in standard ten, however.

What does emerge from a study of the papers set by the various examiners is that there are considerable differences in approach and interpretation. While the writer is not advocating total uniformity, teachers do need a clear understanding of what is in the syllabus, the type of question which will be asked, and the type of response which is expected. The need for in-service education seems clear.

A survey of the questions set on principles of drama by the Natal and O.F.S. examiners, reveals that their main concerns are with the dramatist, the dramatic form, the characters and the plot. There are, as yet, no examination papers available from the Transvaal (1983), however the writer, during an interview with one of the panel of examiners, elicited the information that this type of question is too literary for a drama paper and it seems likely that Transvaal questions in this section will be more concerned with interpretation

in terms of production and acting.

With regard to the history of theatre: there is no indication in the syllabus that the Natal examination will require pupils to draw diagrams, nor that the O.F.S. examination will require the detailed and specific knowledge needed to answer the following question:

Write detailed notes on the Kembles, the famous family of English actors during the nineteenth century.

While the Natal examiner has focused on the physical structure of the theatre buildings, the O.F.S. examiner has shifted the focus to the people involved in its development. Thus in November 1981, questions were asked on Gottsched, Lessing, Goethe, Schiller and the Kemble family. In March 1982, questions were on Ibsen, Chekhov, Gottsched and Lessing.

The principles of speech section lends itself to the asking of specific facts-based questions. The problems of such an approach in examining, when the syllabus is generalised and non-specific in approach, are clear. The O.F.S. syllabus is slightly more specific than the J.M.B. and Natal syllabuses, but still does not cater for the depth of some questions.

In the Natal March 1983 paper, pupils were asked a question concerning 'wide diphthongs' and 'murmur diphthongs'. Not only are these terms not in the syllabus, but the writer contends that technical terms such as wide and murmur are not relevant to the pupils and that the distinction between the two types is purely academic.

The O.F.S. syllabus includes '....the structure (where relevant) and interpretative demands of ... the ballad...'. Yet in the November 1981 O.F.S. paper, pupils were asked about the specific form of the French ballad.

In Section D, the practical project, the O.F.S. examiner has approached the work from a theatrical point of view, thus questions such as the following have been set:

What is the value of mime and group improvisation in the training of an actor?

Discuss the roles that decor, costumes, lighting and sound play in a theatrical production.

(O.F.S. Std 10 Paper - Nov. 1981)

The Natal examiner, on the other hand, has approached matters from the point of view of educational drama, rather than theatre, thus questions have been very different in approach:

You and a group of four fellow pupils have been given an improvisation topic entitled 'The Bus Stop'.

Describe how you would set about suggesting ideas and gradually evolving your plot. Mention the characters that you would include and their interaction with each other. Also mention how you would stage the improvisation.

Improvisation, generally and specifically, prepares pupils for possible life situations. It helps pupils increase their self-awareness, accept new ideas and change, and makes them aware of the feelings and ideas of other people.

Do you agree with the above statement? Give reasons for your answer.

(N.E.D. Std 10 paper - March 1983)

For Section D, the J.M.B., Natal and O.F.S. syllabuses are identical except for the fact that the inclusion of mime is specified in the O.F.S. syllabus, but not specifically mentioned in the other syllabuses for standard ten. This is interesting in view of the fact that in the 1982 examination in Natal there was a specific 20 mark question on mime. While pupils who take subjects at higher grade may be expected to remember practical work done in previous years and apply principles learnt for improvisation, to the techniques of mime, pupils who take subjects at standard grade should perhaps not be expected to do this.

These are isolated examples, but while there continues to be a

dissonance and ambiguity between the syllabuses and the approaches of the various examiners there is a serious cause for concern on the part of teachers who tend to spend far too much time on the theoretical aspects of the syllabus as they are afraid of omitting anything which might form the basis of a specific examination question. As a result, standard grade school pupils may receive a much broader theoretical training than is actually intended by the syllabus. Should final examinations ever become totally internal to individual schools, this problem would not occur.

Lack of clarity and variety of interpretation is not limited to the theory paper. The discussion part of the practical examination is also open to interpretation. The fact that examiners, themselves, appear to have varying ideas of how this section of the examination should be approached was discussed in Chapter Four. This creates the problem of teachers trying to prepare pupils for an examination without knowing what is required, or precisely how it will be tested.

One final problem concerning the written paper has been in relation to the play of 'own choice'. At present the J.M.B. and Natal syllabuses prescribe two plays for standard ten and teachers select a third play. It is exceptionally difficult for examiners to set a question on an unknown play. They are limited to variations of four basic questions:

- (a) the type of play;
- (b) the plot;
- (c) the playwright;
- (d) the characters.

Even these are not fool-proof. Examiners tend to ask about two characters which play important roles in the play (Natal, December 1982; J.M.B., November/December 1979). This could cause a serious problem if the play studied were Murder in the Cathedral where there is only one character who plays a really important role (unless the

chorus is considered as a character - an approach too subtle for the average pupil writing a subject at standard grade), or another modern script, with only one central character. In Natal, the question heading was changed from 'Own Choice' to 'Third Play studied in Speech and Drama', after the first examination where pupils had taken the heading too literally and 'chosen' plays which they had only seen performed or had studied in English.

The O.F.S. has eliminated the choice of play, and prescribes all three plays. Natal, in an effort to preserve some freedom of choice, has decided to give teachers a choice between two plays. Questions will be set on both plays in the examination and pupils will be expected to answer questions on the one which they have studied.

6.6 Problems connected with the organisation of the teaching of Speech and Drama

In Chapter Four, the writer highlighted problems of organisation which came to light in her study of Speech and Drama as offered in South African schools. These included the timetabling of tutorial periods, the comparatively heavy teaching load required of staff, the need for teachers suited both in personality and training to the task, and the limitations placed on pupils' choice of Speech and Drama as a subject where curriculums are based on groupings or 'packages' of subjects approved by an Education Department.

Tentative approaches to the solution of these and other problems identified are put forward as follows:

6.7 General recommendations

There are obvious general recommendations which could be made regarding the educational system of any country, ranging from a major shift in educational philosophy to changed methods and strategies.

Secondary schools could benefit from the introduction of a system which allows greater integration across the whole spectrum of the curriculum in place of the present system of rigid subject division, as Bernstein (op.cit. pp 371-372) has described. These basic questions concerning educational philosophy are, to a large extent, beyond the scope of this work, and the writer will therefore limit her recommendations to matters which directly concern the teaching of Speech and Drama in South African schools.

In Chapter Five the writer discussed the need for the introduction of a compulsory Speech and Drama course in the third phase. Results of the experiment at one high school showed that the best results were obtained with smaller classes and double periods. It is imperative that the third phase course should provide for double periods, if not smaller classes. It has also emerged as important that Speech and Drama should be part of the examinable group of subjects. As a non-examination extra, the subject may have low status: pupils may not take it seriously and principals may assign unqualified staff to its teaching. It may thus become a time-table filler, rather than an educational experience and preparation for informed course choice at fourth phase level.

The optional Cultural and Civic Enrichment Periods in Natal are an unacceptable substitute for an official Speech and Drama course. They perpetrate the negative aspects of the subject by having single periods (often every alternate week), large classes, unqualified teachers and generally low status. Their implementation in the school situation is not practical and leads to their abuse (such as ten-period courses being prolonged to cover a whole year).

While the introduction of a third phase course remains, for the present, only in the planning stage, the problems and inadequacies of the fourth phase examination course in Speech and Drama demand urgent attention in certain major problem areas and the writer puts forward

recommendations in this regard.

6.7.1 Aims and approach

Those involved in the teaching of, and syllabus construction for, Speech and Drama courses in the schools, must realise and accept the fact that there is a difference in aims, approach and contents between Speech and Drama as a developmental tool (i.e. class drama) and Speech and Drama as a subject discipline (i.e. examination drama). This latter can and does offer many of the benefits of developmental drama but it also offers the discipline of an art form and contains basic subject matter which must be taught. The present syllabuses are confused because they do not take cognisance of these differences in aims.

Aims fall into various categories. Some are directly related to course content (such as those concerning technical skills and factual knowledge). Others may be achieved as a by-product of the course (such as social and personal development). Generally the former are objective and in this case measurable in terms of an examination. The latter are extremely subjective and, although they may influence a pupil's achievement in an examination, cannot readily be assessed. While a well structured course and good teaching can result in the attainment of the former aims, the latter aims, dependent on the subjective response of the individual, cannot be realised in terms of course content and teaching. It is difficult to predict any specific degree of success.

Perhaps the pattern suggested by Courtney (1980) offers a solution, as in the approach adopted in the recent revision of the English First Language Core Syllabus, where the term goals is used to refer to the overall intentions of the course. Therefore, goals can contain more general statements such as: 'The development of personal resources' (ibid p 70). The term aims is used by Courtney to denote specific,

short-term intentions (usually referred to by other writers as objectives). These specific aims interpret how the long-term goal will be realised. Thus the specific aims for the goal cited above are given as:

- to develop the student's ability to use all five senses;
- to develop the student's kinesthetic awareness of self in space and time;
- to foster confidence in speech and movement;
- to stimulate imaginative and creative thought;
- to encourage the growth of self-discipline;
- to develop the student's leadership potential. (ibid p 70)

These aims, therefore, give the teachers a clear indication of the direction their work should take in order to achieve a generalised goal.

By distinguishing between goals and aims and being more specific, course planners would circumvent much of the criticism which has previously been levelled at the aims of drama courses.

A related major factor is that the course content, approach and examinations must be consistent with the goals and aims of the course. The existing South African syllabuses stress developmental aims and, in their introductions, deny that Speech and Drama has any connection with theatre. The writer's examination of the contents has revealed a major concern with the historical development of the theatre, theatrical texts and the technical speech skills (required for interpretative speaking to an audience), all of which are aspects of theatre, rather than of developmental drama. The examination, too, is seen in terms of theatrical performance to an audience (albeit only the examiner). These contradictions need to be resolved if the course

is to become educationally valid.

At present, there is a lack of clarity regarding the approach to the teaching of Speech and Drama. Examination drama, as distinct from developmental class drama, does contain a body of knowledge which the pupils have to learn. At present this body of knowledge dominates the syllabus, yet teachers are given no clear indication of why it is included in the syllabus or what their aims should be in teaching it. Teachers' approaches, in terms of the set works, tend to be from a literary, rather than a dramatic point of view and, in terms of the principles of speech and history of the theatre, tend to be very abstract and theoretical. This is largely due to the volume of work required to be covered in the present syllabuses. The writer suggests that this volume needs to be drastically reduced and the aims for the inclusion of each section in the syllabus made explicit. It is only in this way that the theoretical and practical sides of a syllabus can be properly integrated.

6.7.2 Contents of syllabus

Scheepers (1983), writing about South African university Speech and Drama departments, notes:

Speech and Drama as a field in the RSA represents a very wide range and divergent field of study. It would be impossible to fulfil all the demands and objectives of the whole field within the framework of one university department. In the U.S.A. this work is done by six different university departments. (p 36)

While the present writer does not recommend this type of fragmented approach, the above quotation would indicate that there is some justification for the statement that university courses in Speech and Drama are very comprehensive and all-embracing.

A comparison between the two, shows that the existing South African

core syllabus for schools was closely influenced by the course offered at the University of Natal. Excellent though that course is for a tertiary institution, a school syllabus has of necessity to be selective and aim-specific because the students are less selected and less mature. The present school syllabus has more theoretical content than its stated aims would suggest.

It would seem that a more acceptable approach in a course designed for school children would be to exclude the heavily theoretical areas and to teach theory only in terms of its practical application. For example, the South African syllabus places a heavy stress on the technicalities of voice production and speech (one-fifth of the final theory marks are devoted to this area). While clear speech is an integral part of communication perhaps too great an emphasis is placed on the theoretical aspects (such as phonetics) rather than the practical aspects (such as clear communication). The writer suggests that this section could well be taught and examined in terms of the pupils' practical work, rather than in a written theory examination.

At present many teachers are tending to approach texts in a literary way. This is encouraged by the fact that the present syllabus seems to place emphasis on the speaking of poetry rather than on the interpretation of scenes. The final examination takes the form of a theme programme, not a collection of scenes. The writer contends that if pupils are studying plays as part of the course, then interpretative work should be based on plays. It is not that the value of learning to speak poetry is being questioned, merely the necessity of including yet another aspect of communication in an already heavily loaded course. By integrating the study of texts and the interpretative work, an approach more attuned to the aims of the course could be engendered.

Even in this respect, though, the theatrical aspects of play presentation are far too numerous to be included in their entirety in

a school-level, non-specialist, course. It is therefore necessary to look at the reasons for including any of these aspects in the course, and then select those aspects of theatre which are most relevant to the course's aims. In the secondary school, creative drama work, if not allied to form, has the danger of becoming self-indulgent. Pupils need to learn about the theatrical form in order to give shape to their work. The relationship between actor and audience, too, is an important facet as it is only through this that the art form is fully realised in all its potential. It is submitted that performance to an audience should not form the initial goal, but be an end-product. Once the pupils have developed creative abilities as far as possible in the classroom situation, they are ready to extend these by communicating to an audience. In this communication, the essential educational concern is with the actor and the communication. Important though a knowledge of costume and lighting may be, they would seem rather to be the concern of a specialist theatre arts type course. Sufficient basic theatre history should be retained to assist pupils in their understanding and interpretation of play texts which are relevant to their study of communication, and to provide some cultural enrichment.

Pupils should be exposed to a wide range of creative practical work, as well as pure interpretative work, in order to develop their ability to think imaginatively and communicate well. One aspect which should not be omitted from the South African syllabus is some form of movement education. Movement is the basis of all communication and to omit it from such a course must, of necessity, handicap the pupils in their attempts to develop their communication skills. The syllabuses in England, by omitting movement study, have limited the development of students in this important area.

6.7.3 Examinations, examiners and subject advisers

The problems concerning the level and approach to examination papers

were discussed earlier in this chapter (6.5.2). In the light of these problems, the writer recommends that examiners be appointed who are familiar with the understanding and level of standard grade school pupils; that questions clearly phrased so that candidates are immediately aware of what is required; that language be simple and precise and, finally, that some uniformity of approach be introduced regarding whether syllabuses and examination questions should be generalised, or whether they should be specific.

The writer strongly recommends, particularly at higher grade, that some form of year mark be included in the examinations of all provinces and the J.M.B. This mark should be based, not on a single assignment, but on a solid record and evaluation of various aspects of the course. The syllabus revision proposals under consideration at the present time include, for higher grade pupils, an assignment involving production of a script for a theme programme. This would involve selection and organisation of material, as well as the written presentation of it. While this is a move in the right direction, the writer feels that it places too much stress on one particular piece of work, prepared specifically for the examination, and does not trace the student's development through the year. The Associated Examining Board's O-level examination requires the submission of a file and makes specific stipulations, principally that the file should reflect work collected over the whole course, to be periodically assessed internally over a year and moderated externally (A.E.B. syllabus, 1983, Section II, p 89). Such an assignment tests understanding of, and response to, several different aspects of course work over a lengthy period of time and it is thus likely to be a truer reflection of ability and achievement than a single, one-off assignment.

This type of assignment could, possibly, be used to replace Section D(IV), the practical project, in the present examination paper. This section requires pupils to write about practical experiences (which may have taken place several years previously) or to spend time

thinking creatively about hypothetical practical work during the pressure of writing an examination, both of which are impractical. A file would serve this purpose far better.

The practical examinations, too, need further consideration. A poetry theme programme may not be the best method of assessing what has been learned in the course. Perhaps two contrasting scenes, one serious and one comic, might demonstrate this better. More careful thought needs to be given to deciding exactly what is to be tested by the practical examination.

The form of the examination also needs to be revised. At present, the practical examination is theatrical in form (i.e. concerned with presentation to an audience). While there is nothing wrong with the examining of theatrical skills, some attempt should be made to examine developmental aspects of the work as well. The most logical section of the examination where these could be assessed is in the improvisation. At present, pupils prepare their work out of the sight of the examiner and are assessed merely on the final product. They are not given individual credit for any organisational, imaginative or creative ability, merely for performance. The writer suggests that, during the fifteen minutes preparation time allowed, the examiner should observe the process of the development of the improvisation. He could thus award marks for developmental qualities displayed by individuals during the preparation of the item. Certificate of Secondary Education examinations in England do take cognisance of this aspect so it should not be impossible to institute a similar practice in South Africa. This would probably make the examination slightly longer, but such a move seems justified in the interests of the candidates.

Behr and Macmillan (1966, reprinted 1971, p 187) mention the tendency for an external examination to overshadow the syllabus. The writer's experience of syllabus development in South Africa leads her to

conclude that syllabuses may be designed with examinations in mind. Because so few people have actual experience of teaching Speech and Drama in the schools, and because the provincial Education Departments have no option but to assign control of Speech and Drama to language inspectors who have no specialist knowledge of it, the situation has arisen (in two provinces at least) where all queries regarding interpretation of the syllabus and method are referred to the examiner. This is a dangerous precedent. Examiners should not be placed in a position where they are, in effect, determining the approach and policy of their subject. This makes it imperative that suitably qualified subject advisers be appointed who are totally independent of the examiners.

6.7.4 The role of the teacher

Since Slade, all writers on the teaching of drama have stressed the important role of the teacher in the classroom. The writer has already discussed the problems of personality and of inadequately trained, non-committed teachers. The solution to these problems lies in more careful selection of teachers for Speech and Drama posts.

The role of the teacher, however, should not be confined to the classroom. At present, teachers tend to take a very passive role with regard to their subjects. They accept the syllabus as it stands and do not work for change and innovation. This is a direct result of the structure of the South African education system. Policies are decided by a central body and teachers are merely required to implement these policies. The result is that teachers do not define their ideas and aims (as was indicated in their response to the questionnaire discussed in Chapter Four) and show little initiative or innovation.

Teachers need to be more actively involved in the development of the curriculum. The Natal Education Department has attempted to implement this concept. The system of teacher involvement needs to be developed

and extended on a national basis so that curricula are devised by those most closely involved in their implementation. Of course, teachers will need to be re-educated to take this new role, as they are not used to this type of responsibility and power.

6.7.5 The process of change

The ponderous and slow processes of the highly centralised South African system of education form one of the major barriers to change and innovation. By the time a new syllabus has been finally approved, it may be almost out of date. A comparison between the relative time taken, in South Africa and England, to introduce a new syllabus will demonstrate this point.

In England, the first meeting to discuss the introduction of a G.C.E. course in Drama was held in 1970, the course was approved in 1971 and the first examinations held the following year, in 1972. Thus, after three years, the course had been fully implemented. In South Africa, the initial approaches were made in May 1973, the subject was only accepted three years later and it was another three years (1979) before the first official examinations were scheduled to be written. This would have been a time lapse of six years. The examinations were, in fact, first written in 1977 (due to an administrative error) meaning that ^{four}~~five~~ years had elapsed.

When the Associated Examining Board decided to introduce an A-level course in Theatre Arts, the process was much faster. The course was first suggested in 1974 (only two years after their first examination) and the first A-level examination was written in 1976, two years later. In South Africa, the Speech and Drama examination was initially offered on standard grade only. Although there were many representations to the Joint Matriculation Board to offer Speech and Drama on higher grade as well, it was not until January 1983 (over five years since the first standard grade examination) that Speech and

Drama was finally accepted on higher grade. A new, higher grade syllabus is presently being compiled and the indication seems to be that the higher grade course will be offered in schools in 1986 at the earliest. Thus, despite on going recommendations (for example by the conference of the Natal Teachers' Society in June 1978) it will have taken six years to accept the need for, draft and approve a higher grade syllabus.

At the present time, Speech and Drama as a secondary school subject cannot be seen as established in any definitive or extensive way in South Africa. This is the consequence, not of the inadequacies of the subject, but of inadequate perception of the role Speech and Drama plays in education. This problem is also evident in England. There, more thought has been devoted to the content and structure of the courses, but courses generally are limited to one aspect (such as developmental drama or theatre) so that the full educational potential of Speech and Drama is not fully realised.

In this work, the writer has endeavoured to clarify the issues and make certain suggestions. These should not be seen as a final and complete solution. Curriculum development needs be dynamic and flexible. The writer hopes that, apart from being of use to course planners and educationists, the issues raised will stimulate further research and discussion in this field.

In the words of William Blake:

..... May God us keep
From single vision and Newton's sleep.

(Extract taken from Blake's Letters to Thomas Butts)

APPENDIX 1QUESTIONNAIRE ADMINISTERED TO FOURTH PHASE TEACHERS OF SPEECH AND DRAMA AS AN EXAMINATION SUBJECTI. TIME-TABLE

STD	STD	STD
8	9	9

1. How many S & D periods does each standard have in a week (not including tutorials)?
2. How many of these are double periods?
3. How long are the periods?
4. Do you have tutorial periods? (i.e. tutorial periods as laid down in the syllabus, working with groups of 5 or fewer pupils). Answer 'Yes' or 'No' under each std.
5. If you have tutorials:
 - a) With which subjects is S & D paralleled in the Time-Table so that only 5 pupils can be released at a time for S & D tutorials? Please specify.
 - b) Do these tutorials take place during the normal school day, i.e. during lesson time, or before school, during break or after school?
 - c) How many pupils are in each tutorial (on average)?
 - d) How many tutorial periods are there per Standard per week?

II. ORGANISATIONA. Theory

1. Please tick the answer which you feel applies best in your approach to the organisation of lessons for each Std.

I have regular days for teaching specific sections (e.g. Wed. Practical, Tues. Principles of Speech).

I have set practical periods (e.g. doubles) but use other periods to work at a particular aspect of the syllabus (e.g. Greek Theatre) until I have completed it.

I devote all periods to a particular aspect, either theory or practical until I finish it.

I have no formal pattern, but plan each day according to the progress effected on the previous day.

Other method (please elaborate).

2. On an average, how many periods do you spend on theory a week?

Std 8:
Std 9:
Std 10:

3. Please rank the following in terms of the amount of lesson time devoted to them:

	Std 8	Std 9	Std 10
Dramatic Forms (Tragedy, Comedy etc.)			
Set Plays			
History of the Theatre			
Principles of Speech			
Other (please elaborate)			
Other comments about the organisation of theory lessons			

B. Practical

1. Please tick where applicable:

	Std 8	Std 9	Std 10
--	----------	----------	-----------

My practical work consists mainly of:
Separate lessons, not really related to each other (e.g. 1 mime lesson, 1 improvisation lesson, etc.)

A series of 3 or 4 lessons dealing with a particular aspect, e.g. Mime.

A series of 3 or 4 lessons dealing with a theme (e.g. 20th Century) and incorporating several different aspects (e.g. mime, speech, movement).

A continuous set of lessons (e.g. a whole term) devoted to a specific project (e.g. movement, mime).

A continuous set of lessons devoted to a specific project and usually culminating in a completed presentation of some kind (eg dance drama, polished improvisation).

2. On an average, how many periods per week are devoted to practical work?

3. I should be most grateful if you could append a brief outline of how you organise your practical work (i.e. what types of work you cover each term) for the 3 Standards.
4. Other comments about the organisation of practical work.

C. Tutorials

1. Are you in favour of tutorials? Yes () No ()
2. If your are in favour of tutorials, what do you feel the benefits are?

What problems have you encountered with your tutorials?

3. If you are not in favour of tutorials, please give reasons.
4. Do you think 5 pupils is a workable number for tutorials? Yes ()
No ()
5. If you do not think 5 is a workable number, state what you feel is a workable number and why.
6. What proportion of tutorial time do you spend on voice production exercises?

III ASSESSMENT

1. The proportion of marks allotted is:
 200 for written examination (i.e. theory)
 100 for practical examination.

Do you consider this to be

- () the ideal ratio
- () satisfactory
- () unsatisfactory
- () extremely unbalanced

2. If you do not consider it either ideal or satisfactory, please suggest alternative ratios.

Theory Assessment

3. When marking essays on History of the Theatre, Dramatic Forms or Set Works, do you
 - () allocate a certain number of marks for certain facts, irrespective of presentation,
 - () look for a general understanding of the topic rather than list of facts,
 - () insist on reasons and examples being given,
 - () expect essays to be properly structured (e.g. introduction and conclusion) and show logical development,
 - () use other criteria for assessment; give details.

4. How do you allocate marks in assessing phonetic transcriptions:
 - a) Negative marking:
 - One mark per word: (i) if any symbol wrong, no marks for that word ()
 - (ii) half a mark deducted for every wrong symbol - if two wrong symbols, no mark for that word ()
 - (iii) quarter of a mark deducted for every error - if more than three errors, no mark for that word ()
 - b) Positive marking:
 - Total marks dependent on number of symbols:
 - (i) one mark per symbol correct ()
 - (ii) half a mark per symbol correct ()
 - (iii) quarter mark per symbol correct ()

4. c) Allocate set number of marks, e.g. 10, irrespective of number of words and symbols and deduct for errors

- (i) full mark for each error ()
 (ii) half mark for each error ()
 (iii) quarter mark for each error ()

d) Other method. Please explain in detail.

5. How frequently do you assess theory?

Std	Std	Std
8	9	10

Single period tests at the end of each section
 (e.g. Elizabethan Theatre)

Weekly tests on work covered during week. (Please state time allowed for test)

Monthly tests on work covered during month.
 (State time allowed)

If your School has regular Control Tests,
 a) State how often these are held

b) State length of time allowed for each test

c) State amount of work assessed (e.g. month's work, term's work, all work up to that time).

6. Do you wish to comment further on theory assessment, especially in connection with Standard 10 papers?

Practical Assessment

Std	Std	Std
8	9	10

7. How often is practical work assessed?
 It is assessed

Continuously, based on work in class

Once a month

Once a term

Twice a year

Once a year

8. Please list the practical items set for assessment of pupils in 1981: (e.g. Impromptu improvisation, polished improvisation, scene from a play, one-act play, dance drama, etc.)

Std 8

Std 9

Std 10

9. Do you assess performance only, or do you have any criteria for assessing other aspects such as group co-operation, integrity, initiative, etc? (Please explain)
10. Could you list the criteria you use in determining whether a candidate should be allocated the following grade:
- A.
- B.
- C.
- D.
- E.
- F.
- G.

11. Tutorials

Do you assess tutorial work

On general impression? Always () Sometimes () Never ()

On specific aspects (eg breathing, understanding, diction). Give details. Always () Sometimes () Never ()

12. In assessing tutorial work, how important do you consider the following:

Essential	May be	Not
<u>useful</u>	<u>useful</u>	<u>necessary</u>

Correct breathing

Good Resonance

Use of Standard South
African pronunciation

Clear diction

Understanding of meaning

Sensitivity of feeling

13. How often do you assess tutorial work?

Std	Std	Std
<u>8</u>	<u>9</u>	<u>10</u>

a) on completion of an item?

b) at fixed time intervals, irrespective
of stage work has reached:

(i) Once a month

(ii) Once a term

(iii) Twice a year

(iv) Once a year

14. Please list the tutorial items on which you assessed pupils during 1981.

Std 8

Std 9

Std 10

15. Please list the criteria you use in determining whether a candidate should be allocated the following grade in tutorial work:

A

B

C

Assessment, 15 Cont'd

D

E

F

G

H

IV AIMS

The aims of the course, as stated in the syllabus, are:

- 1 To stimulate the pupil's imagination and to extend his creative awareness.
- 2 To develop the skills required for efficient communication, both audible and visual, in all spheres with particular emphasis on the school situation.
- 3 To liberate the pupil from self-consciousness in order to develop his whole personality, physically, emotionally and intellectually.
- 4 To develop the pupil's concentration.
- 5 To intensify his awareness of people and things around him.
- 6 To impart some knowledge and appreciation of the history and the practice of Drama and the Theatre.

A) Comment on these aims.

B) State the extent to which you consider the contents of the course reflects these aims.

IV Aims, Cont'd

- C) State your own aims in teaching Speech and Drama, if they differ from those of the course.

V. TEACHER QUALIFICATIONS AND EXPERIENCE

1. What are your qualifications in Speech and Drama?

- () College of Education (General Course)
 () College of Education (Specialist Course)
 () University (Part Degree). State number of years _____
 () University (Full Degree)
 () University (Hons Degree)
 () Other. Specify:

2. How many years teaching experience do you have in the following:

No of Years

- total teaching experience. List subjects taught:
- teaching Speech and Drama privately (e.g. Studio).
- teaching Speech and Drama at a school as a non-exam subject.
- other relevant experience. Please detail:

VI. METHODSPractical

- 1 Do you follow any specific lesson plan (e.g. warm up, creative exercises, relaxation)? Yes ()
 No ()

Comment:

VI. METHODS (Cont'd)

- 2 How do you plan your creative movement and drama lessons?
- () I see what ideas emerge as I go along,
 - () I ask the class what they would like to do at the start of the lesson,
 - () I plan each lesson in advance on a separate but unrelated topic,
 - () I plan a series of lessons based on a long term objective,
 - () I structure the whole year's course to give a balanced syllabus,
 - () I have a set objective for each lesson (or series of lessons) with some prepared lead-ins, but respond to ideas initiated by the pupils in the course of the lesson,
 - () Other.
- 3 Please rank the following activities in terms of the frequency with which you use them:
- () Directly experiential) i.e. actually doing the thing, e.g. listening to sounds outside in the street, actually watching people work in the road, actually going into a dark cellar.
 - () Dramatic skill practice (imagining the sounds in the street working with implements - real or imaginary - as if you were a road worker, recalling the smell of a dusty cellar.
 - () Drama exercises (e.g. role play, directed or free improvisation, dramatisation).
 - () Games (e.g. for concentration, warm ups, group cohesion).
 - () Other art forms (e.g. writing poems, drawing a picture, composing a song, making films).
 - () Dramatic playing: fixed by place, situation, anticipation of events (e.g. fight, disaster), story-line or character study - no specific goal or time limit.
 - () Showing classwork to other groups in the class.
 - () Showing improvised plays to class or other groups.
 - () Preparing polished improvisations for end-of-term concerts etc.
 - () Working at a playscript for the purpose of showing to an audience.
 - () Other activities:
Detail:

VI METHODS (Cont'd)

4. With reference to the above activities, state whether you
- () use them separately, in different lessons,
 - () use several kinds in one lesson to achieve a balance of activities,
 - () use them indiscriminately as vehicles for an underlying aim or object, e.g. to get a difficult and unco-ordinated group to work successfully together, to bring a group to a greater understanding of a moral conflict (e.g. between personal ambition and loyalty.)
5. Could you list five or more of your most successful lessons, giving whatever aims or objectives you had in mind.
6. Which of the following statements apply to the way you dress for creative movement and drama lessons:
- () I wear my normal school clothes,
 - () I take off my shoes/put on special movement shoes,
 - () I change into slacks/more casual clothes,
 - () I wear a special outfit (e.g. tights and a leotard) or track suit.
7. Which of the following applies to you during your creative movement and drama classes: *
- () I stand in one place for most of the lesson,
 - () I move about among the pupils,
 - () I direct the pupils' activities,
 - () I demonstrate to the pupils how to do things,
 - () I join in the pupils' activities but stay in the role of teacher,
 - () I take an actual role and thereby endeavour to control the direction of the work from within the group.

* If several of these apply, please rank them in order of frequency of use.

V Methods (Cont'd)

8 Do you use any teaching aids for practical lessons?

Yes: ()

No: ()

If you do, please elaborate.

9 Have you any other comments on practical methods?

Theory Methods

10 Please rank the following methods according to the frequency with which you use them in the respective areas of the syllabus:

Dramatic Forms			Set Works			Hist. of Theatre			Principles of Speech		
Standards											
8	9	10	8	9	10	8	9	10	8	9	10

Teacher presentation

Group discussion

Self discovery

Assignments

Dictation of notes

Printed notes provided

Pupils do research and
make own notes

11 Do you use any teaching aids for theory lessons?

Yes: ()

No: ()

If you do, please elaborate.

12 Have you any further comments to make on theory methods?

13 Text and Reference Books

a) Please list the set plays which you are using for each Standard.

	<u>Title</u>	<u>Publisher</u>
Std 8	1	
	2	
	3	
std 9	1	
	2	
	3	
Std 10	1	
	2	
	3	

b) Do you find the recommended editions suitable? Yes: ()
No: ()

If not, why?

c) Would you suggest any alternatives to the plays listed in (a)?
Please give reasons and suggest alternatives.

d) Please list the text books which your pupils use and state
whether each pupil has a copy or whether there is one set which
is loaned to pupils as required.

Std 8:

Std 9:

Std 10:

e) Please comment on the availability of suitable textbooks
for all aspects of the syllabus.

VI PUPIL ATTITUDES

- 1 Please list all subject packages offered by your school which include Speech and Drama and give the number of pupils in each standard taking that package.

Package	Number of pupils					
	Std 8		Std 9		Std 10	
	Girls	Boys	Girls	Boys	Girls	Boys

- 2 If your school is streamed according to ability, could you give the number in each stream for each standard.

A . B . C . D . E

Std 8

Std 9

Std 10

- 3 What is the total number of pupils in your school?
Girls () Boys ()

- 4 Rank the following factors according to what you feel is their influence on pupils who considered taking S & D but finally decided against it.

- () Too much theory () Too much practical
- () Subject not offered on the higher grade () Dislike of other subjects in packages (e.g. History)
- () No use to one after leaving school
- () Other comment

- 5 Which of the following statements reflect why the majority of your pupils decided to take the course?

- () It is an easy option
- () It is enjoyable
- () It will improve their confidence and ability to communicate
- () It will help them with their future job (e.g. P.R.O.)
- () It will teach them to act.

APPENDIX 2QUESTIONNAIRE ADMINISTERED TO THIRD PHASE TEACHERS OF ENGLISH

Dear Colleague,

Please could you spare a few minutes of your time to fill in this questionnaire to assist me with research I am doing on the teaching of speech and drama in the High School. By "Speech and Drama" I mean any aspects of movement or creative drama.

I realise that Speech & Drama as a subject is not generally provided for in the time-table of most government schools, especially in the 3rd phase. Where it is taught, it is usually included as part of the English syllabus.

I am hoping to establish from this questionnaire its exact role in the 3rd phase.

Thank you for your co-operation.

Sgd Liberty Bell (E.A.C. Bell)

Please tick the answer which best reflects your attitude:

1. I feel that creative drama, in the 3rd phase, is
 - () a necessity to the child's development;
 - () a useful adjunct to other subjects, e.g. History, English;
 - () entertaining, but lacking any educational substance;
 - () an unnecessary waste of time;
 - () a disruptive influence.

2. My personal attitude to the inclusion of creative movement or drama in my English lesson is that
 - () I enjoy it very much;
 - () I should like to incorporate drama, but am not sure how to go about it;
 - () It makes me feel rather foolish;
 - () I really dislike it.

3. On an average, how much lesson time do you devote to creative movement or drama?

- () a little every day;
- () part of a period once a week;
- () a period every second week;
- () one period a month;
- () less than one period a month;
- () none at all.

4. Please indicate what factors affect the amount of time you give to creative movement or drama:

5. In which of the following activities does your school participate?

- () The Annual Speech & Drama Festival,
- () Any other official Speech & Drama Festival (e.g. Queensburgh, Eisteddfod)

NAME:

.....

.....

() Your school's own private Speech & Drama Festival;

() Jan Hofmeyer Speech Contest;

() Other Speech Contests:

NAME

.....

.....

() Debates or Forums;

() School Play;

() Interhouse Plays;

() Other dramatic activities

LIST:

.....

6. If you enter pupils for any Speech & Drama Festivals, how do you organise the entries?
- the whole class enters for the same section, e.g. set piece;
 - selected pupils enter for the same section, e.g. set piece;
 - class groups enter for choral verse;
 - groups enter for theme programmes;
 - plays are entered;
 - improvisations (group or individual) are entered;
 - pupils enter whichever categories they wish.
7. Is Speech & Drama available in the third phase at your school as
- an extramural activity;
 - a separate time-tabled lesson taught by a specialist teacher;
 - only as part of the English syllabus;
 - not at all.
8. Would you engage in more creative movement and drama lessons if there were a more structured and definite syllabus?
- Yes
 - No

Comment:

9. If a structured Speech & Drama syllabus were to be drawn up for the 3rd phase, which of the following would you like to see included?

Practical Work:

- Exercises to develop drama skills, e.g. concentration, observation, sensitivity to mood;
- Improvisation;
- Role play;
- Dramatisation;
- Theme programmes;
- An introduction to movement (e.g. Laban).

9. (Cont'd) Practical Work:

- () Cross-curriculum studies, i.e. an attempt to draw on work covered in other subjects as a basis for lessons e.g. dance drama on the circulation of the blood from General Science, dramatisation of scenes from French Revolution from History.

Theory:

- () A basic understanding of how a voice works;
- () knowledge and experience of exercises to correct the most common speech faults, e.g. clavicular breathing, 'sloppy' articulation;
- () a brief introduction to the development of the theatre in Ancient Greece, linked to an understanding of Greek Mythology and life in Ancient Greece (i.e. background for basis of Western culture);
- () a brief survey of the development of the theatre from Medieval times to Shakespearian times (the second major period in our culture).

Questions 10, 11, 12, 13, 14, 15, and 16 apply only to those English teachers who teach creative movement and drama lessons fairly regularly.

10 How do you plan your creative movement and drama lessons?

- () I see what ideas emerge as I go along;
- () I ask the class what they would like to do at the start of the lesson;
- () I plan each lesson in advance on a separate but unrelated topic;
- () I plan a series of lessons based on a long term objective;
- () I structure the whole year's course to give a balanced syllabus;
- () I have a set objective for each lesson (or series of lessons) with some prepared lead-ins, but respond to ideas initiated by the pupils in the course of the lesson;
- () Other.

11. Please rank the following activities in terms of the frequency with which you use them:

- () Directly experiential (i.e. actually doing the thing, e.g. listening to sounds outside in the street, actually watching people work in the road, actually going into a dark cellar);
- () Dramatic skill practice (imagining the sounds in the street, working with implements - real or imaginary - as if you were a road worker, recalling the smell of a dusty cellar);
- () Drama exercises (e.g. role play, directed or free improvisation, dramatisation);
- () Games (e.g. for concentration, warm ups, group cohesion);
- () Other art forms (e.g. writing a poem, drawing a picture, composing a song, making films);
- () Dramatic playing: fixed by place, situation, anticipation of events (e.g. fight, disaster), story-line or character study - no specific goal or time limit;
- () Showing classwork to other groups in the class;
- () Showing improvised plays to class or other groups;
- () Preparing polished improvisations for end-of-term concerts, etc;
- () Working at a playscript for the purpose of showing to an audience;
- () Other activities:

Detail

12. With reference to the above activities, state whether you

- () use them separately, in different lessons;
- () use several kinds in one lesson to achieve a balance of activities;
- () use them indiscriminately as vehicles for an underlying aim or object, e.g. to get a difficult and unco-ordinated group to work successfully together, to bring a group to a greater understanding of a moral conflict (e.g. between personal ambition and loyalty.)

13. Could you list five or more of your most successful lessons, giving whatever aims or objectives you had in mind.
14. Which of the following statements apply to the way you dress for creative movement and drama lessons:
- () I wear my normal school clothes;
 - () I take off my shoes/put on special movement shoes;
 - () I change into slacks/more casual clothes;
 - () I wear a special outfit (e.g. tights and a leotard) or track suit.
15. Which of the following applies to you during your creative movement and drama classes:
- () I stand in one place for most of the lesson;
 - () I move about among the pupils;
 - () I direct the pupils' activities;
 - () I demonstrate to the pupils how to do things;
 - () I join in the pupils' activities but stay in the role of teacher;
 - () I take an actual role and thereby endeavour to control the direction of the work from within the group.
16. Apart from the Spoken English component of the English Syllabus (oral), do you assess creative movement or speech and drama in any way?
- () Yes
 - () No
- If yes, how?

17. Do you have any formal Speech and Drama training?
- () None at all;
 - () College of Education (General Coourse);
 - () College of Education (Specialist Course);
 - () University (Part degree);
 - () University (Full degree);
 - () L.T.C. or other
18. Please indicate () Male () Female
- Number of years teaching experience ()
19. Add any comments or remarks.

APPENDIX 3

Authorisations to use unpublished sources. These are filed alphabetically according to the name of the writer or department from which they emanated.

PROVINSIALE ADMINISTRASIE
VAN DIE KAAP DE GOEIE HOOP

+

DEPARTEMENT VAN ONDERWYS

PROVINSIALE GEBOU, WAALSTRAAT,
POSBUS 13, KAAPSTAD 8000



PROVINCIAL ADMINISTRATION
OF THE CAPE OF GOOD HOPE

DEPARTMENT OF EDUCATION

PROVINCIAL BUILDING, WALE STREET,
P.O. BOX 13, CAPE TOWN 8000

TELEKS	5722368
TELEX	
TELEGRAM	EDUCATION
TELEFOON	
TELEPHONE	45-9218
NAVRAE	
ENQUIRIES	Dr J.H.H. Visagie
VERWYSING	
REFERENCE	L.15/73/7
DATUM	
DATE	4 May 1984

Miss E.A.C. Bell
16 St John's Avenue
DURBAN
4001

Dear Miss Bell

SPEECH AND DRAMA AS A SCHOOL SUBJECT - AN ANALYSIS OF
SELECTED PROBLEM AREAS WITH REFERENCE TO SOUTH AFRICA
AND ENGLAND: M.ED. DEGREE

- The following have reference:
 - the letter of the Department dated 11 March 1982,
and
 - your letter of 27 April 1984.
- Permission is hereby given that the contents of the letter of the Cape Education Department of 11 March 1982 may be quoted.
- The Department wishes you every success in your studies.

Yours faithfully

J.H.H. Visagie

for DIRECTOR: EDUCATION

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAME PROFESSOR DE KOKER (letters).....

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

- | | | |
|----|--|-----|
| 1. | letter to Professor Odendaal
dated 18 April 1973 | Yes |
| 2. | letter to Secretary J.M.B.
dated 7 May 1973 | Yes |
| 3. | letter to Professor Odendaal
dated 11 May 1973 | Yes |
| 4. | letter to Professor Sargeant
dated 23 August 1976 | Yes |
| 5. | letter to Secretary J.M.B.
dated 28 April 1980 | Yes |

GENERAL REMARKS, IF ANY:

You have my consent to do whatever you wish to.

n // "

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAME PROFESSOR DE KOKER

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

1. Notes Per. talk on Development Yes
of Speech and Drama in the
O.F.S. (July 1979)

2.

3.

4.

5.

GENERAL REMARKS, IF ANY:

You may do whatever you wish to.
Good luck!

D H I

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAMEPROFESSOR HORNER.....

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

1. Letter to Dean of Faculty of
Education (University of Pretoria)
dated 6 April 1974

2. Minutes of meeting convened to
discuss the state of Speech and Drama
in Transvaal Schools on 12 March
1980

3. Minutes of meeting convened to
discuss the state of Speech and
Drama in Transvaal Schools on
4 June 1980

4. Letter to Chairman, Speech
and Drama Subject Committee
(J.M.B.) dated 18 December 1981

5.
.....
.....

YOU MAY USE ALL
YOU WISH
GOOD LUCK

THEY ARE ALL A
LITTLE OUT OF
DATE NOW

GENERAL REMARKS, IF ANY:

.....
.....

1 11

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAME INSPECTOR MR. HOUGHTON-HAWKESLEY
(Cape Education Department)

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

1. Letter to E.A.C. BELL W. Houghton-Hawkesley
dated 9 February 1983

2.

3.

4.

5.

GENERAL REMARKS, IF ANY:

You may certainly use my letter to you. Good luck.

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAME ... NATAL EDUCATION DEPARTMENT ...

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

- 1. Syllabus For Speech and Drama (Standard Grade) STAs 8 - 10

Researcher may quote verbatim, make passing reference to, use it to substantiate a point made.

- 2.
- 3.
- 4.
- 5.

GENERAL REMARKS, IF ANY:

.....
.....
.....

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAME NATAL EDUCATION DEPARTMENT

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

NATAL EDUCATION DEPARTMENT SYLLABUSES:

1. English First language (Junior Primary)
- English First language (Senior Primary)
- English First language (Junior Secondary Third Phase)

GUIDES TO SYLLABUSES:

2. English First language (Junior Primary)
- English First language (Senior Primary)

3. Curriculum Development in
the Secondary School
(working document prepared
by Dr. Uken)

4.
5.

GENERAL REMARKS, IF ANY:

Permission to quote and make passing reference to
these documents, but not to précis them

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAME ... NATAL EDUCATION DEPARTMENT.

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

- 1. Minutes of Speech and Drama Subject Committee dated 12 March 1982. (To be quoted as per attached form).

MBSchwan
 Dr M. B. SCHRÖDINN
 PRINCIPAL SUBJECT ADVISOR
 CHAIRMAN: SPEECH AND
 DRAMA SUBJECT COMMITTEE
 NATAL EDUCATION DEPT
 Miss Bell has been given permission by the Director of Education to refer to the minutes of the Speech and Drama Subject Co for academic purposes.
MBSchwan 10/5/1982

GENERAL REMARKS, IF ANY:

**NATALSE ONDERWYS
DEPARTEMENT**
NATALIA
LANGMARKSTRAAT



**NATAL EDUCATION
DEPARTMENT**
NATALIA
LONGMARKET STREET

643666 SA

"EDUCATION"

Miss E.A.C. Bell
16 St. John's Avenue
DURBAN
4001

PRIVAATSAK 9044
PRIVATE BAG
3200 Pietermaritzburg

NAVRAE:
ENQUIRIES: Mr L. Smit

57800 BYLYN 2794
EXT.

VERWYSING NO:
REFERENCE NO: 1/3816

U VERWYSING NO:
YOUR REFERENCE NO:

Dear Miss Bell

1984-05-26

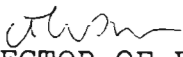
Your letter dated 8 May 1984 refers.

In terms of the Criteria for the Evaluation of South African Qualifications for Employment in Education, the degree subject Speech and Drama may be recognised for secondary teaching provided that the degree includes an official language at third year level and another approved school subject at at least first year level.

The Natal Education Department does accept Speech and Drama as a teaching subject for loan purposes, provided that the above conditions are met in the proposed degree curriculum.

The Natal Education Department grants permission to refer to this reply in your dissertation.

Yours faithfully


DIRECTOR OF EDUCATION

LS/sb

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAME PROFESSOR ODENDAAL

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

1. Letter to Mr. Le Roux dated
18 June 1973

*You may use
all documents
as you wish.*

2. Letter to Mr. Le Roux dated
19 July 1977

3. Memorandum to the
Joint Matriculation
Board dated 24 November
1981

4.
.....
.....

5.
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.....

GENERAL REMARKS, IF ANY:

.....
.....

[Handwritten signature]

LEGRAFIESE ADRES: „ONDERWYS“
 LEGRAPHIC ADDRESS: "EDUCATION"
 TELEFOON: 7-0511 x 3476
 TELEPHONE:



Alle korrespondensie moet gerig word aan
 Die Direkteur van Onderwys.
 All correspondence should be directed to
 The Director of Education.

AVRAE: Mr C.G.S. van Heyningen
 ENQUIRIES:

DEMBASS. IN U ANTWOORD: NR. 0.1/11/3/2
 REPLY PLEASE QUOTE: NO.

O. V. S. ONDERWYSDEPARTEMENT
 O.F.S. DEPARTMENT OF EDUCATION

Posbus
 P.O. Box 521
 9300 BLOEMFONTEIN

1984-05-10

Miss E.A.C. Bell
 16 St John's Avenue
 DURBAN
 4001

Dear Miss Bell

With reference to your letter of 27 April 1984 I have pleasure in letting you know that you may make reference to the documentation obtained from us, in any way you like.

We wish you every success.

Yours faithfully

C.G.S. van Heyningen

PP

DIRECTOR OF EDUCATION

GRAFIESE ADRES: „ONDERWYS“

GRAFIESE ADRES: "EDUCATION"

TELEFON:
NUMMER: 7-0511

NAAM:
ADRES: Mr D.C. Litch

NUMMER VAN ANTWOORD: NR. OP 10/1/1
ALSEBLIEF QUOTEER: NO.



Alle korrespondensie moet gerig word aan:
Die Direkteur van Onderwys.

All correspondence should be directed to:
The Director of Education.

O. V. S. ONDERWYSDEPARTEMENT
O.F.S. DEPARTMENT OF EDUCATION

Posbus
P.O. Box 521
9300 BLOEMFONTEIN

1984-05-17

Miss E.A.C. Bell
16 St John's Avenue
DURBAN
4001

Dear Miss Bell

INFORMATION REQUIRED FOR RESEARCH PURPOSES

1. In reply to your letter of 8 May 1984 in connection with the above, I wish to provide the following information:
 - 1.1 Teaching bursaries are granted according to need. As Speech and Drama is offered at a few schools only, a bursary for Speech and Drama will be considered only if the degree includes school subjects that are scarce.
 - 1.2 The criteria for the evaluation of South African qualifications for employment in education stipulate that Speech and Drama as an approved subject is recognized only if an official language is taken on a third-year basis and another school subject is taken on a first-year basis. If a bursary is granted for Speech and Drama, the above criteria will have to be complied with.
 - 1.3 Permission is granted for you to use the above information in your dissertation.
2. We wish you every success in your studies.

Yours faithfully

D. C. Litch
DIRECTOR OF EDUCATION

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAME ... PROFESSOR SARGEANT

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

1. letter to Professor Odendaal
dated 16 August 1976

the int will

2.

3.

4.

5.

GENERAL REMARKS, IF ANY:

.....
.....

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAME ... PROFESSOR SCHOLTZ

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

1. Letter to Head of Department
of Speech and Drama (University
of Pretoria) dated 9 March 1973

Agreed

2. Letter to Director of Education
(N.E.D.) dated 7 December 1977

Agreed

3. Memorandum to the Board of
the Faculty of Education
(University of Natal) (August 1981)

Agreed

4.

5.

GENERAL REMARKS, IF ANY:

I have no objection to your quoting directly from the
enclosed documents, or to your using them to substantiate
N 1 a point etc.

Verwysings No. TOA 10-12-3
 Reference
 Navrae Dr F.A. Booysse
 Enquiries
 Tel. No. (012) 280-2741



Alle mededelings moet geadresseer word aan die
 Direkteur van Onderwys.

All communications must be addressed to the
 Director of Education.

**TRANSVAALSE ONDERWYSDEPARTEMENT
 TRANSVAAL EDUCATION DEPARTMENT**

Privaatsak X76
 Private Bag X76

PRETORIA 1984-05-28
 0001

Miss E.A.C. Bell
 16 St John's Avenue
 DURBAN
 4001

Dear Miss Bell

In answer to your letter of 8 May 1984 I wish to advise that the TED accepts a limited number of students with Speech and Drama as a second agreement subject for bursary purposes.

According to the Criteria for the evaluation of South African qualifications for employment in Education, Speech Training and Dramatic Art (Speech and Drama, Drama, Dramatic Art and Drama) is recognized as an approved school subject (Schedule 4) provided an official language is taken on a third year basis and an additional school subject from Schedule 4 (on a first year basis) is included in the course.

Agreement students who include one Schedule 4 subject at a third year level and another at at least a second year level may include Speech and Drama as a second major without having to fulfill the other provisos referred to above.

Permission is granted to refer to the information as stated.

Yours faithfully

For DIRECTOR OF EDUCATION

REPLY FORM: Miss E.A.C. Bell
16 St John's Avenue
4001 Durban

NAME UNIVERSITY OF WITWATERSRAND.....

DOCUMENTATION TO WHICH THE CANDIDATE
OBTAINED ACCESS

AUTHORISATION ?

- | | | |
|----|---|---------|
| 1. | letter to J. M. B. dated
25 May 1983 | AKK stu |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |

GENERAL REMARKS, IF ANY:

Quite in order to use - checked with Professor
D. Haner, Head of School of Dramatic Art.

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This list includes works directly referred to and, in isolated instances, works which have profoundly affected the writer's approach but which have not been directly quoted.

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