DRAMA IN EDUCATION: A CLASSIFICATION OF TEACHER QUESTIONS AS THEY CONTRIBUTE TO THE DRAMA PROCESS

By

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The purpose of this study has been to examine and define teacher questions and questioning techniques according to their function in the drama process. In order to develop a practical structure for describing these strategies, the design of the study has involved the following procedure: collecting data from the field on questions employed by two leading drama educators; analysing and describing recurrent types of questioning found in the data; organizing this information into a classification system that illustrates the skilful and complex ways in which teacher questions contribute to the drama experience. In the process of developing the classification system, the following general observations were made:

1. Questions were used extensively to promote the drama process.
2. The teacher employed a wide range and diversity of questions.
3. Definite patterns emerged in teacher questioning techniques.
4. Specific kinds of learning were emphasized by teachers within the drama.
Conclusions: It is evident that the use of drama in education requires a complex and unique set of teaching strategies. If such strategies are to be accessible to educators, they must first be clearly identified and defined. Since the investigation into questioning techniques was intended as a preliminary step in this process, the focus was essentially directed towards identifying and classifying the components of methodology. However, in addition to the specific findings, there were a number of broad conclusions and implications which emerged as a result of the research:

1. Research carried out directly in the field has proven to be invaluable for the analysis of the intricate patterns of interaction inherent to the drama process. Without the richness of this perspective, the subtleties of the methods employed by the teacher could not have been adequately described.

2. The extensiveness of questioning strategies reveals that the teacher is an integral part of the social, creative, and educative structure of the drama experience by setting up potential areas of learning and shaping the ideas of the participants into dramatic form. Since teacher
questioning plays such a vital role in the process it should be a key element in teacher training and professional development. Teachers need to become aware of the extensive range and diversity of questioning techniques as well as of specific terms with which to discuss the practice critically.

The classification system provides a starting point for dealing with questioning in concrete terms. The arrangement of the system is not meant to imply, however, that there is a hierarchy for questioning, or that the drama process is based on a linear or sequential theory of learning. Any one element of the taxonomy is as viable as another since questions are asked in response to the needs of the immediate situation. Questioning practice cannot be reduced to a means-end checklist - it must be approached holistically as a skill, a process, an attitude, an art. Only in this way will the teacher's use of questions effectively serve the needs of drama in education.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>ii</td>
</tr>
<tr>
<td>I THE NATURE OF THE STUDY</td>
<td>1</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Purpose of the Study</td>
<td>2</td>
</tr>
<tr>
<td>Description of Terms</td>
<td>3</td>
</tr>
<tr>
<td>Drama</td>
<td>3</td>
</tr>
<tr>
<td>The Drama Process</td>
<td>4</td>
</tr>
<tr>
<td>Context</td>
<td>6</td>
</tr>
<tr>
<td>Structure</td>
<td>7</td>
</tr>
<tr>
<td>Focus or Particularization</td>
<td>8</td>
</tr>
<tr>
<td>Contrast</td>
<td>8</td>
</tr>
<tr>
<td>Symbolization</td>
<td>8</td>
</tr>
<tr>
<td>Tension</td>
<td>9</td>
</tr>
<tr>
<td>Dramatic Action</td>
<td>10</td>
</tr>
<tr>
<td>In Role or Taking on a Role</td>
<td>10</td>
</tr>
<tr>
<td>Teacher in Role</td>
<td>11</td>
</tr>
<tr>
<td>Twilight Role</td>
<td>12</td>
</tr>
<tr>
<td>Commitment</td>
<td>13</td>
</tr>
<tr>
<td>Limitations of the Study</td>
<td>14</td>
</tr>
<tr>
<td>Significance of the Study</td>
<td>15</td>
</tr>
<tr>
<td>II A REVIEW OF THE LITERATURE</td>
<td>17</td>
</tr>
<tr>
<td>Introduction</td>
<td>17</td>
</tr>
<tr>
<td>Implications of Changing Philosophy</td>
<td>18</td>
</tr>
<tr>
<td>Theory to Practice</td>
<td>23</td>
</tr>
<tr>
<td>Techniques for Questioning</td>
<td>25</td>
</tr>
<tr>
<td>III THE DESIGN OF THE STUDY</td>
<td>29</td>
</tr>
<tr>
<td>Introduction</td>
<td>29</td>
</tr>
<tr>
<td>Criteria for the Selection of Subjects</td>
<td>30</td>
</tr>
<tr>
<td>The Selection of Subjects</td>
<td>31</td>
</tr>
<tr>
<td>A Profile of Teacher A</td>
<td>32</td>
</tr>
<tr>
<td>A Profile of Teacher B</td>
<td>33</td>
</tr>
<tr>
<td>The Observation Periods</td>
<td>34</td>
</tr>
<tr>
<td>Sessions with Teacher A</td>
<td>34</td>
</tr>
<tr>
<td>Recording Equipment</td>
<td>36</td>
</tr>
<tr>
<td>General Procedure</td>
<td>37</td>
</tr>
<tr>
<td>Observations of the Students</td>
<td>38</td>
</tr>
<tr>
<td>Observations of Teacher A</td>
<td>39</td>
</tr>
<tr>
<td>Discussions with Teacher A</td>
<td>39</td>
</tr>
<tr>
<td>Sessions with Teacher B</td>
<td>40</td>
</tr>
<tr>
<td>Recording Equipment</td>
<td>40</td>
</tr>
<tr>
<td>General Procedure for Analysis of the Data</td>
<td>40</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>IV THE ANALYSIS OF THE DATA</td>
<td>43</td>
</tr>
<tr>
<td>Introduction</td>
<td>43</td>
</tr>
<tr>
<td>Classifying the Questions</td>
<td>43</td>
</tr>
<tr>
<td>An Outline of the Classification System</td>
<td>46</td>
</tr>
<tr>
<td>An Example of the Events in a Drama Session</td>
<td>50</td>
</tr>
<tr>
<td>A Detailed Description of the Classification System</td>
<td>52</td>
</tr>
<tr>
<td>I. Establishing Context</td>
<td>52</td>
</tr>
<tr>
<td>II. Building Commitment</td>
<td>64</td>
</tr>
<tr>
<td>III. Amplifying Context</td>
<td>89</td>
</tr>
<tr>
<td>IV. Regulating Social Interaction (Management)</td>
<td>105</td>
</tr>
<tr>
<td>A Breakdown of the Questions</td>
<td>110</td>
</tr>
<tr>
<td>A Summary of the Findings</td>
<td>130</td>
</tr>
<tr>
<td>1. The extent to which questions promoted the drama process</td>
<td>130</td>
</tr>
<tr>
<td>2. The range and diversity of questions employed by the teacher</td>
<td>131</td>
</tr>
<tr>
<td>3. Patterns which emerged in teacher questioning techniques</td>
<td>132</td>
</tr>
<tr>
<td>(a) Development of Meaning</td>
<td>132</td>
</tr>
<tr>
<td>(b) Questioning and an &quot;Emerging Curriculum&quot;</td>
<td>133</td>
</tr>
<tr>
<td>(c) Selectivity in Form</td>
<td>134</td>
</tr>
<tr>
<td>4. The kinds of learning being emphasized by the teacher within the drama</td>
<td>135</td>
</tr>
<tr>
<td>(a) Questioning and Objectives for Drama</td>
<td>135</td>
</tr>
<tr>
<td>(b) The Teacher and Students as Co-Inquirers</td>
<td>136</td>
</tr>
<tr>
<td>V. SUMMARY, CONCLUSIONS AND IMPLICATIONS</td>
<td>138</td>
</tr>
<tr>
<td>Summary</td>
<td>138</td>
</tr>
<tr>
<td>Conclusions and Implications</td>
<td>139</td>
</tr>
<tr>
<td>1. The Value of Field Research in Drama Education</td>
<td>140</td>
</tr>
<tr>
<td>2. Aspects of Theory Reflected in Teacher Questioning</td>
<td>140</td>
</tr>
<tr>
<td>The Function of the Drama Teacher</td>
<td>141</td>
</tr>
<tr>
<td>Objectives in Drama Education</td>
<td>143</td>
</tr>
<tr>
<td>3. The Importance of Questioning Techniques for Teacher Training and Current Teaching Practice</td>
<td>144</td>
</tr>
<tr>
<td>In Conclusion</td>
<td>146</td>
</tr>
<tr>
<td>Recommendations for Further Research</td>
<td>147</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>150</td>
</tr>
<tr>
<td>APPENDIX A</td>
<td></td>
</tr>
<tr>
<td>A Synthesis of Classification Systems in Other Educational Settings</td>
<td>153</td>
</tr>
<tr>
<td>APPENDIX B</td>
<td></td>
</tr>
<tr>
<td>A Summary of Teacher A's Sessions</td>
<td>154</td>
</tr>
<tr>
<td>TABLE</td>
<td>PAGE</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>I</td>
<td>111</td>
</tr>
<tr>
<td>II</td>
<td>114</td>
</tr>
<tr>
<td>III</td>
<td>117</td>
</tr>
<tr>
<td>IV</td>
<td>119</td>
</tr>
<tr>
<td>V</td>
<td>121</td>
</tr>
<tr>
<td>VI</td>
<td>123</td>
</tr>
<tr>
<td>VII</td>
<td>125</td>
</tr>
<tr>
<td>VIII</td>
<td>127</td>
</tr>
</tbody>
</table>
Chapter I
THE NATURE OF THE STUDY

Introduction

It is in the spirit of the accepter of what children bring to the situation - always the receiver, the curious one, the playwright, the creator of tensions, and occasionally the director and the actor - that I have to function.

(Heathcote, 1980)

Drama teachers currently face a number of exciting yet somewhat formidable challenges arising from the changing philosophy in drama education. Perhaps the most striking of these challenges has emerged as a result of the shift in perspective regarding the function of the drama teacher. In the past, the role of drama educators has been to provide external stimulus and support for various skill-building activities. Recent theory and practice suggest, however, that it is necessary for the teacher to play a more integral part in the educative process if the objectives in drama are to be effectively carried out. O'Neill et al (1976) point out that "it is not enough to provide an initial stimulus, to 'throw a switch' and then sit back and wait for the drama to happen" (p. 9). The teacher's function is to enhance the meaning of the participants' experience by working from within the
group and by taking a positive and leading share in the group construction of a dramatic context. According to Bolton (1982), a teaching disposition of this nature "requires a skill in structuring at a more refined level of precision than previous trends have required" (p. 34). The challenge for teachers, therefore, is to develop the skills and techniques necessary to meet the new demands of the work.

Purpose of the Study

Before contemplating ways to increase the effectiveness of teaching practice it is first necessary to clarify precisely what the work entails. Attention must be directed away from theoretical concerns and towards identifying the specific components of the teaching process. As these methods come to be defined, drama and non-drama educators alike will begin to have a framework in which to think and speak critically about the work.

One of the most significant elements of the teacher's involvement in drama education appears to be the skilful utilization of questioning techniques. Although leaders in the field have frequently referred to the importance of this teaching strategy, as yet no in-depth investigation has been undertaken to clearly define the purposes which questioning might serve. It
is the intent of this study, therefore, to initiate an examination into the function of teacher questions as they pertain specifically to the drama process.

To accomplish this task, the work of two leading drama educators is observed and analysed, and from this information an initial classification system for categorising teacher questions is developed. The system provides a framework for describing the questioning techniques used in a variety of drama contexts and offers a point of departure for discussing the following considerations:

1. The extent to which questions promote the drama process.
2. The range and diversity of questions employed by the teacher.
3. Patterns which emerge in teacher questioning.
4. The kinds of learning being emphasized by the teacher within the drama.

Description of Terms

Drama. Drama is a means of structuring experience in order to reveal implicit meanings. The source for work in drama is the common stock of human understanding, selected so that a specific encounter or matter of concern is brought under scrutiny. Watkins
(1981) refers to the structuring aspect of drama as "a complexive blueprint that does not seek to cover a wide range of human experiences but seeks to penetrate a small area deeply" (p. 41). As the intent is to release the significance in a particular instance, the primary concern lies not so much with the literal as with the symbolic meanings; that is, bringing out the essence or universals in the event. The distinguishing characteristic of drama is that it can occur only "when one or more human beings isolated in time and space present themselves in imagined acts to another or others" (Beckerman 1970, p. 20). Drama exists in the present. It is concrete action qualified by a special state of mind in which the dimensions of both the real and the imagined operate simultaneously. Drama has been called a "metaphor in action" since, as Bolton (1979) maintains, "its meaning lies not in the actual context nor in the fictitious one but in a dialectic set up between the two" (p. 128). The potency of this interaction, as with any metaphor, is its ability to bring new things into focus.

**The Drama Process.** "The Drama Process" is a term given to the use of drama in educational settings and, in a generic sense, it is inclusive of an entire range of drama activities. The common features of these
activities is that participants are involved in an engagement with imagined roles and situations in order to bring about the collective creation and interpretation of meaning. To fulfil this purpose, students are required to function as inventors and interpreters at the same time: "engaged both in the making of an encounter as well as the in-built scrutiny of it in order to be responsible for its outcomes" (Heathcote 1983, p. 26).

Since involvement in the process is subjective as well as objective, the form the work takes is not based on a simple unfolding of a sequence of events (that is, the "living through" of a plot line), but evolves in a manner which allows an examination of the implicit meaning surrounding the action. Heathcote (1980a) maintains that progression is determined by the interaction between attitudes and events:

In drama work it seems as if the participants are engaged in exploring and showing how people behave in events so we anticipate there will be a logical development of a central idea and a story to follow ... [however] Attitudes shape happenings and events are their result. Each event, which is the result of attitudes creates another shift in attitude ... and so creates another event. So the story is what we find we have made as a result of the see-sawing between attitude producing action, and action changing attitude. (p. 5)
**Context.** Context refers to the field of enquiry for the drama; that is, the area of human interaction to be examined. The choice of a context may be determined by the teacher or by the students, but in either case it is important that the criteria for selection include the relevance of the theme to the learner.

Context is composed of two different levels of meaning - the functional and the aesthetic. From the functional perspective, the concern is to set the parameters or bounds for the context. This involves "clothing" the theme in "fixing devices" (to use Heathcote's terminology) such as place, point in time, people present, activities engaged in, season of the year. To consider context from an aesthetic point of view implies giving attention to the underlying meanings or the subtext of the theme. Both functional and aesthetic levels operate concurrently in dramatic engagement. However, the student focuses primarily on the functional creation of context while the drama teacher's thinking is on the implications and overtones of aesthetic involvement. The dual nature inherent in context is often referred to by drama educators as "the play for the student versus the play for the teacher."
Structure. Structure is the form chosen to bring out a relationship between elements in the context. The components of structure are based on 'the very elements of theatre that are normally the tools of the playwright - focus, contrast, symbolization and tension' (Bolton 1980, p. 72). Since the purpose of selecting a structure is to enhance the meaning of the participants' experience, the choice must not only connect the functional elements of context but must be able to reveal the aesthetic dimensions as well. The teacher's responsibility, therefore, is to find an outer form capable of producing a rich inner experience.

Heathcote (1980) states that "notions for drama are at first cloaked in a kind of web of unperceived ideas which gradually work themselves free as the work progresses" (p. 42). Because of this quality, structuring must occur as an "emerging curriculum" which permits exploration of subtexts as they arise from the needs of the class. This involves changing the external design while the inner direction or internal coherence remains the same. Only effective selection and sequencing can accomplish this task, and therefore, the teacher's skill in this area is extremely important.
Focus or Particularization. Focus is an element of structure which directs attention to a particular aspect of the theme. The teacher uses focus to highlight areas of the context that are likely to create the required experience. Barrs (1980) refers to its application in the drama process as the 'breakdown approach':

Each time a situation is explored in drama it has a bias in it, because it is not possible to explore all the aspects of any human situation at once. The teacher must decide which bias to give attention to at any time ... Art allows us to slow time, explore many meanings in many conventions. So particularization is really two things: choosing an aspect and choosing which convention to use. (p. 40)

Contrast. Contrast refers to the specific use of sound, light, movement, or space to heighten the effectiveness of the dramatic experience. Setting up a contrast with these elements produces what Bolton (1979, p. 82) would call a "physical pointer" to assist in underlining meaning.

Symbolization. Symbolization is concerned with the depth of meaning in the drama process. Certain carefully chosen elements (actions, objects, words, people, use of space, events) are injected into the structure to provide a point of departure to levels of
meaning beyond the literal. Wagner (1976) describes the function of symbols in the following manner:

[Symbols] provide a concrete way of experiencing an event even when feelings about the event have not yet been aroused or, if aroused are not yet expressible in words. The symbol itself can help to give rise to the feeling, or if the feeling is there provide the group the means of expressing it. (p. 96)

Symbolic meanings evolve during the drama process, they cannot be prescribed. The teacher incorporates into the drama those elements with the potential to evoke symbolic meanings in the hopes that the students will at least sense these deeper levels, even if they do not consciously acknowledge and attend to them.

Tension. Dramatic tension is an integral part of the drama process. It refers to a pressure that is felt by participants when something in the drama is left to chance. Langer (1953) states:

It is only a present filled with its own future that is dramatic (p. 307) [This sense of destiny] creates the peculiar tension between the given present and its yet unrealized consequent, 'form in suspense', the essential dramatic illusion. (p. 311)

It is the responsibility of the drama teacher to recognize the tensions implicit in the material, and then to choose appropriate forms to incorporate them.
The choice will depend on the level at which the class is working. Any situation is capable of providing a tension to suit the class, and for the teacher it is "a matter of finding a level from within the situation which is capable of laying on a pressure . . . [so that] situations spring into new focus and create new awarenesses" (Heathcote 1972, p. 34).

**Dramatic Action.** Dramatic action is the forward progression of a concrete sequence of events in the depicted world of the drama. For this momentum to occur, a state of tension must be present.

**In Role or Taking On a Role.** The terms "taking on a role" or being "in role" refer to the process of adopting a mental set in which one projects oneself into a fictitious life. Involvement in role may range from simply assuming an attitude to projecting a total character - the only criteria is that the role is credible to the participant and to his/her classmates within the imagined situation.

When participants move into the "as if" mode of roletaking they are responding to what Bolton (1982a) would call "the logical rules of the hypothetical present" (p. 138). This means that students have acknowledged and are adapting to the bounds set by the
fictitious context - they are beginning to selectively apply their relevant experience and knowledge so that speech and action correspond to the logic of the new situation. However, even in submitting to the imagined context, the dialectic between the real and the fictitious is always in balance. Bolton (1979) explains that the drama teacher:

... does not want children or adults to escape from who they are - rather the opposite. He wants a quality of hyper-awareness that is generated by this very ambivalence of being oneself but adopting an attitude, not necessarily one's own, relevant to some imagined context. (p. 64)

Teacher in Role. "Teacher in role" is a teaching technique in which the teacher takes on a role in order to structure the work from within the fictitious context. Adopting a role provides the teacher with the following opportunities:

1. To create drama experiences for the class as a whole group.
2. To provide a model for the student use of role.
3. To enable participants to be taken into very precise situations.
4. To support, extend, and if necessary, elaborate on student responses.
5. To use theatre form to help "frame" aspects of context.

6. To encourage student interaction and student decision-making.

7. To create reflective participation.

In short, roletaking offers the teacher an economical way in which to shape the thoughts, feelings, and actions of the participants into dramatic form.

An important aspect of this teaching device is that it removes the usual heirarchy of a teacher-class relationship. The role allows the teacher to shift away from the "one who knows" position in order to help the students become responsible for their own learning. Heathcote (1978) maintains that a balance of power is essential to the drama process; "I must be able to give power to my students and to draw on their power. This negotiation, this exchange of power is a realignment of relating" (p. 5).

Twilight Role. Twilight role is a form of teacher in role in which the teacher projects only an attitude or an interest appropriate for the situation rather than a specific, clearly defined role. The purpose of using a twilight role is that it allows the teacher to
probe for clarification of student responses as well as to evaluate the needs and interests of the class before he/she assumes a distinct role.

Commitment. Commitment refers to the degree of personal investment that participants bring to the drama process. In order for any depth of learning to occur, the students must become engaged in caring about the work - they must get deeply involved in the outcome and meaning of the material. The initial commitment comes with accepting that the fictitious context is truthful for the present, or as Wagner (1976) describes it: "that we are at this moment living at a life rate in an agreed upon place, time, and circumstance and are together facing the same problem" (p. 67). Obtaining this commitment may take some time but the drama experience is not possible without it. It requires that the teacher use various strategies to ease the students from a spectator mode to an experiential mode in which they can begin to actively identify with their roles. "Once a class identifies with the people in a drama, their drive is released and the situation becomes what Heathcote terms 'educationally explosive'" (Wagner 1976, p. 70).
Limitations of the Study

A problem inherent in analysing any aspect of the drama process is that although categorization allows for description and discrimination, it also produces a restrictive and somewhat artificial structure. Since a question can operate on a variety of levels and is capable of fulfilling a number of purposes, isolation and labelling does not necessarily do justice to the "whole" of the question's intent. For the purpose of this study, however, it was necessary to limit classification to what appeared to be the primary objective of each question.

Since the study deals only with two subjects and a relatively small sample of teaching practice, it cannot be considered a conclusive account of work in the field and, as a result, generalizable conclusions may not be drawn. Although provision was made for observing a number of differing types of drama sessions, the range of possible teaching strategies and techniques was necessarily narrowed by the opportunities for observation, by the natural settings, and by the dramas which evolved. The study is not, therefore, intended to be a finalized account of teacher questioning techniques; rather, its purpose is to provide a rich description of the details of behavior arising directly
from an in-depth examination of specific teaching practice, and to offer a preliminary taxonomy for subsequent research in the field.

Significance of the Study

In order to effectively reach specific objectives in drama education, the teacher must be familiar with a wide spectrum of possible questioning strategies. A guide to the multi-faceted purposes which questions can serve should help to prompt a re-evaluation of traditional questioning patterns which often simply check facts, ask for obvious answers, or produce only yes/no responses. This study seeks to illustrate how teacher questions can allow students to think creatively about the scope of possible responses instead of requiring that they vie with each other for the "correct" response.

It is evident that a clearly identifiable methodology is central to drama education. Experts in the field have frequently expressed a concern that teachers are not adequately equipped with the skills needed to control the medium. Although clear-cut strategies are beginning to be devised in response to this concern, a great deal of what actually occurs in practice is still ambiguous. A classification system for teacher questions should, therefore, assist in
practice as well as provide an initial point of reference for discussion and evaluation of questioning techniques.
Chapter II
A REVIEW OF THE LITERATURE

Introduction

The field of drama education has matured through a long history of changing philosophy and practice. Although this evolution has been fraught with much controversy, it appears that a general consensus regarding theory is beginning to emerge. Bolton (1982) comments that the standpoint of drama teachers in the 1980's is such that:

... we are no longer so critical of apparent contradictions in the work of our pioneers; we seem more able to contain a dialect of opposites in our philosophy; we are more inclined to see drama as multi-faceted; we can now chameleon-like adapt our subject to changing circumstances without denying its real nature. (p. 31)

It would appear that incorporating seemingly disparate elements is seen to be possible within a structured but flexible framework. Nixon (1982) maintains, however, that 'divisions may perhaps be philosophically untenable but the supposed distinction between drama and theatre has entered into the folklore of the teaching profession' (p. 17). His statement serves as a reminder that although the theory may be encompassing, the effects of constant polarization are not easily shaken from existing practice.
Implications of Changing Philosophy

A discussion of the development of various philosophies in drama in education can be approached from a variety of angles. Bolton (1982) offers distinctions in terms of the romantic and progressive schools of thought:

Thus we have in a nutshell the divergent views of the romantic school of such people as Montessori, A. S. Neil, and in Drama, Peter Slade and to a lesser extent Brian Way; and of the progressive school of people like John Dewey and Jean Piaget and, in drama, Winnifred Ward in America and Dorothy Heathcote in England, the former concerned to create a proper environment for natural growth, the latter stimulating engagement with the environment; the former emphasizing freeplay; the latter stressing insight and problem-solving.

(p. 30)

The basis for both these philosophies is an emphasis on an active engagement with learning as opposed to passively receiving knowledge. The differences in theory become apparent, however, upon examination of the objectives for this engagement - one advocates freedom of personal expression, and the other promotes the responsibility of learning in a social context.

The view that drama should be concerned primarily with self-expression has had an extremely pervasive effect on the development of the field. Under the influence of the romantic school, the child came to be thought of as a "precious seed" and the teacher as a
caring gardener who helped foster the growth of the child's natural instincts. Freeplay, free expression, spontaneity, sensitivity - activities apparently without specific form or content - were regarded as the basis for drama work. The affective mode was totally predominant.

A more structured approach appeared with the advent of "creative drama" or "developmental drama". The focus was still very much child-centered but participation was channelled into specific exercises designed to develop personal resources. Concern for the internal aspects of drama became translated into such activities as concentration, observation, relaxation, image-making, and trust exercises. Learning was to occur through the expression of the individual's creative impulses, and use of the senses was pivotal in effecting this purpose.

Recent theory and practice has strongly challenged the contention that the emotional meaning of an individual's experience should take precedence in drama education. Bolton (1984) maintains that 'the centre of gravity no longer rests with the child (in spite of appearances to the contrary) but with the child's engagement with his culture' (p. 12). Drama is not, therefore, primarily student-centered but group-centered; the central focus of the work is the creation
of a dramatic context, not personal expression. An active engagement with form, content, and meaning has replaced involvement with dramatic skills and life skills since the latter 'always seems to prepare students for drama but never actually lets them do it' (Bolton 1983, p. 6).

The change in direction from an all-consuming interest in the personal development of the individual to an emphasis on the socially-oriented learning experience has brought about a major shift in the objectives for drama education. With the focus now centered on the creation and interpretation of a meaningful dramatic context, both subjective and objective ways of knowing are considered to be essential. Opportunities for immediate and spontaneous experiencing are still an integral part of the learning process but the "living through" of events is not in itself enough. To deepen the level of meaning there must be some form of what Heathcote (1983) refers to as "critical spectatorship"; that is, detachment or distancing from events in order to see implications.

A major goal in the drama process, therefore, is to promote the development of critical thinking. Heathcote (1982) states that "if we want quality in our schools, quality of motivation, quality of being with the task we have to bring about the reflective element"
To explore the issues, events, and relationships in a dramatic context the students must: grasp concepts, understand issues, focus their thoughts, deliberate, negotiate, speculate, make and implement decisions, draw conclusions, and assess consequences. In short, use their wits, resources, and skills in solving various problems. An active, purposeful involvement in the process of acquiring knowledge encourages students to accept a greater degree of responsibility for their own learning - to become producers rather than consumers of their education.

The development of the students' critical and reflective capacities may be directed to an examination of the medium of drama as well. As students work from within dramatic form they should begin to acquire an increased awareness of the elements which make the dramatic experience effective. Heathcote (1974) maintains that students must be given the opportunity to be involved in form:

I personally try from the very beginning to introduce classes to the use of them [elements of form] so that they, from the first, begin to be selective in how they will make their statements, though I do not necessarily talk about them in any technical way. (p. 12)

Although consciousness of form may only be "sensed at a tacit level of comprehension" (Bolton 1982, p. 38), the
more students are directly involved with the basic components of drama, the more they are likely to gain better control of and sensitivity to the medium.

The objectives of current theory and practice are achieved not through the internal processes of self-realization but through the social construction of meaning. "Drama works from the strength of the group. It draws on a common stock of experiences and in turn enriches the minds and feelings of the individuals within the group" (O'Neill and Lambert 1982, p. 13).

The dramatic context is expressed through the collective experience and, therefore, as Bolton (1983) explains:

> While it is true to say that an individual's engagement in the drama is personal, it is nevertheless the case that his behavior must be appropriate to the context and that the ultimate meaning of the drama is social. (p.30)

In summing up the present position of drama education, Bolton (1982) states:

> The status of the subject itself is critically different from any previous trend. It is no longer (as a matter of priority) concerned with techniques, or free expression, or learning about theatre but is seen 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 nevertheless of central importance to living. Concurrent with this usage of drama should occur the teaching (often indirect) of dramatic form at ... a level that dissolves the rigid
distinctions drawn in the past between drama and theatre by harnessing what they have in common (p. 42)

Essentially, it appears that drama in education is now at a point where the theory is flexible enough to include these many aspects. "There are not different types of drama, but the drama process is multifacted. It works through a variety of media and at a number of levels. As a result, there are a number of ways in which drama can be used in education – and these require different processes to be emphasized" (McGregor 1977, p. 24).

**Theory to Practice**

Although in recent years a great deal has been written about the theory of drama in education, few theorists and practitioners have equipped teachers with practical structures for describing teaching strategies. Dorothy Heathcote, Gavin Bolton, and Cecily O'Neill are some of the leaders who have started a movement towards a theory grounded in classroom practice. Efforts such as theirs are sorely needed by the many teachers who lack confidence in their grasp of the theoretical and practical implications of the work, and who are "aware of there they should be aiming but have no skills to get there" (Bolton 1979, p. 31).
As there are numerous complex skills required in teaching drama, it is not surprising that educators are unsure of the practice. The teacher must be able to gather the ideas, energies, and interactions of the class and help to shape them into dramatic form. This involves translating ideas into themes and themes into action, and then injecting elements of tension, contrast, symbolization, and focus into the experience so that action is framed to reveal meaning. The teacher must also be able to project a 'feeling quality' into the structure as Bolton (1980) comments:

"... delicately to adjust the quality, degree, and intensity of emotional engagement that the topic arouses so that participants may with integrity, spontaneity, and a sharpened consciousness enter the fictitious context."

(p. 73)

All of this is to be accomplished through the teacher's use of "minute negotiations" which Heathcote (1980) describes as: "a choice of words, spaces, style of language, tone of voice, pace of delivery, type of phrase, facial expression, body signals, and territoriality" (p. 40).

The need for guidance and structure is evident. Stabler (1979) stresses this point in his study of primary schools in England in which two of the four issues recommended for consideration were:

(1) How to take teachers from the "springboard"
stage to establish an effective rationale and work in depth; and

(2) Support for teachers newly using and developing drama. (p. 14)

Teachers require methods for evaluating their own practice. As Nixon (1982) comments, we must "move away from a preoccupation with theory for its own sake towards the question of what kind of theoretical framework would best suit the needs of practicing teachers" (p. 14).

**Techniques for Questioning**

An area demanding particular attention in drama education is the teacher's employment of questions. The following statements indicate that effective questioning is seen to be an essential technique in the teaching process:

"The drama teacher needs to become a skilled questioner." (O'Neill et al. 1976, p. 19)

"Skilful questioning is likely to be one of the drama teacher's most useful tools." (O'Neill and Lambert 1982, p. 14)

"I spend much time examining the uses of questions and the types of questions which do different things in the drama." (Heathcote 1974, p. 21)

"Questioning is her [D. Heathcote's] most important tool." (Wagner 1976, p. 60)
In spite of the high priority placed on questioning skills, there is very little in the literature that deals with the way in which this tool helps shape the drama process. What is offered instead is a variety of general question "types" which may be used throughout the drama process depending on the requirements of the moment. The following is a summary of these question types adapted from categories listed in Heathcote (1974), Wagner (1976), and O'Neil and Lambert (1982):

1. Information - seeking questions.
2. Information giving/suggesting questions (new information is embedded in the wording of the question).
3. Questions which stimulate research.
4. Upgrading questions.
5. Reassuring questions.
6. Branching questions (the question offers two clear choices).
7. Questions which unite or coagulate the group.
8. Questions which divide the group.
9. Questions which offer alternatives.
10. Questions which challenge superficial thinking.
11. Questions demanding verbal language.
12. Questions which control the class.
13. Questions which give status.

14. Bad questions (the question is too wide, too difficult, too technical, or too threatening).

The categories listed below refer more specifically to questions as they are used to promote the drama process. Questions which:

1. Seek out the interests of the group (O'Neill and Lambert).
2. Establish common ground (Heathcote).
3. Reveal and define limitations and rules (Heathcote).
4. Locate group in space and time (O'Neill and Lambert).
5. Set the scene (O'Neill and Lambert).
6. Establish mood and feeling (Wagner).
7. Establish atmosphere (O'Neill and Lambert).
8. Structure into dramatic mode rather than talking about (Heathcote).
10. Focus groups of individuals into actions or tasks (Heathcote).
11. Determine the direction of the drama (O'Neill and Lambert).
12. Strengthen belief (Heathcote).
14. Deepen into universal areas (Heathcote).

Although the literature offers a starting point for consideration of the purposes which questions can serve, it does not provide the detailed analysis which teachers need for a comprehensive understanding of the significance of questioning. It is hoped, therefore, that by offering a framework which describes the extensive range and purpose of questioning techniques, teachers will have better access to acquiring effective skills in this area.
Chapter III
THE DESIGN OF THE STUDY

Introduction

Since the study was concerned with an area of teaching practice which had not previously received any in-depth analysis, the research was necessarily of an exploratory nature. Dunkin and Biddle (1974) recommend the use of exploratory research in creating "simple instruments for live observation" and suggest that once validated, these systems "facilitate the development of a standardized vocabulary needed by teachers for describing their craft" (p. 427).

Although numerous classification systems for questioning in other educational settings are already in existence, it was felt that they could not adequately describe questioning in the drama process. In a review of the literature on the classification of questions, Gall (1970) repeatedly states that devising a system for a particular curriculum will provide a more comprehensive and accurate account of the practice than if an artificial classification system is imposed:

For detailed descriptions, a classification system developed for a specific curriculum is preferable (p. 708).
... it would seem preferable to identify questions which are effective for a specific curriculum and classroom setting rather than to search for general question types (p. 711).

These specific question types, as compared to the categories of a general classification system such as Bloom's Taxonomy, would have two advantages: they would provide a more precise and possibly clearer description of what constitutes effective questioning in a particular teaching situation; and they would be more useful in training teachers to improve their classroom instruction (p. 711).

For the purposes of this study, therefore, it appeared that observation and analysis of the practice itself would yield questioning patterns actually used in drama, and that once these were structured into a workable classification system they would provide an initial "standardized vocabulary" for questioning technique.

Criteria for the Selection of Subjects

For the purposes of determining commonalities in questioning behavior rather than analysing an individual style of teaching, the study would require at least two drama educators who met the following criteria:

1. The subjects should hold a similar philosophy of drama education as well as display similar methods of approaching their teaching practice.
2. The subjects should have an established expertise in the field; that is, they should be highly regarded, experienced, and confident in their work in order to ensure that the data consist of "model" questioning behavior.

The Selection of Subjects

In the search for subjects who would meet the established criteria, the investigator was fortunate to have access to a series of six video-tapes of the prominent drama educator Gavin Bolton as he worked with a class of nine to eleven year olds at the University of British Columbia. With the permission of Renee Norman who had directed the taping of the drama sessions, these unedited recordings were used as the sample of the first subject's work.

An investigation was held to locate at least one other person with the same calibre of expertise in the field and who was available to participate in the study. Acting on the suggestions of Dr. Pat Verriour (Asst. Prof. Language Education Dept., U.B.C.), Ms. Carole Tarlington (teacher, workshop leader, sessional instructor U.B.C.), Ms. Renee Norman (teacher, workshop leader, sessional instructor U.B.C.), and Mr. Dennis Tupman (Fine Arts Consultant, Vancouver School Board) a
total of seven teachers were contacted with regard to
the study.

Responses to an initial phone call were sufficient
to inform the investigator that two of the teachers
felt somewhat hesitant about being involved in the
research. Since the other five teachers did not
express this concern, the investigator arranged
observational periods in each of the five teacher's
classrooms.

In consultation with the investigator's advisor,
it was determined that only one of these teachers met
the selected criteria. After again receiving
confirmation that this teacher was willing to
participate, the investigator sent a written
application to the Vancouver School Board requesting
permission to proceed with the research. Permission
was granted, and various sessions were then scheduled
for periods of observation. The following profiles
give evidence of the expertise of the two teachers
selected as the subjects for this study.

A Profile of Teacher A

Ms. Tarlington is a well-known drama educator in
the city of Vancouver and in the province of B.C. Her
work in drama and education began in Sydney, Australia
where she taught various classes in drama, special
education, E.S.L., and English as well as participated in local professional theatre productions. Ever since her arrival in B.C. in 1970, she has maintained an active involvement with language and drama education in the province. After receiving her masters degree from the University of Victoria in 1973, she worked for two years as a consultant for the Vancouver School Board's "Project Build", a speech and language arts implementation program. Some of her many accomplishments include: developing a language program for E.S.L. students; coordinating and directing the play "Immigrant Children Speak"; founding and directing the Vancouver Youth Theatre; and co-authoring the book Offstage: Elementary Education Through Drama (C. Tarlington and P. Verriour, Oxford Univ. Press, 1983). Her most recent work involves teaching; demonstration workshops, co-editing the Journal of the Assoc. of B.C. Drama Educators, and sessional instruction at U.B.C.

Ms. Tarlington's work is highly respected in the province of B.C., and her skill and expertise in drama education are in constant demand.

A Profile of Teacher B

Mr. Bolton has worked as a specialist lecturer in drama in education at the School of Education,
University of Durham since 1964. He has served on many national committees and was one of the assessors of the "Schools Council Drama Teaching Project (10-16)." Mr. Bolton has an international reputation in drama in education having lectured in Britain, Canada, Australia, and the United States. He is well-known in B.C. for the lectures and demonstration workshops he has given at the University of British Columbia and the University of Victoria. He is author of Towards a Theory of Drama in Education (Longmans, 1980); Drama as Education (Longmans, 1984); and numerous articles on drama in education. Mr. Bolton has contributed enormously to both the theory and practice in the field, and he is considered to be one of the leading experts in drama in education today.

The Observation Periods

The sample for this study consisted of the audio-recordings of five drama sessions with Teacher A, and the video-recordings of six sessions with Teacher B. Data collection for Teacher A was from Oct. 1983 to March 1984. Teacher B's sessions were video-taped in July, 1982.

Sessions with Teacher A

Teacher A worked for two days a week in an
elementary school as a drama and language specialist. Students from various classes would either come to Teacher A's classroom once a week for a four or five week series of drama sessions, or she would join the students in their regular classroom for the same amount of time. During the rest of the week, Teacher A would hold demonstration workshops in other schools and either the students would be sent to a special room or they would work in their own classroom. The following is a brief description of the five sessions.

**Session One**

**Place:** Teacher A's classroom.

**Time elapsed:** 1 hour.

**Participants:** 15 grade six students (half of the regular class)

**Lesson No.:** 4th and final session

(classroom teacher not present)

**Session Two**

**Place:** Teacher A's classroom.

**Time elapsed:** 1 1/2 hours.

**Participants:** 30 grade 5 students.

**Lesson No.:** 4th and final session

(classroom teacher present)
Session Three
Place : Student's regular classroom.
Time elapsed: 1 hour.
Participants: 24 grade 2/3 students.
Lesson No. : 1st session
(classroom teacher present)

Session Four
Place : Teacher A's classroom.
Time Elapsed: 1 hour.
Participants: 14 grade seven students (half of the regular class)
Lesson No. : 3rd session
(classroom teacher not present)

Session Five
Place : the learning centre of an elementary school.
Time elapsed: 1 1/2 hours.
Participants: 22 grade seven students from various grade seven classes.
Lesson No. : 3rd session
(A group of 10 adult observers present).

Recording Equipment
The audio equipment used during these sessions consisted of a portable cassette recorder, and either
an FM microphone attached to the teacher's clothing or a Model PL5 Electro Voice microphone strategically placed in the observation area. The bulk of the equipment was set up in a corner of the room and while a session was in progress, the investigator monitored the recording level as well as made notes on the proceedings.

**General Procedure**

Before each session began, Teacher A would introduce the investigator to the students and explain to them that the investigator's study was concerned with learning about the drama teacher's method of teaching. During the observation periods, the investigator tried to "fade into the background" as much as possible. For example, if the students were working near the investigator or glancing in her direction, the investigator would look as if attention was being given solely to her notebook. Since it was important to be able to recreate the situations for later analysis, in addition to the audio recordings a written record was made of student and teacher behavior during the drama sessions, as well as of discussions with Teacher A both before and after the classes. The following summaries describe the type of information that was noted.
Observations of the Students. In order to accurately interpret Teacher A's questions it was necessary to have a detailed account of the context in which the questions were embedded. The investigator's attention was therefore directed to such visual clues as:

1. The manner in which the students entered the room and approached Teacher A. (For example if the students appeared excited and jocular, and immediately advanced towards Teacher A, it seemed likely that they had previously been involved in drama and knew what to expect).

2. Student interaction throughout the drama session. (For example such things as student groupings; the emergence of leaders; the group's ability to co-operate, plan, and implement decisions; behavioral problems and; responses at the end of the class helped to indicate the level of commitment developing in the drama.)

3. Individual physical responses. (For example, changes in expression, gesture, and movement gave clues as to the student's involvement in his or her role.)

4. Reactions to the questions. (For example, when the students' responses were hesitant, excited, surprised, thoughtful, puzzled, incredulous - what did this imply about the question Teacher A had posed?)
Observations of Teacher A. For a more complete description of Teacher A's questioning techniques than audio-recording alone would provide, the following types of observations were made:

1. Gestures which accompanied speech.
2. Use of space and movement.
3. Physical contact with students.
4. Eye contact.
5. Physical positioning (for example: sitting, standing, proximity to students).
6. Timing and pacing of questioning.
7. Style of speech and action when in role.

Discussions with Teacher A. In order to obtain a broad perspective of the sessions, the following type of information was noted:

1. A description of what had taken place in previous drama sessions with the students.
2. Teacher A's reflections about each session (for example: the level of response, the apparent needs of the class, where to go next with the drama).
3. Relating specific instances in the sessions to general theory in drama education.
Sessions with Teacher B

Observations of Teacher B's work were made from unedited video recordings of six demonstration sessions given as part of a U.B.C. summer course in drama in education. The sessions were held in U.B.C.'s Arts I building. Participants included seventeen students ages nine to eleven from various divisions of one school, as well as one Down's Syndrome boy age ten. Sessions ranged from an hour to an hour and a half in length, and were observed by a group of approximately thirty to forty adults seated in chairs around the periphery of the room. In addition to the tapes of each session, the investigator also reviewed a video-recorded discussion/lecture with Teacher B and his adult students as they reflected on the six demonstration sessions.

Recording Equipment

The recording equipment for Teacher B's sessions consisted of a V.H.S. Porta Pac - a lightweight portable deck and one camera - on loan from the U.B.C. Audio Visual Dept., Faculty of Education.

General Procedure for Analysis of the Data

The following summary indicates the procedure used to analyse the data collected for this study:
1. The audio-recordings of the five sessions with Teacher A and the voice-track of the video recordings of the six sessions with Teacher B were transcribed.

2. Using Wagner's (1976) definition of a question: "any verbal utterance that signals that a response is wanted" (which implied that a question could take any grammatical form - declarative, interrogative, or imperative), the teacher's questions were isolated for each session. Visual clues previously noted in the observation periods provided assistance in the process of identification.

3. The next part of the analysis was to label and categorize the questions. As a preliminary step, a number of established classification systems were examined to ascertain their applicability to questioning in the drama process. Appendix A (p. 154) provides a representative summary of the various systems which were reviewed. Although the typologies could be applied to some of the teachers' questions, it was felt that they did not address specific methodology for drama. Whereas the purpose of the study was to analyse questions in relation to their function in the dramatic medium, these classification systems centered exclusively on general learning objectives.

4. The subsequent step in determining how the
questions would be categorized was to draw up a list of elements which leaders in the field considered to be integral to the work in drama education. A condensed version of this list was used as an initial structure from which to begin to classify the questions.

5. Categories were refined so that each question had a place in the emerging model.

6. The classification system was then submitted to Teacher A as well as to another specialist in drama education to obtain comments and reactions. The response from both educators was that all the major components of the drama process were taken into account by the categories of the classification system.
Chapter IV

THE ANALYSIS OF THE DATA

Introduction

The contents of this chapter include: a description of how the classification for teacher questions evolved; an outline of the classification system; a summary of one of the drama sessions put forward as an example of the context in which the questions were embedded; a detailed description of the components of the system; a series of eight tables which provide a breakdown of the questions as they were categorized for this study; an account of the general findings resulting from the analysis.

Classifying the Questions

The data collected from the eleven drama sessions observed in this study yielded an extensive diversity of teacher questions. Upon analysing the transcripts of each class, a total of 1,535 questions were identified. As an initial way of organizing the data, a list of elements generally accepted by experts as being integral to the process was drawn up (for example see D. Heathcote, G. Bolton, C. O'Neill and A. Lambert, B.J. Wagner, C. Day, T. Stabler, G. Davis, J. Fines and R. Verrier, C. Tarlington and P. Verriour).
Utilizing the investigator's own knowledge and experience in the field, this initial list was then condensed into the following three components:

1. **Establishing the context of the drama;** that is, determining the subject of focus for the drama as well as the parameters within which the subject would be confined.

2. **Building-up commitment and belief in the drama;** that is, helping the participants develop an identification with some aspect of the drama. For example, the teacher might use role, task, or setting as the focus for creating a bond between the students and the fictitious context.

3. **Amplifying or deepening the participants' involvement in the drama;** that is, leading the students towards a deeper insight into the significance of their experience in the drama. Participants are encouraged to go beyond the superficial to reflect on the broad implications of the dramatic situation.

Based on these three major categories, a preliminary labelling of the questions was undertaken. The contextual clues previously recorded in the observation sessions provided valuable information for determining which of the general purposes the questions appeared to serve. For example, in distinguishing
whether the purpose of the question was to amplify the drama or build commitment in the drama, the responses of the students (what they said, their tone of voice, and their physical attitude) contributed a great deal to the choice of category. If the students' posturing showed them to be alert and eager, if their facial expressions indicated intense concentration, if they had demonstrated prior commitment in their words and gestures - then the questions which the teacher posed were presumably intended to deepen and extend the experience. In contrast, when spurts of nervous giggling occurred; if students responded hesitantly, inappropriately, superficially; if behavior included the occasional "clowning around" with friends - this type of information indicated that commitment had not yet been fully secured, and teacher questions were therefore placed under the "Building Commitment" category.

After the preliminary categorization of the data, it was found that a small number of questions appeared to be only marginally related to the actual process of creating a dramatic experience. Although necessary for the general management required in a group situation, these questions did not seem to apply directly to any of the three distinctive functions mentioned above. Consequently, a fourth major division was added:
4. Regulating or managing the general interaction of the group; that is, directing and maintaining events related to "classroom functioning" as opposed to those which purposefully develop the drama.

Having classified the questions under the four main categories, it was then necessary to narrow in on the specific functions of the questions within each of the divisions. Although the data at first appeared very diverse, the analysis began to reveal commonalities in the purposes which the questions served despite differences in the content of the dramas and the teaching style of the two subjects. The following outline of the classification system illustrates the extensive range of purposes which were accorded to the teachers' questions.

An Outline of the Classification System

The results of the analysis of teacher questions from the five sessions with Teacher A and the six sessions with Teacher B yielded the following system of classification. The system is divided into four main sections, 17 categories, and 41 subcategories - all reflecting the major components of the drama process observed during the course of the study.
I. ESTABLISHING CONTEXT

1A. Setting Out Given Circumstances
   1A2. Calling Attention to the Surroundings.

1B. Identifying a Center of Interest
   1B1. Revealing Group Interests.
   1B3. Requesting Commitment to Topic.

1C. Facilitating a Collective Knowledge of Topic
   1C1. Specifying the Parameters of the Context.
   1C2. Relating Topic to General Experience.

1D. Determining Initial Involvement
   1D1. Calling Attention to Previous Sessions or Pre-selected Material.
   1D2. Identifying Starting Roles, Tasks, or Situation.

II. BUILDING COMMITMENT

IIA. Particularizing Role
   IIA1. Forming Images of Role: (a) Personal Characteristics (b) Environment (c) Relationships (d) Involvement in Actions/Events.
IIA2. Requesting Individual Commitment to Role:
    (a) Personal Characteristics (b) Environment (c) Relationships (d) Involvement in actions/events
IIA3. Allowing a Collective Identity to Emerge
IIA4. Requesting Physicalization of Role.

IIB. Particularizing Setting
    IIB1. Promoting Individual Images of Setting.
    IIB2. Refining a Collective Image.
    IIB3. Clarifying the Use of Real Space and Objects.

IIC. Particularizing a Task
    IIC1. Assisting in Individual Commitment.
    IIC2. Assisting in Collective Commitment.

IID. Particularizing an Attitude to the Task
    IID1. Imagining an Attitude.
    IID2. Focusing Individual Involvement.
    IID3. Focusing Group Involvement.
    IID4. Promoting Initial Dramatic Action.

IIE. Introducing Dramatic Tension
    IIE1. Appealing for Assistance.
    IIE2. Introducing Challenges.
    IIE3. Suggesting Implications or Consequences.

IIF. Creating Contrasts.

IIG. Establishing Signs and Symbols.
III. AMPLIFYING CONTEXT

III A. Probing for Further Consideration of Response
   III A1. Requesting an Analysis/Evaluation of the Immediate Situation
   III A2. Confronting Actions or Decisions

III B. Heightening Responsibility
   III B1. Prompting Greater Individual Responsibility
   III B2. Prompting Greater Group Responsibility

III C. Controlling Pace to Reveal Meaning
   III C1. Surprising/Shocking into New Awareness
   III C2. Applying Pressure to Consider Implications
   III C3. Maintaining Level of Dramatic Action

III D. Promoting Reflection/Evaluation
   III D1. Directing Attention to Overall Events in the Fictitious Context
   III D2. Widening the Area of Reference

IV. REGULATING SOCIAL INTERACTION (MANAGEMENT)

IVA. Regulating Behavior Outside the Fictitious Context
   IVA1. Giving Instructions
   IVA2. Monitoring Work
   IVA3. Controlling Behavior

IVB. Regulating Behavior Inside the Fictitious Context
   IVB1. Giving Instructions
   IVB2. Monitoring Work
   IVB3. Controlling Behavior
An Example of the Events in a Drama Session

In order to provide a general context in which to place the questioning analysed for this study, the sequence of events for each of the eleven sessions has been summarized in point form. The following is offered as an example of these summaries, with the remainder of the descriptions being located in Appendix B, p. 154.

Teacher A's Sessions:

Teacher A's sessions included five different classes of students ranging from a grade 2/3 split to a grade 7 class. Each session has been titled according to the "story" from which the drama drew some of its structural elements.

1. "Shadow of a Bull"

Particulars: 15 grade 6 students (half of the regular class) in their fourth and final one-hour session of work on this drama. The drama deals with the issues and themes raised in the book Shadow of a Bull by Maia Wocjiechowska.
Vocabulary review of Spanish words encountered in previous sessions.

Students print imaginary Spanish names on cards and pin these on themselves.

They agree to go back into role as students of a bullfighting school with Teacher A as their professor.

The Professor introduces the idea that one student will be chosen to fight the bull in the "fiesta brava".

Students write down whether they would accept or reject this honor and why.

They are divided into two groups - those who would wish to fight the bull and those who would not.

Teacher A chooses one student (El Panthas) who does not want to fight and, in role as the Professor, expresses surprise because she knows how keen his family is that he be selected.

They discuss what El Panthas should say to his parents, and the Professor requests that each person in turn give El Panthas advice.

The Professor speaks to her students as if she were El Panthas' father and directly challenges the students' responses.

The students write down what they think El Panthas should do and why.
The Professor asks each student why he or she is enrolled at the bullfighting school.

Out of role, the group discusses real-life situations related to the theme.

Teacher A reads out the suggestions that each student has written to El Panthas.

As was previously mentioned, the remaining summaries are found in Appendix B, p. 154. Examples drawn from the transcripts of these sessions have been incorporated into the description of the classification system which follows.

A Detailed Description of the Classification System

I. ESTABLISHING CONTEXT

The questions that fall within this section identify the field of enquiry for the drama; that is, they assist in determining starting points for the who, when, why, where, what, and how of the process. Concurrent with the building of a foundation for the fictional context comes the establishment of the terms under which teacher and students will operate - the working context. Questions seek to convey to students that responses will be genuinely accepted and acted
upon, and consequently that student input will have a significant effect on the course of events.

1A. **Setting Out Given Circumstances**

These questions attempt to heighten an awareness of the circumstances surrounding the drama sessions. They often are used at the beginning of the work to prepare students for the possible novelty of the experience. An essential quality of these questions is that they demonstrate to students that all aspects of the situation will be recognized and dealt with in a straightforward manner.

1A1. **Calling Attention to Characteristics of the Drama Process**

This subcategory describes questions that are directed to the functioning of the drama process; that is, what can be expected, what to strive for, guarantees that can be made. Since this is often a situation in which the teacher gives information, the questions serve mainly to reinforce various statements about drama.

(a) In his first meeting with the class, Teacher B explains that he has no preconceived notions about
a theme for the drama, and to underline the point he asks, "Can you see my blank mind?" He mentions that the students will likely find him participating in the drama along with them. In a friendly confidential manner he asks, "Can you cope with me being in the drama do you think?" Since the students glance at each other rather nervously he comments, "You'll have to see won't you?"

(b) At the beginning of the third session, the question "Did we have a slow start?" reinforces Teacher B's earlier comments that the initial work has to proceed very slowly.

(c) Responding to a student's comment that miming the surgical gloves for the operation "won't seem as real", Teacher B says, "Well that's the secret of drama isn't it? - that you've got to make it real in your mind. And if it's real in your mind, it's more real than real. Did you know that?"

IA2. Calling Attention to the Surroundings

The purpose of these questions is to call attention to such elements as the space, the objects, the people, the general atmosphere - any aspect of the environment that might have an effect on involvement in the drama.
(a) In the first session, Teacher B eases the pressure built up from being the center of attention as he asks, "We've got this camera here, have you noticed?"

(b) A group of tables have been arranged prior to session two, and at the beginning of the class, Teacher B calls attention to them by asking, "When you came in, the rest of you, and looked at those tables, did you make a guess about them?"

IB. **Identifying a Center of Interest**

Questions in this category help to establish the theme or topic for the fictitious context. They appear to be used at any point in the drama process where a new structure is being considered. A striking feature of these questions is the careful and persistent manner in which the teacher checks and clarifies responses.

IB1. **Revealing Group Interests**

These questions invite the students to consider their individual interests and to articulate their ideas for the group as a whole. The teacher appears to remain relatively neutral during such exchanges to ensure that no one idea is given precedence over another.
(a) After a few introductory remarks, Teacher B asks, "What kind of thing would make an interesting drama experience for us? What topic would we want it to be about?" Although there is no immediate response from the students, he doesn't rush them. Rather, he tells them to ponder over it for a while, and in an effort to put them at ease, comments, "Isn't it awful when somebody asks you a question like this?" All the topics you've ever had in your head fly out." Later, after numerous suggestions, the final opportunity to comment is given further weight as Teacher B asks (good naturedly stressing the word "burning") "Is there anybody who's burning to add one - a good one they've just thought of and didn't have a chance? ... It's absolutely burning inside you is it?"

(b) At the end of a lengthy discussion in session four, the students (in role as four concerned mothers, and the doctors and nurses of a hospital) have made it clear that proof of the robot's effectiveness is necessary. Teacher B assesses the students' desire to pursue this direction by asking, "Thinking in terms of what would go on next in our drama, would it be interesting for you to prepare the demonstration that they are going to see?"
(c) Similarly in Teacher A's session, the students (in role as advisors to the Queen) reach a point where they are reconsidering their decision to give the little man residency in the palace (since it might provoke the King's displeasure). To determine whether the students want to explore this situation, Teacher A inquires, "Would you like to find out what happens when the King hears about this?"

IB1. Assisting in Selection

The nature of these questions is to narrow the range of choices for the context in order to gradually create a collective identification with a single focus. Often the teacher will write the responses on the board so that students may see the total of what they've offered.

(a) After writing the students' suggestions on the board, Teacher B says, "Just tell me, looking at that long list now, just say off the top of your head - which one or two would you choose more than any of the others?"

(b) The students have been requested to draw a piece
of medical equipment that doctors would use in 2132 AD and that is not presently in operation. Later in the session these drawings are examined, and Teacher B asks, "Is there any one of these machines that you think would make particularly exciting drama?"

(c) As the students stand by the drawing of their choice, they make suggestions about how the various machines could be employed in a drama. Teacher B listens carefully to all offers and then remarks, "But are you telling me that that's what you'd like the drama to do - to go into fantasy - or do you want it to be about real things?"

IB3. Requesting Commitment to Topic

The function of these questions is to verify that the group is willing to work with the chosen topic and that students will take the responsibility of committing themselves to the decision.

(a) In deciding who will take on the roles of the Queen and the little man, Teacher A suggests that if the students will consent, she will take on the role of Fred Simpson. If they are willing to go along with this they are to put up their hands, and as a further check, Teacher A asks in a firm
but neutral voice, "Are there some people who do not wish me to do that?" She looks around inquiringly, and again asks, "Are there?"

(b) When a grade 2/3 class is having difficulty focusing on the task of going to meet with the Queen, Teacher A asks each child for an individual commitment to the context: "Are you capable of behaving like the grown-up people of this village and thinking like them? It's hard. If you're not capable of it just say 'no I'm not', it's all right." In each case she checks that the student understands the question and that he or she makes a decision. When this is complete, she asks the children who felt it was too difficult, to simply listen quietly while the others work. As the drama progresses, the few who said they couldn't do it, nevertheless appear to be drawn into the proceedings.

(c) In this particular instance, Teacher B uses a more indirect approach to establishing commitment. When the students have voted on a topic he asks, "Are you the kind of children who can, you know forget the things you wanted and get cracking on the things the group have chosen?"
IC. Facilitating a Collective Knowledge of Topic

The questions in this category serve to define general dimensions of the topic so that the group may begin the work from a common point of reference. Often such questions help to implant images which emerge later in the drama.

IC1. Specifying the Parameters of the Context

The function of these questions is to assist the group in deciding on certain bounds (time, place, circumstance, attitude, etc.) within which the fiction will occur. The teacher narrows-in on ideas generated by the students and probes for greater detail.

(a) At the beginning of the session, Teacher A directs the class to think about the attitude/manner of a bullfighter: "What are the attributes, or what kind of things should a bullfighter be?"

(b) Teacher A asks the grade 2/3 students, "If you're going to take on the role of one of these people, one of these grown-up people, what do you think your job might be in a village like that?" (In this instance, they are still establishing context, and the question is thrown out to stimulate ideas rather than seek individual commitment.)
(c) After the students have decided on the topic 'hospital in the future', Teacher B asks a series of questions to focus their thinking: "How is some hospital of the future going to be different from some hospital today I ask? [fancier things] What do you mean by fancier? ... Will there be different kinds of diseases? ... Shall we give this future a date?... Is it going to mean that in 150 years time that people are going to be more dependent on the hospital?... Is there going to be some reason that makes hospitals more important than they are now?"

IC2. Relating Topic to General Experience
Questions in this subcategory link the subject matter with the participants' everyday experience in order to clarify images in the fictitious context.

(a) In a discussion concerning the next session and what the villagers might bring the Queen, Teacher A describes a prize possession of hers, and asks the students, "Have you got a prize possession at home?"

(b) Before the students begin to imagine what their council chambers will look like, Teacher A inquires, "Who's been to the town hall here, to the city hall?"
(c) Teacher B helps the students grasp the concept of 150 years hence with the following questions: "So I'll be dead and gone - will you be dead and gone? Will your children be dead and gone?"

(d) During a discussion about a machine that might cure cancer, Teacher B asks in a matter of fact voice, "Can I just ask you, do you know anybody that's had cancer?" Some hands go up (including the teacher's) and he acknowledges their response with a nod. Without discussing it further, they go back into role as designers explaining the new equipment.

(e) In order to get a more personal link with the fictitious six year old Theresa, Teacher B asks, "Do any of you have any younger brothers and sisters much younger than yourselves?"

ID. Determining Initial Involvement

The questions in this category move the context to the concrete by requiring that students decide upon the roles/attitudes they will take on, or the task they will carry out, or the situation that will prompt dramatic action.
ID1. Calling Attention to Previous Sessions or Preselected Material

In order to clarify involvement, these questions direct attention to previous sessions or to material that students have been requested to cover earlier.

(a) Teacher A reviews the events of the past lesson and concludes by saying that as she remembers, they were anxious to find out what happened in the council meeting after the tragedy with the children: "We did decide we wanted to find that out didn't we?"

(b) At the beginning of session two, Teacher B reminds the students of the question that was posed on the previous session: "Did we want extraordinary things to happen and did we want the hospital, or did we want the hospital to be very real?"

(c) A similar pattern occurs at the start of session five as Teacher B refers to the question, "Does Theresa know that she's coming in to hospital because she has, might have, cancer?"

ID2. Identifying Starting Roles, Tasks, or Situation

These questions further define the parameters of the context by requesting that students consider what form their participation will take.
(a) Teacher A asks the class, "Could you agree then for this morning that we can go back again into role and that you will again be my students in the bullfighting school and I will be your professor?"

(b) In discussing the particulars of the next meeting, Teacher A poses the question: "Who would like to take on the role of the Queen?" For the final meeting (this time with the King) she asks, "Do you think this little man would be there at this meeting or not?"

(c) Teacher B focuses the students on the roles they will take by asking in a brisk business-like manner, "Are you the doctors who've designed these (the machines) or are you the doctors who are going to have to use them?... Can you talk as though you're still learning about them? Which? It makes a difference to the way you're going to talk. Now which do you want it to be?"

II. BUILDING COMMITMENT

This section encompasses those questions which help the students become committed to participation in the fictitious context. The teacher attempts to move the students away from a spectator position of thinking about the context to a more physically active engagement with the flow of the drama. The function of the
questions, therefore, is to help students establish a vested interest in their work. The teacher encourages this concern by probing for details of student involvement, and by providing an access for emotional engagement with the context.

IIA. Particularizing Role

The questions in this category request that students examine their lives as they perceive them in the fictitious context. Creating a specific background assists in promoting identification with and commitment to the role. The teacher's questions continually push the students to create further details about the information they offer.

IIAI. Forming Images of Role

In order to focus attention onto the particulars of their roles, the teacher asks the students to form detailed pictures in their minds of who they are and what they do. Questions of this nature appear to be used as an intermediary step prior to verbal commitment. A further breakdown is listed as follows:

(a) **Personal Characteristics** (Questions which ask students to imagine such things as age, physical attributes, habits, general attitude, occupation). For example, Teacher A asks her students to
consider the following: "I want you to think for a minute - how old am I?" "What's my life like at the palace?" "What do you do for a living?" "What time do you get up in the morning?" "What kind of person are you?" "What would a picture of this person be like?"

(b) **Environment** (Questions which ask students to imagine their surroundings). Examples from Teacher A's sessions: "What's the part of the palace like that you live in?" "How is it furnished?" "What is your house like?" "Where is it in the village?"

(c) **Relationships** (Questions which ask the students to imagine their relations to other people). Examples from Teacher A's sessions: "Do I live alone, do I have a wife or husband?" "Do I have children and if so how old are they?"

(d) **Involvement in Actions/Events** (Questions which ask students to imagine the things they've done in their lives). Examples from Teacher A's sessions: "What did I study at the university?" "How long have you worked for the Queen?" "What's the hardest problem you've ever had to solve for her?" "What do you do all day?"
IIA2. Requesting Individual Commitment to Role

The questions in this subcategory require that students verbally or physically begin to commit themselves to their roles. The teacher uses these questions to monitor, reinforce, and extend the information generated by individual students. The following is a further breakdown:

(a) Personal Characteristics (Questions which request a declaration of such things as age, physical attributes, habits, general attitude, occupation). Examples from Teacher A's Sessions: "You're thirty years old and what do you do for a living?" "So you're learning to be a cook like your father are you?" A different type of example is the question which simply asks the students to declare themselves: (Teacher A) "Where's our mayor?" "Is the treasurer of the council here at all?"; (Teacher B) "Nurses will you please stand up?" "Doctors will you please stand up?"

(b) Environment (Questions which request information about the surroundings). For example, from Teacher A's sessions: "Do you live in the palace sir or outside?" "Whereabouts in the palace?" "Do you have a nice view from up there?" "It's like a hunting lodge do you mean?" "So you have a forest nearby do you?"
(c) **Relationships** (Questions which request information about relations to others). For example, from Teacher A's sessions: "So are you friends or sisters?" "Are you married?" "Do you have children of your own?" "Do you live here alone?"

(d) **Involvement in Actions/Events** (Questions which request information about the events in their lives). For example, from Teacher A's sessions: "How long have you worked in the palace?" "Were you advising somewhere else before then?" "Are there many problems or are things pretty smooth here?" "Do you have to do all the housework and everything yourself?"

IIA3. **Allowing a Collective Identity to Emerge**

These questions promote the establishment of a group sense of identity in the fictitious context. Although they help to reinforce individual commitment, their primary purpose is to get children listening to one another so that subsequent participation will be in relation to a collective awareness of context. Often a procedure is used whereby students listen quietly as the teacher questions each student in turn about the specifics of his or her role.

(a) Teacher A formalizes her language and assuming a twilight role says to a grade two girl, "Good
morning madame. Whereabouts do you live in the village?" (The children have been requested to freeze in the middle of an activity so that the group will hear each response).

(b) Teacher A, in role as a reporter, walks among the group of councillors as they wait outside the council chambers. Adopting a brisk, efficient manner, she approaches them with such questions as: "Good morning sir, how long have you been on the council?" "I'm sure you've had problems before in Hamelin, have you?"

(c) Teacher A reinforces the group identity when, as the Pied Piper, she asks, "You all do live in Hamelin do you?" "Some of you are parents yourselves I presume?"

(d) Using a demonstration device, Teacher B (in role as a reporter) interviews one of the students (in role as a doctor) while the rest of the class observes. Collective identity is developed as students are requested to decide upon details of these roles: "He's coming from surgery and so what is he dressed in? ... What color is this mask and robe? What is it? Ah white with a little blood on it."
IIA4. Requesting Physicalization of Role

As a means of particularizing role, these questions request that students adjust their bodies in a manner that physically depicts their images of who they are.

(a) To help students build belief in their roles as advisors, Teacher A checks to see if they can stand in a way that makes them feel the age of their roles. She warns them that she doesn't want to see "people doing pretending things of what they think an older person would be." Rather, she wants a stance that makes them "feel like a wise and intelligent 30 year old or 60 year old or whatever ... So could you just experiment a little with your body and see if you can find a way of standing that will be right for you?"

(b) While the students work out details of their roles as members of the town council, Teacher A remarks, "If a photograph were taken of you when you weren't working, what might it look like?" Later, to help with the tasks, she asks a student to consider, "How can I sit that is different from the way I, this 12 or 13 year old, sit?"

IIB. Particularizing Setting

These questions assist in defining particulars of
the fictitious environment. Components of this category include references to both real and imagined space and objects. By probing for specifics, the teacher works toward refining and clarifying images of the setting. (The questions in this category are distinguished from those classified under building an environment for role (see IIA1(b) and IIA2(b)) in that they are meant primarily to establish the setting in which dramatic action will occur.

IIB1. Promoting Individual Images of Setting

The purpose of these questions is to encourage individual commitment to the drama by promoting the formation of specific images of the setting.

(a) Teacher A asks students to close their eyes and to imagine what the councillors' meeting room would look like. They are requested not to respond verbally - just to keep the picture in their heads: "How big would the room be?" ... What are the walls made of? ... What colors are in the room? ... What kind of furniture is there? ... What's the floor like? ... What kind of mood is in that room?"

(b) In session six, a group of students (in role as nurses) are involved in a "practice" for the operation. Teacher B probes for an individual
commitment to the imagined objects of the setting as he asks one girl, "Is that a special container that you put it (the swab) in? ... So Amy is it (the container) going to be in your right hand or your left?"

IIB2. Refining Collective Images

Questions of this nature enable the group to form a common picture of the fictitious environment.

(a) Teacher A asks a series of questions to help the grade 2/3 class form a collective image of the Queen's meeting room. Examples from these are: "Can anyone tell me what this room should look like if the Queen's going to meet people there? ... Pictures with gold frames, is that what you mean? ... Where will the golden cups be? ... Can you imagine there's a table in the middle because we don't have one?"

(b) After a number of imaging questions, Teacher A tells the class that to form a picture of the council chambers, "We'll take whatever people give us and make our collective room even though we've had different ideas." Her questions then help to refine the images that the students offer. For example: "What are the walls made of? ... Is it that golden oak or the very dark oak? ... Are they
in panels? What's on the floor? ... Is it white marble or black marble or ...? What color of velvet seats are we going to ...? What about the light in the room, where does it come from?

(c) In the doctor/reporter demonstration in session one, Teacher B requests that the group decide where the exchange will take place: "What would you like this place to be where I'm doing the interview?"

IIB3. Clarifying the Use of Real Space and Objects

The purpose of these questions is to define real space and objects according to how they will be used in the fictitious context.

(a) Before the people of Carclew meet with the Queen, Teacher A asks the students, "Now could you agree that this area here on the mat will be the Queen's meeting room? ... And would you agree for now that this ordinary little chair will now become the Queen's golden throne?"

(b) Teacher B, in role as head doctor, leads the way from the operating table to an open area in the middle of the room. Signalling that the space has now become separate from the operating room he asks, "Would you come in this room please?"

(c) As the students discuss organizational details of
the operation, Teacher B asks, "Would it be useful if on that table top you drew all the instruments in rows?" (they decide to draw only the trays). Later, he checks to see if they need the surgical gloves to help them with their roles: "Can we make a decision what to do about these gloves? Are they going to help you?"

IIC. Particularizing a Task

Questions in this category direct the students attention to specifics of their physical involvement with a task in the fictitious context. The teacher seeks to individualize the responsibilities inherent in the task so that students feel they are an integral part of the drama.

IIC1. Assisting in Individual Commitment

These questions request that participants clarify their individual involvement with the particulars of the task.

(a) After Teacher A calls attention to the manner in which she undertook her role as Queen, she then inquires of the student who is about to take over the role, "Do you think you are able to behave in a suitable way for the Queen?"

(b) In session three, a student has volunteered to
depict Theresa's mother as she listens to Theresa's dream. To help with this task, Teacher B asks: "Are you going to do anything with Theresa as you stand there? ... Will you have Theresa on your knee?... What will you do with the doll? ... Where is Theresa?"

(c) In session five, as the students are preparing for a run-through of the operation, Teacher B helps them focus on the task. Adopting an efficient tone, he asks: "For instance, the patient will have to be brought into the anaesthetic room - is one of you in charge of that?... Adina, Sandria, Jennifer what kind of thing are you going to be doing during the operation? ... So you're constantly checking blood pressure? ... Who are the anaesthetists? ... What instructions do you give about the anaesthetic? ... Is it necessary to cut in that way? ... What are you actually looking for when you look at the liver or the spleen or the stomach?"

IIC2. Assisting in Collective Commitment
The purpose of these questions is to elicit group participation in deciding on the particulars of a task.

(a) When the student taking the role of the Queen is having difficulty choosing what she will say to
her advisers, Teacher A asks the class, "Can you help her out? What could she say that would be convincing as Queen?"

(b) Before they go into negotiations with the Pied Piper, Teacher A inquires, "How much money then should we have in the coffers?... I mean when we say we'll give him anything he wants, what if he wants a hundred million guilders? I don't know that he does but I think we should know as a group don't you?"

(c) Teacher B helps the group particularize the task of creating a doctor/reporter interview as he asks: "So do I come in from the outside? When I meet this doctor where's he coming from? Now if I'm a reporter and I'm going to stop this very busy man, what kind of thing must I do? So am I sitting or standing in the lobby when he walks by?"

(d) Teacher B, in role as head doctor, focuses the students on some of the details of the operating procedure: "Will you please go in through the operating door and would you please take your positions by the table?... This is a scrubbing down room and will you please draw your sleeves back as I'm drawing mine, and will you please make sure that you're washing your hands in hot water?"
Can I just check, is there any sink that does not have a scrubber?"

IID. Particularizing an Attitude to the Task

Questions in this category help to promote a concerned involvement in the fictitious context by establishing and extending a value dimension connected with the task.

IID1. Imagining an Attitude

These questions focus on the affective aspects of the task by asking that students imagine the specific thoughts and/or feelings of the people who are involved in the situation.

(a) Before the students (in role as advisors) enter the Queen's meeting room, Teacher A remarks: "I wonder what these people are thinking as they wait outside?... What are they thinking before they go into the Queen?"

(b) The villagers of Carclew are asked to consider the Queen's summons when Teacher A asks, "Everybody in your own head as villager think - what does she want us for?"

(c) Students in role as councillors prepare for the meeting with the Pied Piper, and as they mime such things as combing their hair or tying a tie,
Teacher A asks that they think what would be going through the minds of these people. She focuses them with such comments as: "If you don't get the children back this time then I suppose the town's going to be without children. And what's that going to do to your political career? And also your status in the town? You have to live here. Will you have to move away or what? I don't know."

(d) Teacher B has the students consider the questions 'Mommy what is cancer?' and 'Mommy am I going to die?' as he asks, "What are the answers that you would want Arianna to give to Theresa?"

IID2. Focusing Individual Involvement

The questions in this subcategory help to particularize an attitude to the task by requiring that individuals make some form of commitment to the concerns of the situation.

(a) In role as the mayor, Teacher A leads the discussion about how to retrieve the town's children. In response to the suggestion that the army continue to dig into the mountain, she singles out a student and asks, "I mean do you think we should Councillor MacDonald?"

(b) In groups of 3 or 4, the students discuss what
they will say to convince the little man not to take the baby. Teacher A goes around to the groups and asks each member such questions as:

"Have you figured out what you're going to ask? What else perhaps might you say? ... What are you asking him then? ... Can you figure out something you could say to him that might make him not take the Queen's baby?"

(c) Teacher B, in role as head doctor, explains that a newspaper article has given the hospital some bad publicity. He goes on to say that as a result, some anxious parents are waiting for an explanation: "Doctor do you have any idea of what you might say to the parents? ... Judy what do you think? Is that a good line to take with a parent? (that the children will be entertained by robots) ... Leonna what do you think? Will parents understand that line? ... Judy what are you going to say though if the parents say 'what do these robots look like'?" Later, in role as a reporter, Teacher B asks the four "mothers" such questions as" "Are you waiting this afternoon for any particular reason? Would you like to tell us what you're visiting about?"
IID3. Focusing Group Involvement

These questions allow participants to listen to the collective thoughts and attitudes arising from the group's involvement with the task. They assist in focusing the group as well as in bringing out subjective aspects of the context.

(a) Before the Queen's advisors (the grade 4 class) enter the meeting room, Teacher A asks that they stand still, and as she touches their shoulders they speak their thoughts: "What are you thinking sir? [the Queen's really upset] What are you thinking?... Why is she so sad?" and so on until they have each expressed their concerns.

(b) In order to focus the students on the issues they will likely encounter in the town council meeting, Teacher A (in role as a reporter) adopts a brisk tone and asks the group of councillors: "And what do you think is going to happen about this? Who do you think's responsible? Have you got a solution to the problem sir?"

(c) After one girl (in role as a designer of medical equipment) has explained the design for a cancer-curing machine, Teacher B comments: "If Gloria really found a way of curing cancer, oh my goodness, how would she be feeling?" ["She would say
like, it's been proven, it's been tested and everything"] "And how would she be feeling?"
["happy" "excited" "proud"].
(d) After the students (as Theresa) have told each other about a frightening dream, Teacher B asks them to consider how parents would respond to hearing this dream: "Is Theresa afraid?" Anybody else know what they (the parents) might say? ... Does Theresa think it happened?" Later, as a student creates a still image of the mother listening to Theresa, Teacher B asks, "As this mother, can each of you say in turn the kind of thing you want that mother to say? If you were sitting as Theresa's mother, what would you now say when the dream is told?", and each student responds in turn.

IID4. Promoting Initial Dramatic Action

These questions help to establish and maintain initial dramatic action. By taking on a role, the teacher is able to ease students into the action and thus secure their concerned involvement with the task. Until students are ready to carry the action themselves, the teacher often must reinforce involvement by asking questions that repeat or reiterate responses.

(a) Teacher A, in role as the Queen, explains her
problem to her advisors (the grade 4 class) and then asks them what she should do. During the subsequent discussion, Teacher A echoes many of the students' responses. For example: (Student) "First of all I would find out why he would want your first born child." (Teacher A) "Find out why he wants it. I haven't asked him. I don't know why he wants it. You think I should find that out? Yes an, an what will I do then?"

(b) To begin the dramatic action, Teacher A (in role as the Queen) welcomes the villagers of Carclew, and in a formal manner asks, "Would you please enter my meeting room?"

(c) Similarly, Teacher B calls the students to the operating table and, in role as head doctor briskly asks: "Well now doctors and nurses, are we ready? Are we ready for the patient now? Were the sterilizers completely scrubbed up?"

(d) In the doctor/reporter demonstration in session one, Teacher B maintains and extends the dramatic action, as well as reinforces the tentative efforts of the boy in role as the doctor. For example, from Teacher B's half of the dialogue: "Oh excuse me doctor? ... I wondered if I could ask you a few questions? ... Would you mind telling me about it (the robot) in a simple way
because the public must be able to understand what it's all about?... So this robot will really replace a nurse if necessary? ... X-Ray eyes? ... What else can it do?"

IIE. Introducing Dramatic Tension

The questions in this category introduce a tension or pressure inherent in the context. This sense of urgency is suggested largely through the teacher's use of body language and tone of voice. Generally, these questions occur when the teacher is in role.

IIE1. Appealing for Assistance

The purpose of these questions is to appeal to the students for help in solving a problem; that is, the questions bring about a pressure that "something must be done."

(a) Teacher A, in role as the Professor of a bull-fighting school, presents El Panthas' dilemma to the students and asks: "What will he say to his family? ... What should he do? ... (more emphatically) What should he do?"

(b) After telling her advisors about the problem with the little man, the Queen (Teacher A) sorrowfully asks, "What shall I do?" The advisors offer various suggestions, and excitedly Teacher A says,
"If I bring him here would you meet with him and ask him (these things), and I'll see if you can solve it with him here?"

(c) In role as mayor of Hamelin, Teacher A sums up the situation, acknowledges that the whole thing was a terrible mistake, and then says to the councillors, "But the problem is - what are we going to do about it?"

(d) Teacher B, in role as head doctor, fails to elicit a response from one student, and therefore poses the question to the group: "If I'm one of those mothers sitting there and saying 'what do the robots do?' - and I say it as strongly as that - what can Amy say?"

IIE2. Introducing Challenges

These questions pressure students into focusing on specifics of the problem by challenging their responses.

(a) After the students have made some initial suggestions as to what El Panthas should do, the Professor of the bullfighting school (Teacher A) says: "He (El Panthas) doesn't think he's ready. So you think if he goes and tells his family that, that'll be all right? Do you think it'll be all right?"
(b) Teacher A, in role as a reporter, speaks with the councillors of Hamelin before they enter the council chambers. Having found out that the council could have afforded to pay the Piper, she asks, "Why didn't you?"

(c) Teacher B takes on the role of a reporter and interviews the four groups of hospital staff and parents. He challenges their responses with such remarks as: "I fail to understand how a robot can have anything comforting about the way it talks at all. What kind of thing? ... Well supposing something sudden happens. It can't be programmed for something sudden can it? ... [referring to the mother] And you're rather less than satisfied. What do the doctors have to say to that? 'Doctors have nothing to say' - that will make a good story. Is that right?"

IIE3. Suggesting Implications or Consequences

In this subcategory, questions create a tension or pressure by hinting at implications or consequences that surround the problem.

(a) In small groups, students discuss what they will say when they meet with the little man. Teacher A questions each group and presses for further thinking. For example, one student suggests that
the man should be given another baby. Teacher A asks: "What if he says no to that one too? And besides, what if he says 'yes' - where are you going to get the other baby from?"

(b) In role as councillors, students voice the thoughts they are thinking before going into the meeting with the mayor. Teacher A reinforces the implications of the situation as she responds to one of their comments: "The townspeople are, of course, not going to take this lightly are they?"

(c) Teacher B, in role as a reporter, plants seeds of doubt as he asks a student, in role as a parent: "Have what they've (the hospital staff) been telling you been satisfactory? ... Wouldn't you think it was better madame to change to a hospital where they do have nurses? ... Yes, it's not too late is it to change to another hospital if you were worried?"

IIF. Creating Contrasts

The function of these questions is to manipulate elements of light, sound, movement, and space (as well as people and/or objects within the space) to produce a contrast that helps to 'frame' or heighten awareness of a situation, problem, or task. These questions assist in building a sense of atmosphere and occasion into the drama.
(a) The students, in role as members of the bull-fighting school, are standing on either side of the carpet - one side for those who do not wish to fight the bull, the other for those who would like the opportunity. From this position, they discuss the problem of what El Panthas should tell his family. Teacher A then says to El Panthas, "Could you come over here a moment?", and gestures that he stand at the head and center of the two rows of students. Grouping the students in this way helps to frame the situation by visually underlining the dilemma El Panthas faces.

(b) Similarly, Teacher B (in role as head doctor) sets the four students (in role as mothers) apart from the rest of the class by asking: "Can you stand in a row here so you're all facing the doctors and nurses?" The contrast created by the four students standing close together in a line, and the other students sitting in a scattered formation around them helps to accentuate the tension arising from the mothers' presence.

IIG. Establishing Signs and Symbols

These questions promote the employment of a person or an object to stand for, represent, or point out some aspect or element of the drama.
(a) To help build an image of the six year old Theresa, Teacher B tells the class that they will give Theresa a doll. He places a variety of dolls on the floor, and has the students walk around them in order to decide which one would be right for Theresa. He asks, "So which one? Which one?" He picks up the most popular doll and says, "Theresa's doll - is that all right or did you want that one?" Teacher B then sets the doll on the floor in front of the chair and remarks, "And Theresa sitting on this chair, has her doll at her feet." Since some students indicate that this position isn't right, he asks, "On the chair beside her? It wouldn't be on the floor - that would be wrong would it?"

(b) After the students (all in role as Theresa) describe their dream to a partner, Teacher B gathers them in a semi-circle in front of an empty chair and asks, "Can one of you volunteer to do what I did yesterday - to look as though ... (you are brushing Theresa's hair) (he mimes this action as he stands by the chair) and as the listener to the dream?

(c) Towards the end of session five, Teacher B sets up an imagined picture of Theresa in her hospital bed by placing three chairs together and asking,
"Arianna, would you go and sit on that chair?"
After Arianna is seated, he gestures to the chairs and the student, and goes on to explain that Theresa is very upset and has asked her mother two questions - 'Mommy what is cancer?' and 'Mommy am I going to die?' Arianna remains seated while the others get with partners to respond to the two questions. When it comes time for Arianna to answer in role as Theresa's mother, Teacher B reinforces the image by saying, "Can you have it as if Theresa is lying there? And actually move up close if you feel that you want, as you answer, to touch her."

III. AMPLIFYING CONTEXT

Once the context has been established and commitment is firmly secured, the teacher moves towards extending and deepening the students' awareness of the experience. Questions are asked with the purpose of releasing the meaning that lies beneath the dramatic action.

IIIA. Probing for Further Consideration of Response

These questions seek to extend the level of thought by requiring that students take a deeper look at their immediate responses in the fictitious context.
Often, the questions serve to repeat or upgrade responses so that the students focus on the impact of their own words.

(a) In response to the comment "maybe he (El Panthas) has a different opinion (of bullfighting) by now", Teacher A replies, "You think bullfighting school's changed him somewhat?" Later, the students are asked to write down whether or not El Panthas should fight the bull. Because El Panthas is no longer sure of his former decision to abstain, Teacher A asks, "Do you mean the suggestions of the Professor were convincing or your classmates' suggestions?" The boy answers "classmates", and the teacher then asks, "So what makes you think you should change your mind?" In a whispered voice El Panthas replies, "The thrill of danger."

(b) During negotiations to retrieve the children of Hamelin, the issue arises that 'loving' not just 'liking' is an important aspect of raising children. Teacher A, in role as the Pied Piper, comments, "Well I don't know why. Why is it?" Later in the same discussion, one boy (as councillor) proposes to resign from the council if the Piper will return the children. In response,
Teacher A asks, "You think you should resign - why is that sir?"

(c) Teacher B has requested that the students respond as if they were Theresa's parent listening to Theresa tell about her dream. One 'mother' comments that Theresa needn't worry because she'll only be in the hospital for a day. Teacher B interjects with the question: "What made this mother say 'for a day'? ... Yes she thought it sounded comforting. And so do we understand the mother saying 'just for a day'? Do we understand that?"

IIIA2. Confronting Actions or Decisions

The function of these questions is to directly confront students with their own responses in order to pressure them into a more careful consideration of implications and consequences.

(a) Since El Panthas has decided not to fight the bull, his classmates in the bullfighting school have been offering suggestions as to what he should say to his family. Teacher A, in role as the Professor asks, "Are you going to be able to stand up to your father and tell him these things? And your sister? And your mother?"

(b) In a discussion concerning how the members of the
council are going to get the Pied Piper to meet with them, Teacher A, in role as the mayor, pointedly asks one student: "Are you seriously considering that we go out and tell the press and the people of this town that we're going to bring rats into the town?"

(c) Teacher B, in role as a reporter, moves from group to group asking the 'mothers' if they are satisfied with the doctors' and nurses' reports of the robots. One of the mothers comments that robots provide entertainment and although they can't hug the children, they can still talk to them in comforting ways. Teacher B responds by asking: "Do you believe that? That robots can talk in comforting ways?"

(d) After a demonstration with the robots, a student in role as a mother informs the reporter (Teacher B) that he has two choices - to change the story or have no story at all. Teacher B briskly asks, "All right what are the changes? ... So can I include in the story that the hospital is deceiving children?"

IIIB. **Heightening Responsibility**

The questions in this category seek to promote greater responsibility and personal commitment in the
drama. The students are asked to 'take bigger risks' with the degree of their involvement; that is, to become more demonstrative in speech and action.

IIIB1. Prompting Greater Individual Responsibility

These questions make demands that require individual commitment from the students. The teacher focuses on an aspect of the drama and asks that participants declare their stance on the matter.

(a) Each student is requested to comment on what he or she thinks El Panthas should tell his parents. Teacher A asks, "El Eugenio what will you tell him to say? ... Is that what you'll tell your parents - that you don't want to do this? ... El Jaguar what would you say to his parents?"

(b) In the meeting between the Hamelin council and the Pied Piper, Teacher A (the Piper) singles out the boy who is in role as the mayor and asks, "What about the mayor? How do you feel about that sir - the mass resignation? You would also resign?"

(c) Four students in role as mothers are required to take the responsibility of carrying the drama for a short time when Teacher B (in role as head doctor) asks, "Can you explain to all these doctors and nurses how you now feel as a result of what you have learned from them?" Later, Teacher
B still in role pushes for further commitment by asking them: "Would you be prepared to ring the local newspaper at this point and say that you want to withdraw any statements that you've so far made? Will you do that?"

(d) In order to prompt someone into taking a position of leadership during the preparation for the robot demonstration, Teacher B asks, "Who is in charge?" A student answers, "Adina" and Teacher B says, "Now Nurse Adina do you want a run-through before the parents arrive?"

IIIB2. Prompting Greater Group Responsibility

These questions request that the group take on the responsibility for dealing with the problem posed in the drama. The teacher draws attention to the circumstances, and presses the group to make decisions and to take action.

(a) In role as the Professor, Teacher A asks the students of the bullfighting school what El Panthas should do about the predicament he is in: "What shall he say if they (his family) say 'are you a coward'? Can none of you help him out? So how could we help him out?"

(b) Teacher A, in role as the Queen, asks her advisors: "Are you willing to talk with him (the
(c) One of the students, in role as a mother, comments to the group that the robots will put a great many nurses out of their jobs. Teacher B leaves it to the students to respond as he says: "Yes, do you nurses that are here have an answer to that one?"

After a lengthy discussion between the mothers and the hospital staff (with no intervention from the teacher), one mother comments that they would like to see the robots for themselves. As head doctor, Teacher B asks: "Well I ... doctors can that be arranged? We couldn't do it straight away could we? Can we then arrange a demonstration? Would that meet your requirements?" Later, out of role, he places the responsibility for the demonstration into the students' hands as he asks, "Well can I leave it to you to sort it all out?"

IIIC. Controlling Pace to Reveal Meaning

In this category, the questions serve to extend or lift the level of involvement by changing or maintaining the tension of the dramatic action. The teacher leads the students towards a deeper insight into the significance of an act or a situation while all (including the teacher) are in the press of the
fictitious context.

III:1. **Surprising/Shocking into New Awareness**

These questions heighten the subjective quality of the fictitious context by introducing elements not previously taken into account by the students. The purpose of "surprise questions" is to push the participants into a deeper awareness of the conditions surrounding the problem or situation in the drama.

(a) The students of the bullfighting school have been offering suggestions concerning what El Panthas should tell his family. Essentially, they propose that El Panthas has merely to explain the situation to his father and everything will be fine. Teacher A (as the Professor) brings this up short as she asks, "What if they call him a coward and say 'what are you - a coward? What do you mean you're not ready?' His father was one of the greatest matadors. They expect him to be the same." Later in the discussion, Teacher A introduces the element of El Panthas' sister by asking: "What will he say when the sister shows him the dress that she's making to see him appear?" She then has the students consider the concept of family honor when, as the Professor she asks, "But what will he say to his parents - 'I'm
not sure'? And if they say 'are you not sure of your family's honor'?

(b) In response to the town council's pleas that the townspeople are innocent, the Pied Piper (Teacher A) asks, "How come they (the townspeople) elected a group of people who lie and cheat?" Later, one of the students asks the Piper if he loves the children, and the answer is that he likes them. The boy persists and exclaims, "But the parents love them!" Teacher A replies, "Well is that so important?"

(c) Teacher A circulates among the groups of students as they discuss why the man wants the Queen's baby. Stopping at one group she suggests the possibility that the man might want to kill the baby. Amazed, one student says, "Kill it? Why would he want to get it and then kill it?" Teacher A replies, "I don't know. Why do people take children away and then kill them?"

(d) After a group discussion to reassure the "mothers" about the robots, Teacher B in role as head doctor asks, "I hope you haven't said anything to the press? There's not been a reporter around here interviewing you? I hope you haven't said anything derogatory that could have teen taken as adverse criticism of the hospital?"
IIIC2. **Applying Pressure to Consider Implications**

The questions in this subcategory increase the tension of dramatic action by challenging or pressuring students to further explain or support any statements they make. The teacher intervenes in role in order to set limits and push for immediate response.

(a) Applying pressure to the group, Teacher A in role as professor the bullfighting school, asks:

"What if they (the parents) say 'what do you mean you're not ready? You're our child - you must be the best, Numero uno like your father. Everyone is expecting you to be the best'? What will you say?" Later, she further heightens the tension by taking a more direct approach in which the Professor speaks as the father of El Panthas: "El Panthas what do you mean you're not going to fight? Are you a coward? ... What do you mean? No son of mine is ever scared ... Are you saying that a son of mine thinks for himself?"

(b) At the beginning of the meeting with the town council, Teacher A, in role as the mayor, challenges the councillors' opinion that the entire situation is the mayor's responsibility:

"I see we're going to blame the leader are we? Is that what it is - blame the mayor? ... What are we
going to tell the press and the townspeople outside? Are we going to walk out and say it's the mayor's fault - that's it - finish?"

(c) During negotiations with the Pied Piper (Teacher A), a councillor asks if the Piper plans on keeping the children until they die. The Piper challenges, "Well yes, why shouldn't I?" Later, Teacher A applies pressure when she asks (as the Piper) "But why should I help this town sir? ... Well won't they (the children) get corrupted by the kind of people that are here?... What will be the first thing you will do sir? What's the first thing that you will do to show a good example to these children - a concrete act?"

(d) Teacher B, in role as a reporter, receives a phone call from the "mothers" requesting that he hold the story on the hospital. He turns to the boy who is helping him and says, "But we couldn't possibly hold the story - he's nearly finished it haven't you? You see?" During the demonstration that follows, Teacher B phones the hospital and asks the head nurse, "Would you just tell them (the mothers) please that they have just ten minutes in which to make up their minds, and would they ring me back?"
IIIC3. **Maintaining Level of Dramatic Action**

These questions help to sustain belief and commitment by reinforcing and promoting the flow of dramatic action. Often, the teacher serves as a sounding board - repeating the students' responses - in order to maintain focus as well as to endow the exchanges with significance.

(a) Teacher A, in role as the little man, repeats the students' responses as they question her on the matter of the Queen's baby: "Why do I want the baby?... Why don't I have my own? ... Why can't I stay at the castle? ... Could she adopt one and give it to me?"

(b) Similarly in the meeting with the town council, Teacher A in role as the mayor, verifies what the councillors suggest with such questions as: "So we should remove the army you're saying?... You think we should advertise to get him did you say?"

(c) In the small group discussions between the four mothers and the hospital staff, one of the students mentions that the robots are disguised to look very much like nurses. Teacher B in role as a reporter emphasizes this point as he asks, "Oh, they're in disguise?"
IIID. Promoting Reflection/Evaluation

The purpose of these questions is to prompt reflection on the events of the drama. Students are encouraged to draw conclusions and appreciate consequences as they evaluate issues from the perspective of both the fictitious context and the wider context of broad human experience.

IIID1. Directing Attention to Overall Events in the Fictitious Context

These questions assist students in reflection on the 'whole' of what has just occurred in the drama rather than on an analysis of specific responses. The teacher asks reflective/evaluative questions both in and out of role.

(a) After an initial discussion about what El Panthas should do, Teacher A in role as the professor of the bullfighting school, quietly asks, "Do you think you are ever going to be ready (to fight the bull) El Panthas?" Is this what you wish to do with your life?" Towards the end of the session Teacher A, now out of role, asks El Panthas: "What do you think about it?" You did feel pressured didn't you?" To give the students an opportunity to reflect on the mesh of interests arising from the problem in the drama, she asks, "Shall we read out what people said?" (Each
student has written the decision he or she felt El Panthas should make) "Would you like to hear what they said - they'll be anonymous?"

(b) At the end of the meeting between the town council and the Pied Piper, Teacher A has the students reflect on the experience by asking: "What do you think these people would write in their own journal when they went home that evening?" Each student, in role as a councillor, then writes out a journal entry, and when this is complete and the students have gathered around her, Teacher A asks, "What do you think of that Piper?... Do you think it was a good idea to resign?... What if it didn't get the children back? Would this council resign anyway?"

(c) When the discussion between the mothers and the hospital staff has concluded, Teacher B asks, "Did those parents give you a real battering?... They were tough weren't they?... What was the toughest question that you had to face?... What was the most difficult one for others?"

(d) As if each was Theresa, the students pose questions about the upcoming operation to the girl in role as Theresa's mother. Teacher B then asks, "What is going on in her (the mother's) mind as she answers all those questions?... How truthful
was this mother? ... What kind of picture is the mother having in her mind whilst all these questions are going on? What is the mother seeing in her mind?"

IIID2. Widening the Area of Reference

The function of these question is to stimulate the broadening of the subject or field of enquiry. Students are asked to extend their understanding of the drama to consider implications in the context of the real world.

(a) At the end of a discussion in which each student gives his or her reasons for attending the bull-fighting school, Teacher A comes out of role and asks, "Who feels sometimes there are families who want their children to do things, and their children don't want to do it? ... Can any of you think of times when there are pressures, not actually family pressures, but are pressures from somebody else to do something in real life. ... Just us as people, where do you think most pressure comes from - your family or your friends?"

(b) Teacher A, in role as Pied Piper, asks the councillors the rhetorical question: "Hamelin must know who they're electing and be responsible
for what these people do because that's democracy, isn't it?" At the end of the session, she responds to a student's comment that real councillors would be unwilling to resign by asking: "So really what you're saying is that real councillors aren't very honorable people in your eyes - your view of them?" This elicits various comments from the students - one of which is that their decisions as real councillors would have been different. Teacher A replies, "All of you could grow up to be councillors in Vancouver. Probably some of you will don't you think? Or public office?"

(c) After the students, in role as Theresa, have told each other of the dream they had had the night before, Teacher B explains that they are now going to think as if they were Theresa's parents. He asks, "How do parents react - how do parents respond - to hearing somebody's dream? ... Now if a parent says 'it's nonsense', is that a different thing from a parent saying 'nothing to be afraid of'?" Later, as each of the students in turn say the kind of thing they would want the parent to tell Theresa, Teacher B interjects with: "So this mother is saying 'you're here now' - here being home. And is home safe for a six year old?" The
students continue their comments until one boy says, "Fathers don't usually go in for that kind of stuff - the mothers usually are talking about that ... Like I've known people who don't talk to their fathers about things, they only talk to their mothers." Teacher B asks him, "What kind of father do you want to be?"

(d) Before the student in role as Theresa's mother answers questions about the operation, Teacher B asks the group, "What can a child of six understand?" Later, when discussing the mother's replies, the students are asked to consider if the mother is lying when she tells her daughter that she won't die. Teacher B asks, "Is this a very hard question for a mother to answer?"

IV. REGULATING SOCIAL INTERACTION (MANAGEMENT)

This section incorporates those questions which help to direct and maintain the flow of events in the classroom. The teacher employs these management questions both inside and outside the fictitious context in order to give instructions, monitor work, and control behavior.
IVA. Regulating Behavior Outside the Fictitious Context

IVA1. Giving Instructions

These questions request that the students follow instructions given by the teacher.

(a) The following is a list of examples from Teacher A's sessions: "Could you sit on the carpet?"; "Could you move back into your places?"; "Could you come over here please?"; and (more indirectly) "When you go into a council meeting nobody sits down until the mayor does - did you know that?"

(b) The following is a list of examples from Teacher B's sessions: "Will you get into small groups of three or four, but no more than four?"; "Would you come right over here for a moment?"; "Will you take your places?"; "Each of you who is the mother, will you please put your hand up?"

IVA2. Monitoring Work

The purpose of these questions is to monitor the activities surrounding a task. They may be used to organize, clarify, reinforce, or control student involvement.

(a) The following is a list of examples from Teacher A's sessions: "Are there any questions though before you do this?"; "Can you work with this
young man?"; "Anybody without a partner now?"; "How's it going - all right?"; "Has everybody got their eyes closed?"; "Did we agree to it?"; "Are there any other words you need?"

(b) The following is a list of examples from Teacher B's sessions: "Do you mind being in a group of two?"; "Do you notice how serious he is?"; "And you didn't laugh at that so that was all right?"; "Now can I have a word with everybody?"; "Are there any questions before I give this out?"

IVA3. Controlling Behavior

These questions help to enforce standards of behavior that are to be maintained during the drama session. The teacher does not raise his/her voice when asking such questions, rather the tone becomes clipped and to the point.

(a) The following is a list of examples from Teacher A's sessions: "I want to see how seriously you can do this all right?"; "Luke did you hear what I said?"; "Mark are you having great difficulty doing this task?"; "Is this too hard for you?"; "You mean you've been here 10 minutes and you don't know yet?"

(b) The following is a list of examples from Teacher B's sessions: "Now you made this doctor laugh at
himself, but in fact he was doing very well wasn't he? So can you manage not to make us laugh at ourselves else I shall stop believing I'm a reporter and he'll stop believing he's a doctor."

"What was wrong with his answer there?"; "Did we do something there that made you laugh?"; "Are you going to play about?"

IVB. Regulating Behavior Inside the Fictitious Context

The questions in this category regulate behavior while teacher and students are working in role.

IVB1. Giving Instructions

While in a specific role or an intermediary "twilight role" the teacher requests that certain instructions are followed. For example, after the group has tried on their surgical masks and gloves, Teacher B asks (still in role as head doctor); "Will you now remove them (the gloves) and put them on your folders?" During another session, Teacher B assumes a twilight role as he asks, "Now Miriam, can you come out here because the designer is going to give a demonstration?"

IVB2. Monitoring Work

These questions help to manage procedure from within the fictitious context.
(a) Teacher A, in role as professor of the bull-fighting school, asks: "Could you move down a little please El Eugenio?" "El Panthas have you finished?"

(b) The students discuss their positions as advisors to the Queen. As Teacher A circulates she stops, and assuming a twilight role, asks, "Are you the advisor sir?"

(c) Teacher B, in role as head doctor, inquires, "Are you managing all right? ... Can you all hear me even though I'm speaking through a mask?"

IVB3. Controlling Behavior

The teacher remains in the fictitious context while signalling that certain behavior is to stop.

(a) When a boy is fiddling with some objects in a desk instead of writing out his Spanish name, Teacher A in role as the Professor asks, "Are you training to be a bullfighter or a mechanic sir?"

(b) The students are giving answers to the question of why they want to be matadors. Teacher A signals that the mumbled response of "something to do" is unacceptable by replying: "Why not be a waiter, it's something to do?"

(c) Teacher B, in role as head doctor, is talking with his staff before they go in to meet the mothers.
Two boys seem to be pushing each other and Teacher B says to them: "Are you listening? Goodness we don't expect this of professional doctors."

A Breakdown of the Questions

The following eight tables provide a breakdown of the 1535 teacher questions as they were categorized for this study. The intent of this section is to visually summarize the clustering of the questions for each drama session as well as provide a general interpretation of this data.
<table>
<thead>
<tr>
<th>A. SETTING OUT GIVEN CIRCUMSTANCES</th>
<th>1A1. CALLING ATTENTION TO CHARACTERISTICS OF THE DRAMA PROCESS</th>
<th>1A2. CALLING ATTENTION TO THE SURROUNDINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. IDENTIFYING A CENTER OF INTEREST</td>
<td>1B1. REVEALING GROUP INTERESTS</td>
<td>1B2. ASSISTING IN SELECTION</td>
</tr>
<tr>
<td></td>
<td>1B3. REQUESTING COMMITMENT TO TOPIC</td>
<td></td>
</tr>
<tr>
<td>C. FACILITATING A COLLECTIVE KNOWLEDGE OF TOPIC</td>
<td>1C1. SPECIFYING THE PARAMETERS OF THE CONTEXT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1C2. RELATING CONTEXT TO GENERAL EXPERIENCE</td>
<td></td>
</tr>
<tr>
<td>D. DETERMINING INITIAL INVOLVEMENT</td>
<td>1D1. CALLING ATTENTION TO PREVIOUS SESSIONS OR PRESELECTED MATERIAL</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1D2. IDENTIFYING STARTING ROLES, TASK, OR SITUATION</td>
<td></td>
</tr>
</tbody>
</table>

**TABLE I**

I. ESTABLISHING CONTEXT (TEACHER A)

<table>
<thead>
<tr>
<th>&quot;SHADOW OF A BULL: RUMPELSTILTSKIN: CARCLEW: PIED PIPER I: PIED PIPER II&quot;</th>
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</thead>
<tbody>
<tr>
<td>1</td>
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1 - 4
General Comments:

1. On the whole, except for session 3, the number of questions directed towards "Establishing Context" in Teacher A's sample was relatively small. The likely reasons for this are as follows:

(a) Sessions 1, 4, and 5 were classes in which the context had already been well-established in other sessions.

(b) In session 2, Teacher A introduced the context when she narrated the beginnings of the Rumpelstiltskin story. Since the class had previously experienced working in a dramatic mode, they seemed eager to commit themselves to the topic and to being in role, and consequently, they quickly moved on to "Building Commitment".

(c) In session 3, although the theme was established by the teacher through narration (as in session 2), due to the immature nature of this grade 2/3 group the students required specific individual commitment to the work. The "ground rules" had to be firmly established.

2. In each session, part of "Establishing Context" involved "contracting" with the classes; that is, Teacher A always asked the students for their agreement before continuing with something. For example:

(a) From Session 1: "Could you agree then for this morning ... that you will again be my students in the bullfighting school and I will be your professor?"

(b) From Session 2: "Would you all agree, all of you, that you could be the Queen's advisors? Would you agree to take on that role?"

(c) From Session 3: "We can find out if all of you people will agree to be people in Carclew - could you do that?"

(d) From Session 4: "We did decide to find that out didn't we? I think we agreed that you would all put yourselves in the role of councillors and I would put myself in the role of mayor, is that right?"
(e) From Session 5: "I will agree to take on the role of the Pied Piper if it's all right with you - is it all right?"

3. "Establishing Context" questions did not always come at the beginning of a session but appeared whenever a new structure was being introduced. For example:

   (a) In session 2, the roles of teacher and students were reviewed and changed at three different points in the drama.

   (b) In session 3, Teacher asked "Establishing Context" questions towards the end of the class to assist in preparation for the next session.

4. The majority of questions asked in category ID (Determining Initial Involvement) centered on identification of role as opposed to task or situation. Possibly the reason for this was that the task and situation had been predetermined by Teacher A in these particular sessions.
## II. BUILDING COMMITMENT (TEACHER A)

<table>
<thead>
<tr>
<th>PARTICULARIZING ROLE</th>
<th>&quot;SHADOW OF A BULL&quot;</th>
<th>&quot;RUMPEL-STILTSKIN&quot;</th>
<th>&quot;CARCLEW&quot;</th>
<th>&quot;PIED PIPER I&quot;</th>
<th>&quot;PIED PIPER II&quot;</th>
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</thead>
<tbody>
<tr>
<td>IIA.</td>
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<tr>
<td>IIA1. FORMING IMAGES OF ROLE</td>
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<tr>
<td>IIA2. REQUESTING INDIVIDUAL COMMITMENT TO ROLE</td>
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<td>IIA3. ALLOWING A COLLECTIVE IDENTITY TO EMERGE</td>
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<td>IIA4. REQUESTING PHYSICALIZATION OF ROLE</td>
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<td>IIB.</td>
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<td>IIB1. PROMOTING INDIVIDUAL IMAGES OF SETTING</td>
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<td>IIB2. REFINING A COLLECTIVE IMAGE</td>
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<td>IIB3. CLARIFYING THE USE OF REAL SPACE AND OBJECTS</td>
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<td>IIC.</td>
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<td>IID.</td>
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<td>IID1. IMAGINING AN ATTITUDE</td>
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<td>IIE.</td>
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<td>IIE3. SUGGESTING IMPLICATIONS OR CONSEQUENCES</td>
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<td>IIG.</td>
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<tr>
<td>IIG1. ESTABLISHING SIGNS AND SYMBOLS</td>
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</tbody>
</table>
General Comments

1. The amount of questioning directed to "Building Commitment" appears to have some correlation with how far along in the drama the class has progressed. For example:

(a) Sessions 1 and 5 have fewer questions than the others likely because these were both final sessions on a particular drama and commitment had been well-established in prior sessions.

(b) Session 4 was the third in a series of four classes and compared to sessions 1 and 5, correspondingly more questions were required in this section.

(c) Both sessions 2 and 3 included numerous questions to help build commitment, and both were classes in which a new context was being established.

2. For each session, Teacher A stressed different categories in the "Building Commitment" section. The nature of the class and the chosen structure appeared to influence the choice of approach. For example:

(a) In session 3, Teacher A chose to establish commitment primarily through the device of particularizing role (IIA). Also, because the students did not appear to be able to work well as a group, many questions were asked to help build collective commitment (see IIA3, IIB2, and IIC2).

(b) As a means of building commitment in session 4, Teacher A focused on particularizing setting (IIB).

(c) In session 2 (as in session 3) particularizing role was chosen as one "way in" to the new context. Another vehicle used in this session was the strong "teacher in role" device of the helpless Queen who quickly brought the students into the action; and the Pied Piper who again drew students immediately into the action as well as provided initial challenges.
3. Since Teacher A had already determined the task itself, questions were frequently directed to "Particularizing an Attitude to the Task" (IID). For example:

(a) In session 2, students worked in pairs to determine what they would say to the little man, and Teacher A circulated and questioned.

(b) In session 5, Teacher A questioned small groups of students who were deciding what strategies to use on the Pied Piper.
TABLE III

III. AMPLIFYING CONTEXT (TEACHER A)

<table>
<thead>
<tr>
<th>Category</th>
<th>Action/Effect</th>
<th>&quot;SHADOW OF A BULL&quot;</th>
<th>&quot;RUMPELSTILTSKIN&quot;</th>
<th>&quot;CARCLEW&quot;</th>
<th>&quot;PIED PIPER I&quot;</th>
<th>&quot;PIED PIPER II&quot;</th>
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</thead>
<tbody>
<tr>
<td>IIIA. PROBING FOR FURTHER CONSIDERATION OF RESPONSE</td>
<td>IIIA1. REQUESTING AN ANALYSIS/EVALUATION OF IMMEDIATE SITUATION</td>
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<td>5</td>
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<tr>
<td></td>
<td>IIIA2. CONFRONTING ACTIONS OR DECISIONS</td>
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<td>IIIB. HEIGHTENING RESPONSIBILITY</td>
<td>IIIB1. PROMPTING GREATER INDIVIDUAL RESPONSIBILITY</td>
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<td></td>
<td>IIIB2. PROMPTING GREATER GROUP RESPONSIBILITY</td>
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<tr>
<td>IIIC. CONTROLLING PACE TO REVEAL MEANING</td>
<td>IIIC1. SURPRISING/SHOCKING INTO NEW AWARENESS</td>
<td>4</td>
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<td>1</td>
<td>2</td>
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<tr>
<td></td>
<td>IIIC2. APPLYING PRESSURE TO CONSIDER IMPLICATIONS</td>
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<td></td>
<td>IIIC3. MAINTAINING LEVEL OF DRAMATIC ACTION</td>
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<tr>
<td>IIID. PROMOTING REFLECTION/EVALUATION</td>
<td>IIID1. DIRECTING ATTENTION TO OVERALL EVENTS IN THE FICTITIOUS CONTEXT</td>
<td>22</td>
<td>3</td>
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<td></td>
<td>IIID2. WIDENING THE AREA OF REFERENCE</td>
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</tbody>
</table>
General Comments:

1. Sessions 1 and 5 had the majority of their questions allotted to this section. In both cases, these are the final sessions of work on a particular drama.

2. In contrast to this, session 3 had no questions listed under "Amplifying Context". Due to the social immaturity of the students, the class did not go into much depth with the context. "Establishing Context" and "Building Belief" appeared to be the most the students could manage at that point.

3. For each session (excluding session 3) Teacher A stressed a variety of different questions under "Amplifying Context." For example:

   (a) In session 1, "Heightening Responsibility" (IIIB) became the focus when each student was requested to declare his or her stance on a number of issues arising from the dramatic action. "Promoting Reflection/Evaluation" (IIID) questions occurred both in and out of role.

   (b) The stress on "Heightening Responsibility" (IIIB) in session 2 took a different form than in session 1. Teacher A prompted individuals and the group to take greater responsibility for their participation in the dramatic situation. She kept "putting the ball in their court" so that they had to make the decisions.

   (c) Sessions 4 and 5 had a fairly even distribution of questions in most of the categories under this section. The exception is in category IIID (Promoting Reflection/Evaluation) in session 4, and a possible reason for lack of questioning in this area is that the class had not yet completed the drama.

4. It is interesting to note that in sessions 1, 5, and to a certain extent 4, Teacher A employed a "devil's advocate" role in order to directly challenge the students. It appeared that commitment needed to be firmly established before this device was used.
### TABLE IV

**IV. REGULATING SOCIAL INTERACTION (MANAGEMENT) (TEACHER A)**

<table>
<thead>
<tr>
<th>IVA. REGULATING BEHAVIOR OUTSIDE THE FICTITIOUS CONTEXT</th>
<th>&quot;SHADOW OF A BULL&quot;</th>
<th>&quot;RUMPELSTILTSKIN&quot;</th>
<th>&quot;CARCLEW&quot;</th>
<th>&quot;PIED PIPER I&quot;</th>
<th>&quot;PIED PIPER II&quot;</th>
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<tbody>
<tr>
<td>IVA1. GIVING INSTRUCTIONS</td>
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<tr>
<td>IVA2. MONITORING WORK</td>
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<td>18</td>
<td>21</td>
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<tr>
<td>IVA3. CONTROLLING BEHAVIOR</td>
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</table>

<table>
<thead>
<tr>
<th>IVB. REGULATING BEHAVIOR INSIDE THE FICTITIOUS CONTEXT</th>
<th>&quot;SHADOW OF A BULL&quot;</th>
<th>&quot;RUMPELSTILTSKIN&quot;</th>
<th>&quot;CARCLEW&quot;</th>
<th>&quot;PIED PIPER I&quot;</th>
<th>&quot;PIED PIPER II&quot;</th>
</tr>
</thead>
<tbody>
<tr>
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<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>IVB2. MONITORING WORK</td>
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<td>1</td>
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<td>1</td>
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<tr>
<td>IVB3. CONTROLLING BEHAVIOR</td>
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</tbody>
</table>
General Comments:

1. The numerous questions in sub-category IVA2 (Monitoring Work Outside the Fictitious Context) in sessions 2, 3, and 4 can be attributed to the fact that these sessions were more "activity based" than the others (that is, they involved pair work, miming, group tableaus, etc.) and consequently required a greater amount of general organization.

2. The concentration of "Controlling Behavior" (IVA3) questions in session 2 occurred mostly when the students were first working in pairs. In this instance, the exercise involved talking to each other in role and the students had difficulty maintaining this on their own.

3. Session 4 had a number of questions in IVA3 (Controlling Behavior) as well. These were directed mostly to one boy who had missed the last session and was having problems in concentration. Teacher A stressed in her questioning that the task was difficult, not that the boy was being disruptive. For example she asked: "Do you think you are capable of doing this - it's fairly hard? Is this too hard for you?"

4. It is interesting to note that none of the "Controlling Behavior" questions occurred while the group was involved in dramatic action. It appeared that once the students were caught up in the flow of the drama, they monitored their own behavior according to the dictates of the fictitious situation.
| TABLE V |
| I. ESTABLISHING CONTEXT (TEACHER B) |

<table>
<thead>
<tr>
<th>A. SETTING OUT GIVEN CIRCUMSTANCES</th>
<th>1</th>
<th>2</th>
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<tbody>
<tr>
<td>IA1. CALLING ATTENTION TO CHARACTERISTICS OF THE DRAMA PROCESS</td>
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<tr>
<td>IA2. CALLING ATTENTION TO THE SURROUNDINGS</td>
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<thead>
<tr>
<th>B. IDENTIFYING A CENTER OF INTEREST</th>
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<tbody>
<tr>
<td>IB1. REVEALING GROUP INTERESTS</td>
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<td>IB2. ASSISTING IN SELECTION</td>
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<td>IB3. REQUESTING COMMITMENT TO TOPIC</td>
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<th>C. FACILITATING A COLLECTIVE KNOWLEDGE OF TOPIC</th>
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<td>IC1. SPECIFYING THE PARAMETERS OF THE CONTEXT</td>
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<td>IC2. RELATING CONTEXT TO GENERAL EXPERIENCE</td>
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<th>D. DETERMINING INITIAL INVOLVEMENT</th>
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<td>ID1. CALLING ATTENTION TO PREVIOUS SESSIONS OR PRESELECTED MATERIAL</td>
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<tr>
<td>ID2. IDENTIFYING STARTING ROLES, TASK, OR SITUATION</td>
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</table>
General Comments:

1. Since Teacher B did not start with a predetermined topic for this group of nine to eleven year olds, a great many "Establishing Context" questions were asked in the first session. These tapered off markedly in subsequent classes so that by session 6 none were needed. It appeared that once context was established Teacher B moved directly into involvement with extension and amplification of the drama.

2. Teacher B's "Establishing Context" questions generally focused more on task and situation than on identifying role.
<table>
<thead>
<tr>
<th>Particularizing</th>
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<td>II A1. Forming Images of Role</td>
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<td>II A2. Requesting Individual Commitment to Role</td>
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<td>II A3. Allowing a Collective Identity to Emerge</td>
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</tbody>
</table>
General Comments:

1. To "Build Commitment" for this particular drama, Teacher B's questions focused a great deal on the various tasks in the six sessions (see IIC "Particularizing a Task" and IID "Particularizing an Attitude to the Task").

2. "Building Commitment" questions make up the majority in all but session 1's totals.

3. The roles that Teacher B took on did not directly challenge student responses until session 4 when commitment was becoming well-established.
<table>
<thead>
<tr>
<th>IIIA. PROBING FOR FURTHER CONSIDERATION OF RESPONSE</th>
<th>TABLE VII</th>
<th>III. AMPLIFYING CONTEXT (TEACHER B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>IIIA1. REQUESTING AN ANALYSIS/EVALUATION OF IMMEDIATE SITUATION</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>IIIA2. CONFRONTING ACTIONS OR DECISIONS</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>IIIIB. HEIGHTENING RESPONSIBILITY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IIIIB1. PROMPTING GREATER INDIVIDUAL RESPONSIBILITY</td>
<td></td>
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<tr>
<td>IIIIB2. PROMPTING GREATER GROUP RESPONSIBILITY</td>
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<tr>
<td>IIIIC. CONTROLLING PACE TO REVEAL MEANING</td>
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<tr>
<td>IIIIC1. SURPRISING/SHOCKING INTO NEW AWARENESS</td>
<td></td>
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<tr>
<td>IIIIC2. APPLYING PRESSURE TO CONSIDER IMPLICATIONS</td>
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<tr>
<td>IIIIC3. MAINTAINING LEVEL OF DRAMATIC ACTION</td>
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<tr>
<td>IIIID. PROMOTING REFLECTION/EVALUATION</td>
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<tr>
<td>IIIID1. DIRECTING ATTENTION TO OVERALL EVENTS IN THE FICTITIOUS CONTEXT</td>
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<td></td>
</tr>
<tr>
<td>IIIID2. WIDENING THE AREA OF REFERENCE</td>
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</tbody>
</table>
General Comments:

1. The majority of "Amplifying Context" questions did not occur until session 4, and the likely reason for this was the need to ensure that commitment had first been well-established.

2. By the same token, it was not until session 4 that Teacher B began pressing and challenging the students in his roles as reporter and head doctor.

3. In sessions 4 and 5, Teacher B directed many of his questions towards "Heightening Responsibility" (IIIB). It appeared that when he felt they were ready he "handed over the power" to the students as much as possible. Consequently, by session 6 the students were responsible for carrying out the operation.
### TABLE VIII

**IV. REGULATING SOCIAL INTERACTION (MANAGEMENT) (TEACHER B)**

<table>
<thead>
<tr>
<th>IVA. REGULATING BEHAVIOR OUTSIDE THE FICTITIOUS CONTEXT</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>IVA1. GIVING INSTRUCTIONS</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IVA2. MONITORING WORK</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>IVA3. CONTROLLING BEHAVIOR</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>IVB. REGULATING BEHAVIOR INSIDE THE FICTITIOUS CONTEXT</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>IVB1. GIVING INSTRUCTIONS</td>
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<tr>
<td>IVB2. MONITORING WORK</td>
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<td></td>
</tr>
<tr>
<td>IVB3. CONTROLLING BEHAVIOR</td>
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</table>
1. Since the structures of each session were so varied, the "Management" questions differed accordingly. For example:

(a) Session 1: Teacher B directed a number of questions to "Monitoring Work" (IVA2): when he initially checked the students' names; when he went to each group of students as they drew the medical equipment; and when he asked the group for their approval of the doctor/reporter demonstration (for example, "Are we both doing all right?"). This session included the most "Controlling Behavior" questions and these occurred during the doctor/reporter demonstration to ensure that the students took the work seriously (for example, "So can you manage not to make us laugh at ourselves?").

(b) Session 2: A number of instructions were given in the first part of this session as Teacher B asked for involvement in the name game and in the "machines" exercise.

(c) Session 3: Teacher B gave instructions for the following activities: drawing around a partner's shoes, labelling the "mats", tracing the outline of a body, miming the gloves, and demonstrating robot movements. Questions were then directed towards monitoring these activities.

(d) Session 4: In this session, Teacher B monitored the work as head doctor by asking such questions as: Difficult isn't it?"; "When somebody says something ... your mind often goes blank doesn't it?"; "It's awkward isn't it?". Taking a twilight role, Teacher B also monitored the practice for the robot demonstration.

(e) Session 5: Since this session included the "practice" operation, Teacher B gave a number of instructions and monitored the work so as to assist in the organizational elements of the group task. "Monitoring" questions were asked when students were required to find partners for an activity.
(f) Session 6: The "Monitoring" questions in this section occurred primarily when Teacher B was checking on any organizational details which needed to be clarified before the operation took place.
A Summary of the Findings

In addition to those considerations related specifically to the classification system, the analysis of the data allowed an examination of the following general aspects of teacher questioning:

1. The extent to which questions promoted the drama process

Upon analysing the eleven drama sessions it became strikingly evident that the teacher's use of questions was one of the major vehicles through which dramatic form was realized. Both subjects employed questions extensively to establish, extend, and deepen various dramatic contexts for the participants. Whether inside or outside the fictitious context, questioning was vital in getting the class involved in, committed to, and reflective about the drama.

The nature of the questioning techniques used by the two teachers could be likened to that of the playwright's craft. Bolton (1980) elaborates in the following passage:

As the playwright focuses the meaning for the audience, so the teacher helps focus the meaning for the children; as the playwright builds tension for the audience, the teacher builds tension for the children; as the playwright and director and actor highlight meaning for the audience by use of contrast in sound, light, and movement, so does the teacher - for the children; as the playwright chooses with great care the symbolic action and objects that will operate at many
levels of meaning for the audience, so will the teacher help the children find symbols in their work. (p. 73)

In all the sessions, the teachers utilized these skills from within the group. Their questioning techniques enabled them to act as facilitators and coordinators, controlling the structuring of events but not the content or ideas which emerged.

2. The range and diversity of questions employed by the teachers

The numerous categories and subcategories of the classification system along with the specific examples which illustrate these terms bring into focus the complex strategies that were used by the teachers to create meaningful dramatic contexts. Throughout all of the sessions it was clearly evident that an extensive range and diversity of questioning skills and techniques were available to both leaders. Taking the section of "Building Commitment" as an example, the teachers exhibited expertise in the following areas: particularization of role, setting, task, and attitude; introducing dramatic tension; creating contrasts; establishing signs and symbols. Within each of these areas it was apparent that although the teachers' approaches and styles of questioning differed considerably, their questions were directed to serving the same general purpose - that of developing a meaningful dramatic experience.
3. Patterns which emerged in teacher questioning techniques

Despite differences in teaching style and in the characteristics of various classes, certain basic elements of questioning were common to both teachers' work. The following discussions center on three main areas of questioning patterns:

(a) Development of Meaning

One of the most significant features to emerge from the observations was the meticulous care and attention to detail exhibited in the questioning for each aspect of the drama. Through their questions the teachers were able to control the events so that the drama was built slowly, allowing time for elaboration. Heathcote (1983) maintains that "drama is a detailed art - it precisely examines at any moment the minute particulars of a situation" (p. 25). Certainly this statement holds true for the questioning techniques of the teachers observed in this study. It was apparent from the reflective types of questions which they posed to their students that both teachers were concerned with bringing out the significance behind the events rather than in creating the mere sequencing of plot.

The manner in which meaning was developed in the sessions appeared to be connected to a large extent with the various conventions chosen for the drama. For
example, both teachers would stop or slow down the dramatic action by asking questions which required each student to respond in turn, such as the following questions illustrate:

"Could we help him by deciding what you think he should say to his parents when he gets home? And I'm going to ask that each person tell us what they think should be said."

"I wonder what these people are thinking as they wait outside? What are they thinking before they go in to the Queen?"

"If you were sitting as Theresa's mother, what would you now say when the dream is told?"

"Doctors and Nurses, one by one will you say what you think is going on in the mother's mind now?"

Other conventions used to highlight meaning such as tableaux, movement activities, work in pairs, journal writing, and tasks involving drawing and labelling were initiated and extended through teacher questions. It appeared that from these sort of activities as well as from the reflective questions posed in role that much of the implicit meaning in the drama was drawn to the surface.

(b) Questioning and an "Emerging Curriculum"

Another pattern that was particularly evident in this study was the teachers' careful attention to the
responses of the participants. Taking what the students said as a point of departure for further questioning, the teachers clarified and extended the students' ideas, letting the drama evolve from whatever the students had to offer.

In addition to responding to the ideas of the students, the teachers reacted to the apparent needs of the immediate situation as well. For example, with an immature grade 2/3 class Teacher A found it necessary to use many direct, specific questions such as those found under the category of particularizing role. In contrast, other groups were able to deal with more subtlety in the questioning - questions which suggested implications.

(c) Selectivity in Form

In each session, the teachers exhibited a sense of style in speech and movement which seemed to vary in accordance with the needs of the situation. This was especially noticeable when the teachers were in role: at times they challenged, at times they appealed; on different occasions they appeared thoughtful, impatient, anxious, brisk, inquisitive, unyielding, concerned - whatever seemed appropriate to enhance the meaning of the context. By shifting the dynamics of their roles, the teachers were able to focus the
involvement, identify and build on tensions, create moments of surprise, challenge the thinking, and slow the pace to allow for reflection.

4. The kinds of learning being emphasized by the teacher within the drama

The findings in this study suggest much about the kinds of learning which the teachers appeared to encourage in the drama sessions. The following discussions deal with teacher questioning practice as it relates to concepts about knowledge, the status of the learner, and the status of the teacher.

(a) Questioning and Objectives for Drama

From the type of questioning found in the data it was apparent that the teachers were attempting not only to develop student responses but also to develop student capacity to respond. By creating areas of learning which centered on problem-solving and decision making, processes of critical thinking were brought into focus. Students were required to examine and clarify their ideas; evaluate the consequences and implications of their solutions; defend their positions as well as consider the values inherent in these positions; analyse a variety of viewpoints; and reflect on the perspectives of others. The teacher's function appeared to be to reveal the mesh of interests in any situation. This was frequently accomplished by
questioning strategies which created a state of "disequilibrium", prompting students to rethink and restructure previous knowledge. To use D. Heathcote's phrase, the teachers appeared to be working towards "awakening the spectator in the participant."

In addition to encouraging the use of critical thinking, the teachers' questions were also directed to developing skills in shared problem-solving. By focusing on the social construction of meaning, participants were required to examine the attitudes, relationships, and values that arose from being part of a social structure. The ability to work purposefully as a group - accepting, respecting, and building on the ideas of others - was an area of learning that was continually reinforced by questioning.

(b) The Teacher and Students as Co-Inquirers

An important aspect of the drama process clearly indicated by the teachers' questioning techniques was the concept of teacher and students as co-inquirers. Both teachers encouraged students to generate ideas, apparently preferring to ask for information rather than directly instructing in a subject. The following is a summary of the strategies which appeared to develop an atmosphere for co-operative learning. In their questions the teachers:
1. Tried to ensure that students felt comfortable in participating in the process.

2. Built up a "non-judgemental" atmosphere to encourage a free exchange of ideas.

3. Did not show impatience over a lack of immediate response; rather they paused and allowed time for the students to relax and reflect on their thoughts.

4. Exhibited respect for the students' contributions.

5. Used teacher in role as a device to "hand over the power" to the students; that is, allowed students to take greater control over the direction of the drama.

6. Prompted students to take an increasing amount of responsibility for the drama.
Chapter V
SUMMARY, CONCLUSIONS, AND IMPLICATIONS

Summary

Although extensive progress has been made in clarifying current philosophy and theory in drama in education, a great deal remains to be done in developing methodology to translate theory into practice. Gall (1970) puts forward the hypothesis that:

... teachers cannot be expected to learn ... any new pedagogy if it is presented to them in vague, general, undefined terms; they can be expected to learn new methods if the methods are presented, at least in part, as sets of specific types of questions asked in specific classroom situations. (p. 719)

The concern of this study has been to examine and define teacher questions and questioning techniques according to their function in the drama process. In order to develop a practical structure for describing these strategies, the design of the study has involved the following procedure: collecting data from the field on the questions employed by two leading drama educators; analysing and describing recurrent types of questioning found in the data; organizing this information into a classification system that illustrates the skilful and complex ways in which
teacher questions contribute to the drama experience. In the process of developing the classification system, the following general observations were made as well:

1. Questions were used extensively to promote the drama process.
2. The teachers employed a wide range and diversity of questions.
3. Definite patterns emerged in teacher questioning techniques.
4. Specific kinds of learning were emphasized by teachers within the drama.

Conclusions and Implications

It is evident that the use of drama in education requires a complex and unique set of teaching strategies. If such strategies are to be accessible to educators, they must first be clearly identified and defined. Since the investigation into questioning techniques was intended as a preliminary step in this process, the focus was essentially directed towards identifying and classifying the components of methodology. However, in addition to the specific findings, there were a number of broad conclusions and implications which emerged as a result of the research.
1. **The Value of Field Research in Drama Education**

The nature of drama in education is such that the teacher must continually respond to the needs of the immediate situation. Consequently, in order to gain an understanding of the purposes behind the teacher's behavior, it is necessary to take into account the details of the surrounding context. Research carried out directly in the field has proven to be invaluable for the analysis of the intricate patterns of interaction inherent to the drama process. Without the richness of this perspective, the subtleties of the methods employed by the teacher could not have been adequately described.

Fieldwork is important not only for the many-layered perspective it permits, but also for the bridge it creates between theory and practice. Direct observation of the drama process allows an assessment of the following concerns: the extent to which the objectives outlined in theory are realized in teaching practice; the methods by which theory is implemented in the drama process; and the areas of practice which need to be given further consideration in drama education.

2. **Aspects of Theory Reflected in Teacher Questioning**

This examination of teacher questions clearly indicated that fundamental principles of theory were
reflected in the questioning techniques used. The close observation and analysis provided an insight into the teachers' function in the drama process as well as the refined skills required to fulfil this function. In addition, the investigation revealed that the type of questions which were asked and the manner in which they were posed implied definite objectives for drama education:

The Function of the Drama Teacher

It appeared that the function of the teacher in the drama process was not to direct, nor to instruct, but to open up areas of learning for the students. This is not to imply that the teacher acted merely as an initial catalyst, letting the students "do their own thing". Instead, his or her task seemed to be to work alongside the students, assisting in structuring, organizing, and extending the dramatic experience. Questions were directed towards gathering ideas and then stimulating in-depth thinking so that students considered the implications of the situation. Without this integral involvement from the teacher, it seemed unlikely that the class would have been able to heighten the work on their own. The teacher's intervention, therefore, appeared to be an essential element of the process.
In considering the range of questioning observed in this study, there was little doubt that the teachers required specific skills in order to use these questions effectively. Being alert to the nuances of student responses and framing subsequent questions accordingly seemed to be a vital aspect of the teaching process. Since the flow of the drama was not predetermined but rather something which evolved, the teachers required a keen awareness of and sensitivity to the needs of the immediate situation as well as the ability to respond to these needs.

In addition to exercising flexibility in their practice, it was apparent that the teachers were also working within an overall structure. From the content, the manner of delivery, and the timing of the teachers' questions it was evident that highly selective choices were being made. Firstly, the teachers continually directed their questions towards developing a deeper understanding of the dramatic context - a teaching approach which demands skill in making connections, thinking around a subject, and considering the broad universal themes inherent in the drama. Secondly, the teachers worked within the parameters of theatre form which meant using elements of contrast, focus, tension, and symbolization to heighten the meaning. The teachers, therefore, had to understand the implications
of the theme, as well as "know" the essential components of theatre in order to structure and extend the dramas as they did.

**Objectives in Drama Education**

The research into teacher questions underscored a number of important objectives in drama in education. One of the most prominent goals brought to light was the concept of teacher and students working together as co-inquirers in the process of learning. Implicit in this approach is that students already possess systematic and relevant knowledge from which to make sense of their experience - knowledge that the teacher values, respects, and is willing to incorporate into the drama process. A further implication of shared learning is that the teacher is not considered to be a "special authority person." This becomes especially apparent when considering the use of teacher in role. With this device the teacher can readily be questioned, criticized, challenged, offered advice, given help, or provided with reassurance. Out of role, the teacher is an adept listener, and the questions he or she asks are honest solicitations, not questions to which the answers are already known.

A second objective which was highlighted in the teachers' questioning was the prompting of students to
take the initiative in the drama. Often in school students come to rely on the teacher to do their thinking for them. In the drama process, as the focus is quickly shifted from the teacher to the shared problem or task, participants are challenged to produce ideas using the pooled resources of the group. Thus, the onus is on the students to become the organizers of their own experience and to determine the direction of the drama.

Thirdly, since the teachers' questions were for the most part utilizing basic elements of the dramatic medium, the students were provided with models for speech, action, and theatre form. The work appeared to be based on the assumption that the more students are involved in form, the more likely that they will become aware of the selectivity required to create that form.

3. The Importance of Questioning Techniques for Teacher Training and Current Teaching Practice

This analysis of teacher questions indicates that questioning is one of the major vehicles through which the drama process is realized. Because of this prominent role, the development of questioning skills warrants special consideration both for teacher training and for current teaching practice. In general, theory in drama education has provided little
in the way of specifics to equip teachers with strategies for controlling the medium. Given the dynamics and subtlety of the questioning process, however, it is clearly evident that teachers would benefit from clarification and refinement of specific strategies for questioning.

The categories of analysis developed in this study offer a way of thinking about questioning and about systems of approaching the practice. Familiarity with the range of options available should provide the teacher with greater flexibility in presenting problems effectively to students. In addition, teachers are likely to adapt more readily to the changing and unpredictable circumstances of the work if they have a wide selection of strategies at their disposal.

As the complex factors which influence methodology come to be recognized and defined, drama teachers will be better able to convey a more comprehensive understanding of the practice to themselves and to those not directly involved with drama in education. The classification system for teacher questions has the potential of serving as a preliminary point of reference - a guide to the rationale behind the strategies which the drama teacher employs. In focusing on the specific concrete terms applied to questioning techniques, educators have the beginnings
of a "common language" with which to discuss and evaluate teaching practice.

In Conclusion

By closely examining and describing the teacher's use of questions it becomes apparent that a complex network of questioning strategies underpins every aspect of the drama process. The extensiveness of these strategies reveals that the teacher is an integral part of the social, creative, and educative structure of the experience by setting up potential areas of learning and shaping the ideas of the participants into dramatic form. Since teacher questioning plays such a vital role in the process it should be a key element in teacher training and professional development. Teachers need to become aware of the extensive range and diversity of questioning techniques as well as of specific terms with which to discuss the practice critically.

The classification system provides a starting point for dealing with questioning in concrete terms. The arrangement of the system is not meant to imply, however, that there is a hierarchy for questioning, or that the drama process is based on a linear or sequential theory of learning. Any one element of the taxonomy is as viable as another since questions are
asked in response to the needs of the immediate situation. Questioning practice cannot be reduced to a means-end checklist - it must be approached holistically as a skill, a process, an attitude, an art. Only in this way will the teacher's use of questions effectively serve the needs of drama in education.

Recommendations for Further Research

1. Because this study has been an initial exploration into teacher questioning techniques, further research should be directed to refining the categories of analysis which have been defined thus far. Analysing observations of other leading drama teachers or looking at further samples of Teacher A and Teacher B's work would determine whether categories could be added to the system and if existing categories could be made more detailed: for example, developing subcategories under "Creating Contrasts" and "Establishing Signs and Symbols."

2. After formal validation, the classification system could be employed to examine a variety of areas:
   (a) A general survey of the teacher questioning patterns occurring in a large sample of drama classes.
(b) Tracing the changes in questioning techniques in longitudinal studies such as: with one group of students and one teacher, or with a number of classes of varying age levels.

(c) Setting up a teacher training program which would focus specifically on questioning techniques.

3. Another consideration for research would be to examine the area of "selectivity" in questioning techniques. For example:

   (a) A study of the factors which appear to prompt certain types of questioning: for example, how do characteristics of the class such as age, maturity, skill in drama, experience in other areas affect teacher questions?; to what extent does the nature of the material affect questioning strategies?

   (b) Research into what differences occur as a result of selecting one line of focus over another: for example, choosing to concentrate on particularization of role as opposed to particularizing the task.

4. In looking at the concept of "modelling" and the teacher, it would be worthwhile to study how the teacher's questions affect the students' use of language as well as student questioning behavior.
5. Investigation is needed in determining the differences in teacher questioning found in a drama session and in other "regular" classes. What would the implications be for using "drama type" questions in other disciplines?
Bibliography


APPENDIX A

The following figure is a synthesis of the components of eight classification systems examined for their possible use in the analysis of the data: Bloom, Taba, Guilford, Barnes, Hughes, Simon and Boyer, Aschner-Gallager, and the Social Substantive Schedule.

<table>
<thead>
<tr>
<th>Question Functions</th>
<th>Teacher Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I Promote Classroom Routine/Management/Procedure</strong></td>
<td>directs</td>
</tr>
<tr>
<td>- identity numbers (nosecount)</td>
<td>controls</td>
</tr>
<tr>
<td>- call for questions ('any questions'? )</td>
<td>remains neutral</td>
</tr>
<tr>
<td>- aside (gratuitous content)</td>
<td>appeals</td>
</tr>
<tr>
<td>- feedback (response as to understanding the speaker)</td>
<td>reproves</td>
</tr>
<tr>
<td><strong>II Control Learning Criteria (Data Recall)</strong></td>
<td>directs</td>
</tr>
<tr>
<td>- structure (foundation building)</td>
<td>judges</td>
</tr>
<tr>
<td>- regulate</td>
<td>qualifies</td>
</tr>
<tr>
<td>- check/verify</td>
<td>demonstrates</td>
</tr>
<tr>
<td>- set standards</td>
<td>reiterates</td>
</tr>
<tr>
<td>- recapitulate</td>
<td></td>
</tr>
<tr>
<td>- clarify</td>
<td></td>
</tr>
<tr>
<td><strong>III Extend Learning Criteria (Data Processing)</strong></td>
<td>clarifies</td>
</tr>
<tr>
<td>- translate</td>
<td>checks</td>
</tr>
<tr>
<td>- collect, enumerate, list</td>
<td>probes</td>
</tr>
<tr>
<td>- interpret</td>
<td>pursues</td>
</tr>
<tr>
<td>- group, classify, label</td>
<td>informs</td>
</tr>
<tr>
<td>- analyse, compare, contrast</td>
<td></td>
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<tr>
<td>- explain, summarize, generalize</td>
<td></td>
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<tr>
<td>- extrapolate</td>
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<tr>
<td><strong>IV Lift (Data Generating)</strong></td>
<td>challenges</td>
</tr>
<tr>
<td>- elaborate</td>
<td>probes</td>
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<tr>
<td>- associate</td>
<td>elicits</td>
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<tr>
<td>- synthesize</td>
<td></td>
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<tr>
<td>- evaluate</td>
<td></td>
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<tr>
<td>- hypothesize</td>
<td></td>
</tr>
<tr>
<td>- infer</td>
<td></td>
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<tr>
<td>- implicate (extrapolate beyond the given)</td>
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</table>
Appendix B

A Summary of Teacher A's Sessions

The sample of Teacher A's sessions included five different classes of students ranging from a grade 2/3 split to a grade 7 class. Each session has been titled according to the "story" from which the drama drew some of its structural elements.

1. "Shadow of a Bull"

Particulars: 15 grade 6 students (half of the regular class) in their 4th and final one-hour session of work on this drama. The drama deals with the issues and themes raised in the book *Shadow of a Bull* by Maia Wocjiechowska.

- Vocabulary review of Spanish words encountered in previous sessions.
- Students print imaginary Spanish names on cards and pin these on themselves.
- They agree to go back into role as students of a bullfighting school with Teacher A as their professor.
- The Professor introduces the idea that one student will be chose to fight the bull in the 'fiesta brava.'
- Students write down whether they would accept or reject this honor and why.
- They are divided into two groups - those who would wish to fight the bull and those who would not.
- Teacher A chooses one student (El Panthas) who does not want to fight and, in role as the Professor, expresses surprise because she knows how keen his family is that he be selected.
- They discuss what El Panthas should say to his parents, and the Professor requests that each person in turn give El Panthas advice.
The Professor speaks to her students as if she were El Panthas' father and directly challenges the students' responses.

The students write down what they think El Panthas should do and why.

The Professor asks each student why he or she is enrolled at the bullfighting school.

Out of role, the group discusses real life situations related to the theme.

Teacher A reads out the suggestions that each student has written to El Panthas.

2. "Rumpelstiltskin"

Particulars: 30 grade 5 students (accompanied by their teacher) in a 1 1/2 hour "one-session" drama. They have previously worked with Teacher A for four sessions on a drama about immigrants.

Teacher A sits on a rocking chair and the students sit on the floor around her.

She narrates the beginning of the Rumpelstiltskin story introducing the miller, the miller's daughter, the king, the dilemma of spinning gold into straw, the little man who solves the problem, and the queen's problem a year later when the man comes to collect her baby.

The group agrees to take on the role of the Queen's advisors with Teacher A as the Queen.

In pairs, they question each other about their lives as advisors.

They form a group tableau (still picture) of the advisors outside the Queen's meeting room.

Teacher A taps one student at a time and asks what they (as advisors) are thinking as they wait outside.

The Queen and her advisors discuss what she should do about the promise to give her first-born child to the little man.
Out of role, they decide that they want to bring in the little man. A volunteer is chosen to take over the role of the Queen, and Teacher A takes on the role of the little man.

In small groups, the students discuss what they will ask the man when they meet with him.

They form a second tableau of the advisors waiting outside the meeting room, and again speak their thoughts when Teacher A touches them.

During the meeting with the little man, a compromise is reached; the man will live in the palace and help to teach the baby.

Out of role, the students decide that the King should be consulted. The class teacher takes on the role of the King, and with a student as the Queen and the rest of the class as advisors, they discuss the pros and cons of the situation.

3. "Carclew"

Particulars: 24 students in a split grade 2/3 class. This was the initial session (1 hour) dealing with the theme, and for all but three of the students it was their first exposure to work of this nature.

Teacher A sits on a rocking chair and the students sit on the floor around her.

She begins a story about a village called "Carclew" - a village where the poor villagers are happy and content, and the rich queen is unhappy and dissatisifed with life.

The students agree to take on the roles of the grown-up people of the village. In pairs, they discuss details of who they are while Teacher A circulates asking questions.

The students take positions to show statues of themselves as the villagers of Carclew. Teacher A questions each child as the rest listen.

Teacher A leads a discussion about what the Queen's meeting room would look like.
The students arrange chairs around an imaginary table.

As they stand outside the Queen's meeting room, Teacher A asks the student individually if they can behave like grown-ups of Carclew.

Teacher A asks the villagers why they think the Queen wants to meet with them.

They go over how they would enter the Queen's meeting room.

The Queen asks if they would bring her something that they prized.

Out of role, they discuss prize possessions.

The students draw what they think they will bring to the next meeting with the Queen.

4. "Pied Piper"

Particulars: 14 grade 7 students (half of the regular class). This is their third drama session on the Pied Piper of Hamelin.

The students establish their ages as councillors of the town council of Hamelin.

Teacher A demonstrates the concept of still image or "tableau".

Students freeze in still images of "councillors in their free time."

A second tableau is shown, this time in pairs if they choose.

They write their names preceeded by "councillor" on large cards and place these where they will be seated.

Details of the council chambers are decided upon.

Teacher A, in role as a photographer, takes a picture of the council just after they were elected.

Each student comments on what he or she is thinking (as councillor) on the momentous day.
Another picture is taken before the emergency council meeting on the Pied Piper incident, and again the councillors are asked to describe their thoughts.

In role as a reporter, Teacher A questions the councillors before they go into the meeting.

The mayor (Teacher A) asks the council what they propose can be done about the missing children, and a lengthy discussion ensues.

They decide to mount an advertising campaign that will hopefully convince the Piper to meet with them.

Each student draws up a rough draft for an ad.

5. "Pied Piper II"

Particulars: 22 grade 7 students gathered from a number of different grade 7 classes. This is their third and final 1 1/2 hour session with a drama on the Pied Piper.

Teacher A reads out the advertisements that the students have completed from a previous drama session.

It is established that the Pied Piper will meet with the town council and that Teacher A will take on the role of the Piper and one of the students will take on the role of the mayor.

In small groups, students plan strategies on what to say to the Piper, and Teacher A circulates asking for clarification and extension of ideas.

Standing in their own spaces, students depict the councillors preparing for the meeting. As they mime various actions Teacher A poses questions that the councillors might be considering as they get ready.

Teacher A establishes a "stop-frame" convention in which the following sequence occurs: The Piper enters the meeting and freezes, the councillors freeze, and one by one beginning with the Piper, each person expresses his or her thoughts.
In the meeting, the councillors try various ways to convince the Piper to return the children.

One of the councillors suggests he will resign and this idea is taken up by others. The Piper remarks that this gives him something to think about, and on that note leaves the meeting.

Teacher A requests that each student write a journal entry as councillor.

Out of role, they discuss the town council's decision.

A Summary of Teacher B's Sessions

The sample of Teacher B's sessions consisted of a series of six classes with 17 children ages nine to eleven. The children were from several divisions of one school as well as one Down's Syndrome boy, age ten. The sessions were from an hour to an hour and a half in length.

Session One

Teacher B introduces himself and reads out each student's name checking to make sure his pronunciation is correct.

He tells them a few things they might expect of his way of doing drama.

After discussion and voting, the group arrives at the topic "hospital of the future".

Various aspects of this context are detailed.

Students divide into small groups to draw a piece of medical equipment that doctors will use in 2123 A.D.

Teacher B, in role as a reporter, and a student who volunteers to take on the role of a doctor participate in a brief meeting that demonstrates the type of activity students might encounter "in role".

Students decide on roles as doctors and designers.
Designers explain the drawings to Teacher B (in role as head doctor) and the rest of the class (in role as doctors).

The group decides on two machines that would make exciting drama - the cancer-curing machine and the robot nurse.

Students make suggestions as to what might happen in the next session.

Teacher B summarizes by saying it will have something to do with fantasy and the two machines.

2. **Session Two**

   Teacher B reviews decisions made in the previous session.

   Sitting in a circle, the group participates in a name game.

   Students work through variations of a drama exercise in which they use their bodies to make machines (individually, in pairs, in small groups, as a whole group).

   Teacher B, in role as head doctor, with students as doctors and nurses introduces the operating table, the surgical gloves, and the surgical masks.

   As they stand around the operating table, each student tries on a mask and a pair of gloves.

   Teacher B introduces the scrubbing-up procedure and, in role, everyone mimes this activity.

   Out of role, Teacher B explains that the group is getting involved in a kind of story. The story includes a six year old girl who may or may not have cancer.

   The students decide that the girl will be named Theresa, and from a number of dolls that Teacher B has placed on the floor, they choose one for the fictitious six year old.
In small groups, students work through a drama exercise which depicts a dream Theresa is having (one student in the group is Theresa and the rest are parts of her dream).

Teacher B, in role as Theresa's parent, mimes brushing Theresa's hair as the students (in role as Theresa) tell Teacher B about the dream they have had.

The group returns to the operating table. The head doctor (Teacher B) asks one of the nurses to inform the ward that they are ready for the patient.

Out of role, Teacher B mentions that for next class they will carry on from this point.

3. Session Three

Teacher B talks about the slow start they've had. He likens drama to a jigsaw puzzle.

The group takes their places at the operating table. Teacher B suggests the idea of miming the gloves and a student demonstrates. In pairs, they mime putting gloves on each other.

On individual sheets of paper, students trace around each other's shoes.

Students write their names preceded by "Doctor" or "Nurse" on these "mats" and place them on the floor around the operating table.

A student volunteers to lie on a long sheet of paper so that the shape of his body can be traced.

In pairs, students describe Theresa's dream to one another.

The group gathers in a semi-circle around a chair, and a student volunteers to depict Theresa's mother. She sits on the chair and mimes holding Theresa on her knee.

Teacher B requests that the students say in turn the kind of thing that the mother would tell her daughter after hearing about the dream.
The group discusses the situation in which a mother lies in order to reassure her child.

Teacher B asks the robot designers to stand up.

A student, in role as the designer, explains the function of the robot nurse.

Teacher B asks that a student help the designer demonstrate the robot.

The whole group demonstrates various robot movements and the designer determines which movements are suitable.

In small groups, students discuss what aspects of the robot might be redesigned to make its appearance less frightening.

On a long sheet of paper, each group redraws the robot and in turn explains the diagram to the rest of the class.

4. **Session Four**

Teacher B asks four girls who had left early last session to sit in the four "waiting rooms" (chairs arranged in four small circles).

In role as head doctor, Teacher B remarks that bad publicity about the robots has made some parents anxious, and that four mothers are in the waiting rooms requesting an explanation from the staff.

The head doctor asks the group of doctors and nurses for ideas of what they might say to the parents.

Teacher B delegates each student to one of the waiting rooms, and the groups discuss the issue of the robot nurses.

Teacher B, in role as a reporter, goes around to the groups checking to see if the mothers are satisfied with the explanations.

Standing in front of the other students, the four mothers are requested to relate the thoughts they had before the discussion, as well as what they now feel after the doctors' and nurses' explanations.
The head doctor opens the floor to comments from the staff, and a lengthy discussion takes place.

The mothers express a desire to see the robots, and it is decided that a demonstration will be given.

The head doctor asks if the mothers would be willing to phone the reporter.

While the mothers talk with the reporter (Teacher B), the rest of the students organize a practice demonstration.

The four mothers go into a different room while a brief practice is held.

The mothers are brought in for the real demonstration.

The reporter again speaks with the mothers over the phone.

The group returns to the operating table and the head doctor mentions that the operation will be investigatory.

He finishes the session by asking if the child was told that she might have cancer.

5. Session Five

Teacher B informs the class of the structure of events for the session - half the time to be spent on detailing the procedure for the operation, and the other in attending to the question, "Does Theresa know she has cancer?"

The students decide to take on the following roles: Theresa's mother, three robots, a robot controller, two doctors in charge of the operation, and doctors and nurses assisting in the operation.

Teacher B helps students detail their involvement in the operation. (The two head doctors refer to a diagram of the organs of the body for information.)
The students go through a practice operation using the outline of the body from the previous session. The surgeon represents the incision by drawing on the figure.

Out of role, the group discusses any problems arising from the practice.

The student who is taking the role of Theresa's mother sits on a chair while the others sit in pairs (one partner as the mother, the other as Teresa) on the floor around her. All the "Theresa's" ask their "mothers" in turn "Mommy what is cancer?" and "Mommy am I going to die?" and the mothers reply.

Speaking as if they were Theresa talking to her mother, the group voices Theresa's concerns about the operation. The student in the role of mother responds.

Out of role, the group discusses the mother's perspective.

6. **Session Six**

Teacher B mentions some facts about cancer.

He has the students decide on how they want the drama to finish by asking that they check one of three choices on a secret ballot.

The two head surgeons go to another room to work out details while Teacher B helps the other students clarify their various tasks.

The nurses and other doctors demonstrate to the two head surgeons what they will be doing in the operation.

The students decide they want to use the real surgical gloves.

Teacher B gives a short narration to begin the action.

The robot controller takes over by speaking out commands to the robots from across the room.
. The imaginary Theresa is picked up, placed on a trolley, anaesthetized, operated on.

. At a pre-arranged signal, one student checks a slip of paper that gives the outcome of the operation (previously tallied from the students' votes). Theresa has cancer but it can be removed.

. The surgeon states that the operation is complete and the robots take Theresa back to the ward where her mother is waiting.

. The students who remain at the operating table are asked to say in turn what they think is going on in the mother's mind as she now looks at her daughter. The mother then speaks her thoughts.

. A student suggests that as an alternate ending, the mothers could again phone the reporter. This same student volunteers to be the reporter, and the mothers phone to tell him that the standards of the hospital are very high.

. Out of role, they discuss the breakdown of the votes and Teacher B concludes with some brief words about the events of the six sessions.