'Create to Learn': A Practical Exploration of Effectual Educational Drama in Ghanaian Classrooms

Submitted by Faustina Brew to the University of Exeter as a thesis for the degree of Doctor of Philosophy in Performance Practice (Drama) in November 2015.

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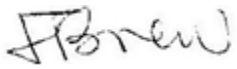
Signature: 

Abstract

This study explores ways educational drama could function in the Ghanaian classroom, where a rigid teacher-centred approach is the norm and drama does not feature in the curriculum in any significant way. The research was practice-based and conducted through action research methodology. Through the execution of two major drama projects in Ghana, the author sought to determine ways in which educational drama could be introduced into the Ghanaian classroom to the benefit of the participating children and their teachers.

The thesis identifies unique ways through which drama pedagogy can be introduced successfully in seemingly non-viable contexts. It provides critical reflections on teacher training requirements and how various drama games and strategies were used by participants. It also analyses the responses of participants who are accustomed to teacher-centred learning and rigid pedagogic methods.

The study showed that, notwithstanding unfavourable classroom conditions for full drama lessons, if given appropriate training, teachers could use selected drama games and strategies to enhance teaching and learning. This will be of relevance to teachers in countries in which drama does not appear as a separate curriculum subject, as well as illustrating to others the strategies needed to allow non-drama specialists to include drama in their teaching approaches.

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This study has been achievable with the help of John Somers, who understood my status as an international student and provided me with enormous support, motivation and encouragement, which aided me to continue even during the toughest times. John has not just been my supervisor, but a father and a grandfather to my children. Also, thanks to Kerrie Schaefer, my first supervisor, who pushed me hard to discover my capabilities in improving my thesis. I owe special thanks to Awo Mana Asiedu, whose support and encouragement from the start through to the end gave me courage and confidence and to UEW for sponsoring me throughout my study.

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Above all things, I give glory and honour to the most high God; to Him I owe my strength, wisdom, knowledge, health and all that came together to make the research and writing of this thesis possible. I will praise Him forever.

Accompanying Materials

The accompanying DVDs are affixed to the inside of the back cover of this thesis.
DVD 1: Selected videos from the processes and performances of *Create to Learn 1* (CtL1) from 10th – 25th August, 2012.
DVD 2: Selected videos from phase 1 of *Create to Learn 2* (CtL2) from 8th– 12th September, 2014.
DVD 3: Selected videos from phases 2 and 3 of CtL2 from 19th September – 16th October, 2014.

A Note on the Videos

I am aware that many PhDs in performance practice are linked to full-length performances. However, my study followed a different pathway and does not include full-length performances. DVD 1 shows sections of the processes in CtL1 and three of the culminating short performances. In DVDs 2 and 3 the videos are collections of clips extracted from the various activities and procedures executed during the workshop and the classroom experiments, as well as the evaluation session in CtL2. Following my model and its use in the classroom experiments, some of these are short clips illustrating how teachers used drama games and strategies in their teaching.

I admit the videos are not very high quality. This is due to the naturally poor site conditions for making clear image and speech recordings. Most of my recording were made in classrooms in which acoustics were often poor and the subjects could not be arranged to achieve clear audio and visual effects. The videos also contain noise generated outside my working space over which I had no control. It has been impossible during the editing, to get rid of all the extraneous background noise, especially in DVDs 2 and 3. Additionally, the Ghanaian English speech rhythm and accent are significantly different from native English usage. I have painstakingly added text to the video images to make the inter-participant and teacher and pupil conversations more intelligible. I recommend that viewers who can hear and understand the dialogue and actions ignore these texts.

Abbreviations

Create to Learn 1 (CtL1)

Create to Learn 2 (CtL1)

Ghana Education Service (GES)

Call and Response Concentration, concentration game (CRCC)

Relevant Previous Knowledge (RPK)

Religious and Moral Education (RME)

Chapter 1

Introduction

Drama is a much misunderstood practice in Ghanaian education. There is a perception amongst teachers I have worked with that educational leaders would be hostile to the introduction of drama of any form in schools. Teachers follow traditional methods of teaching entrenched in stringent Ghana Education Service (GES) regulations that do not make allowances for teacher innovative practice. The physical learning environment is not conducive for drama and teachers are not trained to teach it, neither are they equipped with the required skills to use drama methods in their teaching. Drama is largely perceived as entertainment. Considering this context I ask; how can educational drama be introduced and developed in Ghanaian school curriculum? To answer this and other supplementary questions that emerged through the study, this thesis explores the opportunities and challenges of taking educational drama as it is known, theorised and practiced in the UK, Australia and other parts of the world and adapting it to a Ghanaian context. The answers to the above question and others were construed through the processes involved in the execution of two projects; *Create to Learn 1* (CtL1) and *Create to Learn 2* (CtL2)

1.1 My Motivation

This personal and professionally challenging journey has been motivated by my interest in drama with children, which derives from previous engagements with children in creating and performing drama outside school settings in Ghana. My interest in drama and children developed at different times. I was involved in school drama in my childhood. This took the form of the then annual drama competitions organised in each district for school children. Although I was very interested in drama, there were no avenues to develop this interest in school. When I started my teaching career, I was posted to teach in a middle school and, later, a junior high school. Although drama was not part of the curriculum, I decided to develop my interest by mounting school productions for end of term closing ceremonies. My

first attempt to create a short drama piece that portrayed some aspects of the Ghanaian culture failed. My lack of drama training, coupled with the apathetic attitude of the pupils I was working with, made it impossible to achieve any appreciable results. I came to terms with the fact that interest is not knowledge and that it was essential that I undertake some training to gain insight into how to succeed.

After obtaining a Diploma in Theatre Arts at the University of Ghana, I gained the confidence to embark on theatre production with a new conviction that the students and I could succeed. At this point, I had the necessary training, but what was I supposed to do with it? The subject I had interest and newly acquired skills in was not in the school curriculum. I was posted to a junior secondary school to teach English Language and cultural studies. To practice my new drama skills and satisfy my desire and interest in drama, I initiated and taught in some drama projects as extra-curricular activity in the school, which culminated in short plays performed during the closing ceremonies at the end of the academic year. The children I worked with were happy to be part of the performance and wanted to do more but they always had to wait until the end of the year. Sadly, these performances ended when I was transferred from this school.

My interest in drama and passion in working with children was augmented when I started working with the young people in two churches after obtaining a Master of Fine Arts degree at the University of Ghana. I had a fair idea of how drama could benefit participating children, but my interest in initiating these performances was not to develop the drama skills of these young people, but predominantly to offer an activity that, I thought at the time, could enhance the communal perspective of the churches I attended. Although I created most of the scripts, they were edited during the rehearsal process. The overwhelming contributions and enthusiasm of the participants were even better than those I had experienced with children in the end of year school performances. Parents of participating children in the churches I worked in indicated improvement in their children’s confidence levels and self-

expression. Some parents enrolled their children in the drama group because of these expected gains. The feedback from parents set me to re-think what drama could contribute to the lives of these young people. I had very little knowledge about educational drama at that time. My search for information on how drama could be helpful to children led me to Brian Way's Drama and Child Development, a book that concretised my quest to better understand educational drama.

In 2007, I was among four lecturers who were appointed to start a drama department at the University of Education, Winneba. This university is mandated to train graduate teachers for schools in Ghana and we run a four-year Bachelor of Arts (Theatre Arts) programme. At the time, we were the only department that ran a programme leading to a Bachelor of Arts (BA) degree; all the other departments including our faculty partners –Music and Art- ran Bachelor of Education (B.Ed.) degrees. Students of these departments graduated with a Bachelor of Education in Music or Arts. Our isolation stemmed from the fact that drama is not taught as a subject in schools and therefore, if we ran a Bachelor of Education (Drama) programme, our graduates would be redundant. However, I had a strong conviction that if we took the initiative, the department would be able to run a programme in educational drama at least to teach the drama component of the creative arts subject in primary schools and gradually progress to introducing drama in secondary schools. In my opinion, what was needed was the necessary expertise to get a programme like that established and none of us at the department possessed it. My motivation to explore ways of introducing drama into the Ghanaian curriculum stems from these convictions, as well as my personal interest in drama with children. Why do I describe this task as arduous?

1.2 The Research Context

This journey is challenging because of the nature of the Ghanaian education system, the general perception of drama, teachers approach to teaching, the physical classroom environment that makes it difficult to hold drama lessons and, the most problematic, the GES compulsory requirements. These factors among

others informed the planning and implementation of the two drama projects, and particularly the type of drama that can function in the Ghanaian classroom.

1.2.1 The Place of Drama in the Ghanaian Education System

Although the educational system in Ghana has evolved over the years from what the colonial administrators initiated when Ghana was a colony, drama has never been a distinct subject in the Ghanaian syllabus; neither has there been any serious effort to enrich the more general modes of classroom instruction. After independence in 1957, Ghana retained the primary, middle and secondary stratification system initiated by the British. The following subjects were taught in schools at that time: English, mathematics, history, geography, civics, science, music, art and craft, physical education, religious instruction, housecraft and a Ghanaian language.

A major educational reform occurred in 1987 during the Rawlings' administration. The new system comprised six years in primary school, three years in junior secondary school and another three years in senior secondary school. Subjects taught at the basic school level were: English language, mathematics, science, agricultural science, pre-technical skills, life skills, pre-vocational skills, cultural studies and a local language. This reform aimed at changing school subjects to include a number of skill-based subjects and streamlining the pre-university years from the then existing range of 13 -17 to 12 years. It did not recognise drama as a skill-based subject and no attention was paid to the mode of classroom instruction. Since then there have been several minor reforms in the curriculum, involving the elimination and introduction of subjects as well as subject mergers.

Current subjects taught in primary school are: English language (reading and comprehension, essay writing, grammar and literature) mathematics, integrated science, citizenship education, religious and moral education, physical education, information communication and technology, a local language, French (optional), creative arts (music, dance, drama and visual arts). A lot of teachers designated to

teach creative arts pay no attention to drama; but they cannot be blamed for this. The University of Education, Winneba, has over the years trained teachers in music and visual arts. These graduate teachers teach these components of the subject (depending on their area of specialisation), relegating drama to the background. Creative arts as a subject is eliminated from the basic school curriculum after primary school but visual arts and music are elective courses at the senior high school level. It follows, therefore, that the teacher training colleges in Ghana do not train teachers to teach drama. Over the years, drama has primarily been a source of entertainment during speech and prize giving days and other special occasions in schools.

Paradoxically, although drama is not a distinct subject in basic and secondary schools, the School of Performing Arts (previously the School of Drama, Dance and Music) in the University of Ghana has been running various courses in drama since its establishment in 1962. In particular, students admitted to the Theatre Arts Department come with varied backgrounds. The department conducts interviews to determine who has the potential to pursue courses in theatre practice. The recent Theatre Arts Departments at the University of Cape Coast and University of Education, Winneba, use the same procedures for admission of students. Even though the University of Education is mandated to train teachers for various subjects, the Department of Theatre Arts in this university is unable to fulfil this mandate due to the subject's absence in both basic and secondary schools.

Strangely, drama in education is one of the elective courses for students during the final year of their degree in the Department of Theatre Arts, University of Ghana. The few students who opt for this elective course go to schools and create performances with pupils based on topics in the school syllabuses. In a recent MPhil thesis, Kuusangyele explored the use of storytelling for the teaching of natural science in year 3. Kuusangyele contracted a retired drama in education lecturer to engage a number of teachers in a two-hour workshop in her sample school. Although she had selected two teachers for her observation, after the

workshop, only one of them taught a lesson for her observation. She indicated that the children were very innovative in the creative process and were excited about this new experience. However, she noted that teachers were not very enthusiastic about these innovations because of the timetable restrictions and GES requirements that compel teachers to do a number of written exercises within a term (Kuusangyele: 2013). Kuusangyele has an interest in further developing storytelling as an art form but not necessarily in a classroom context.

According to Sandy Arkhurst, who has taught the course in drama in education for many years, after these students have obtained their degree, they seek employment in other sectors because their services are not needed in the GES. According to him, more students now opt for theatre for development because that provides more opportunity for jobs in non-governmental organisations that seek to project their programmes through community theatre. Naturally, few want to do a course that has no employment prospects.

The first attempt to introduce drama into the Ghanaian curriculum occurred in the 1960s, when Efua Sutherland, one of the pioneers of modern theatre practice in Ghana, negotiated with the Ministry of Education to add drama as a distinct subject in the curriculum. In an interview with Sandy Arkhurst, who worked with her, Sutherland started introducing drama at *Akropong*[1] Teacher Training College with the hope that those teachers would teach drama in schools when they completed their course. However, Arkhurst indicates that the GES declined to add drama to the then curriculum, which was under review, causing the abandonment of this initiative. Since Sutherland's attempt, there has been no significant effort to make drama a distinct subject in the curriculum with the result that children's exposure to drama in Ghanaian schools is very minimal and entirely performance based.

[1] Presbyterian Training College, now Presbyterian College of Education, is located in Akropong Akwapim in the Eastern Region of Ghana. It was among the first training colleges established in Ghana to train teachers.

1.2.2 Existing Teaching Methods and Classroom Environment in Ghana

A major setback for the introduction of drama is the method of teaching and learning that has existed since the beginning of formal education in Ghana. Teachers use instruction methods which Freire (1972) identifies as 'banking education'. Unlike the 'project method' implemented in UK schools during the years drama flourished, teachers in Ghana provide all of the material children are supposed to learn. To aid in assessing what the children have 'absorbed', they are then given written exercises at the end of each lesson, which the teacher marks. It is a rigid classroom procedure and silence is required at most times.

Additionally, the nature of school facilities and their locations are major hindrances to the drama lessons. The classroom blocks are normally built a distance away from residential and commercial locations to avoid disturbance and needless interference in school activities. However, as towns have grown and expanded, many of the schools are now surrounded by residential buildings and various commercial activities. Most of the schools are not walled and the compound becomes a thoroughfare for residents and even hawkers. In most cases there are two buildings on the school premises; a primary school and a junior high school. A junior high school building has three classrooms and an office for the head teacher. A primary school building has six classrooms and an office. The buildings are rectangular in shape and each classroom has two doors that lead to verandas on both sides of the building. There is usually a good size park that fundamentally serves as a play area during break times. The space is also used for physical education lessons and various training sessions prior to inter-school sports and similar activities. Some school buildings have wooden jalousie windows; others have full wood windows whilst others have screen wall concrete blocks in place of windows. The majority of schools do not have electricity so the windows of the classrooms often remain open throughout school time to allow ventilation and light. Classroom desks are arranged in an airline seating style with all pupils facing the teacher. In-between the desks is the teacher's space. The open windows allow noise from one classroom to reach those surrounding it. Figures 1 shows an

example of a classroom block that has ventilating blocks in place of windows and figure 2 shows examples of class seating arrangements:

Figure 1: School building designed with screen wall concrete blocks in place of windows (Source: International Help of Missions)

Figure 2: Seating arrangement in the Ghanaian classroom (Source: CtL2 Project, Winneba, 2014)

In his PhD thesis submitted to the Ohio University on the need to develop the thinking skills of Ghanaian pupils, Owu-Ewie (2008) attributed the static nature of classroom instruction to the physical classroom environment. He observed that:

> ... the classrooms were small, congested, and the furniture was difficult to move around which made the use of intellectually stimulating teaching methods like discussions and group work very difficult to implement. The large class sizes affected the teaching strategies employed by teachers (224).

The Free Compulsory Basic Education (FCUBE) initiative of 1995 has markedly increased school enrolment. Facilities, however, have not been increased or enhanced to match this upsurge in pupil numbers, resulting in large class numbers, especially in highly populated, urban areas. The class placement is not done with regard to a child's age as practised in the UK. In Ghana, this depends on when the child starts school. Although most pupils start year 1 between the ages of 5 and 7, it is not uncommon to find teenagers or young adults in lower primary classes. There are cases where elderly people have enrolled in primary schools in their desire to acquire basic education. An example is a 55-year old farmer who is enrolled in a local primary school[2]. Such situations make the makeup of the class population even more complex.

I acknowledge that the difficult classroom context, including the teachers' teaching methods, GES requirements, limited space, large class numbers and open classrooms are major barriers to classroom drama activity. However, I perceive there has been no significant research as to how drama could function in even this difficult school context and how its use could impact on teaching and learning as well as child development. This gap is what my research seeks to fill.

1.3 Research Objectives

This study explores ways to introduce and develop educational drama in the Ghanaian curriculum. It establishes the kind of training teachers would need to use drama pedagogy in teaching and learning and demonstrates how teachers could use drama pedagogy when given the appropriate training. It attempts to engender a better understanding of drama and its impact in Ghanaian schools and generates

[2] Mr. Asaga is in basic level three. Madam Margaret Owusu-Sekyere, Nkoranza District Education Basic Schools Coordinator, told the Ghana News Agency (GNA) at Nkoranza that she was concerned about the spate of school dropouts. Madam Owusu-Sekyere said her outfit was to liaise with the District Directorate of Education to provide school bags, uniforms and writing materials to Mr. Asaga.

an argument for the introduction of drama into the Ghanaian context, which at present appears unfavourable for drama to flourish. It also provides a model that will aid the training of teachers with the aim to empower them to use drama confidently and efficiently in their teaching, as well as informing other researchers who have an interest in educational drama. The Ghanaian classroom context has been considered in creating this model; thus teachers do not have to completely abandon their GES-approved methods of teaching. Teachers are able to use this model and still complete their lessons in line with the GES mandate.

1.4 My Proposed Model

In my exploration of how drama could function in schools in Ghana, I considered two modes, child-centred drama and drama as pedagogy for teaching other subjects. I started my exploration with a consideration of child-centred drama as I felt it was important to introduce drama as a subject in Ghanaian basic schools. Way had advised that 'Ultimately, drama is a valuable tool, but first the tool itself must be fashioned' (1969: 7). I felt that if pupils are familiar with drama procedures they will be more receptive in its use as pedagogy. The first project therefore focused on creative drama processes that culminated in a performance. This process gave me first-hand information on Ghanaian children's reception of drama processes. It also gave me the opportunity to familiarise myself with applicable ways to facilitate drama with children to achieve positive outcomes. Additionally, it aided me in constructing and soliciting feedback on how engagement in drama could benefit participants.

However, the reflections on this project which I have elaborated on in Chapter 2 of this thesis made me conscious of the fact that, to achieve positive results in the current Ghanaian classroom, full-lesson drama would need a lot of time, space and intensive teacher training as well as GES formal approval. In creating my model therefore, I considered what could be achieved in the current context following minimal teacher training and changed attitudes. After studying the Ghana primary

school syllabuses I perceived the possibilities of teachers using drama games or strategies in the following contexts:

- introduction to lessons (this could involve exploring pupils' relevant previous knowledge of lesson content);
- any point of the lesson to assimilate a concept being taught;
- for evaluation purposes at the end of a lesson.

As shown in table 1, the drama activity was to be part of the teachers' lesson plan and to last between 3-5 minutes out of the 30-minute lesson time. I was not going to discourage full class drama lessons, but I perceived the more limited use of appropriate drama strategies as more feasible in the current classroom context. There was the need for teachers who use this model to change their attitude to teaching and I planned a training session to familiarise them with the approach and encourage them in its implementation. Although children's creativity needs time to develop in order to attain full benefits, I had the conviction that 'in drama the five minute lesson can be as important as the longer one, … a few minutes active drama can do much for tired, strained and possibly bored minds' (Way 1969: 7). Also, I had an even stronger conviction that well-structured drama pedagogy can enhance teaching and learning (Marzano 2003; Courtney 1990; O'Toole and Stinson 2013; Abrahams 2012; Baldwin 2013). The model I worked with in project CtL2 is simplified in table 1.

	Modes	Uses	Allotted Time	Purposes
1	Drama Games Drama Strategy	To introduce lessons To solicit Relevant Previous Knowledge	3-5 minutes	To create a happy environment for learning To prepare pupils' minds for the lesson To gain full class participation To establish good rapport between teacher and pupils.
2	Drama Games Drama Strategy	To internalise concepts being taught	3-5 minutes	To enhance understanding of concepts To gain full class participation
3	Drama Games Drama Strategy	To evaluate lessons after teaching	5 minutes	To test understanding of concepts taught To fill in gaps where necessary To gain full class participation
4	Full lesson drama (recommended if teacher has ability)	Could be used for any of the purposes indicated in 1, 2 and 3.	30 minutes (if lesson is double period)	Could be used for any of the purposes indicated in 1, 2 and 3.

***Table1*: My Working Model for Project CtL2**

1.5 Research Methodology

Qualitative research methods were employed to match the exploratory nature of the study. This offered me the freedom to use different approaches to collect data with special consideration for the research context and research conducted through practice. As Creswell has observed, in qualitative research, ['t]he final written report or presentation includes the voices of participants, the reflexivity of the researcher, a complex description and interpretation of the problem and its contribution to the literature or a call for change' (Creswell 2013: 44). This is thus ideal for my research, considering my objectives.

Data for this thesis was collected through practice in which participants were engaged in various drama activities. My research was conducted through practice because it 'engages specific aspects of theatre and performance as innovative process' (Kershaw *et al* 2009: 64). This was most appropriate for my study because my practice did not follow conventional educational drama practices. Although it included the use of existing methods, the study explored ways of making these methods applicable in the Ghanaian context. Data was specifically collected through participation, observation, semi-structured interviews, feedback, evaluations and reflections on my practice.

1.5.1 Research Site

The fieldwork for this research was executed in Ghana, which is located in West Africa. The specific site for the project was Winneba, in the Central Region of Ghana. One of the reasons for siting my project in Winneba is that the only university in Ghana –the University of Education- mandated to train graduate teachers for Ghanaian schools is situated there. I am a member of staff at the Department of Theatre Arts of this University and I had permission to use the department's facilities. Also, students of the Department of Theatre Arts who have an interest in drama in education had the opportunity to experience drama with children as they participated in and helped with the facilitation of the first project. The site therefore offered proximity to human and material resources. Additionally, there are fifteen basic schools in Winneba, from which I conveniently selected pupils and teachers for both projects. Finally, I did not have any financial support for my projects and it was necessary to consider my meagre budget for accommodation and transport during the projects' periods of operation.

1.5.2 Participants

A Nonprobability Purposive Sampling Technique was used in selecting participants for both projects. This sampling method gave me the freedom to select participants based on my own judgement about who would be most representative and useful for my purposes (Babbie 2005). According to Cozby, 'The purpose of purposive sampling is to obtain a sample of people who meet some predetermined criterion' (1997: 142). There were several reasons for this choice of sampling. The participants were volunteers and selection was essentially based on the following criteria:

- Voluntary involvement;
- Interest;
- Availability;
- Convenience.

The most important of these criteria were 'participants' interest' and 'voluntary involvement'. For CtL1, I considered the need to involve participants who could

make reasonable assessments of their progress and respond fairly to feedback requests; thus, the pupils selected were between the ages of 11 and 13. Essentially, parents of enrolled pupils were considered participants; the selection was consequently contingent on parents' willingness to provide feedback at the end of the project. Although I had officially sought permission from the Municipal Director of Education for the experimentation of drama pedagogy in selected schools, the participating teachers in CtL2 were all volunteers. Pupils of participating teachers automatically became participants. The interviewees who were education policy makers and lecturers were selected because of their position and influence. Although purposive sampling techniques and research outcomes could not be generalised to an entire population, it was paramount at this stage of my research to choose a procedure that would aid in assessing the effects of the project and answer my research questions.

1.5.3 Data Collection Procedures

The instruments used to collect data were purely qualitative procedures which I felt were appropriate in collecting data from practice and to 'include the voices of participants' in the report (Creswell 2013: 44). Data for CtL1 was thus collected through the practice of playbuilding with the participants, specifically through observations as well as a feedback session with parents. I video recorded some of the processes, which I later reviewed, noting the progressions and improvements in the participants and the drama being created. The feedback from parents was gathered at roundtable discussions where they were asked to provide information about their impressions of the project and what they thought their children had achieved. Following similar procedures in CtL2, data was collected through observation of teachers' implementation of creative processes learnt during the workshop I facilitated, as well as group feedback sessions. Semi-structured interviews conducted with some education policy makers and implementers in Ghana were transcribed and analysed. The data collected, which includes some verbatim feedback from both projects has been analysed in relation to existing literature.

1.5.4 Action Research Methodology

Among the various nomenclatures of qualitative research methodology, I specifically worked with action research because the research involved my own practice within an educational setting. Action research models provide systematic action approaches to practitioners who 'seek ways in which they can provide good quality education by transforming the quality of teaching-related activities, thereby enhancing students' learning' (Koshy 2010: 1). I had perceived that drama pedagogy has the potential to improve teaching and learning and it was my expectation that this would be achieved in my project. CtL2 was subsequently aimed at improving teaching and learning in Ghanaian schools by using drama strategies and games that allow pupils and teachers to interact and share knowledge effectively. Koshy explains that action research:

> … is a continuous learning process in which the researcher learns and also shares the newly generated knowledge with those who may benefit from it … It deals with the practices of various people, quite often within their settings. Its main purpose is to improve practice – either one's own practice or the effectiveness of an institution (Koshy: 9).

Action research follows a procedure that allows the researcher to progress through different stages of practice whilst continuing to gain insight from it. It is a 'constructive enquiry, during which the researcher constructs his or her knowledge of specific issues through planning, acting, evaluating, refining and learning from the experience' (Koshy 2010: 9). There are several models of action research. I chose to use the model proposed by Kemmis and McTaggart (2000). Theirs is a spiral model which proposes three states for planning, action and observation and reflection as shown in Figure 3:

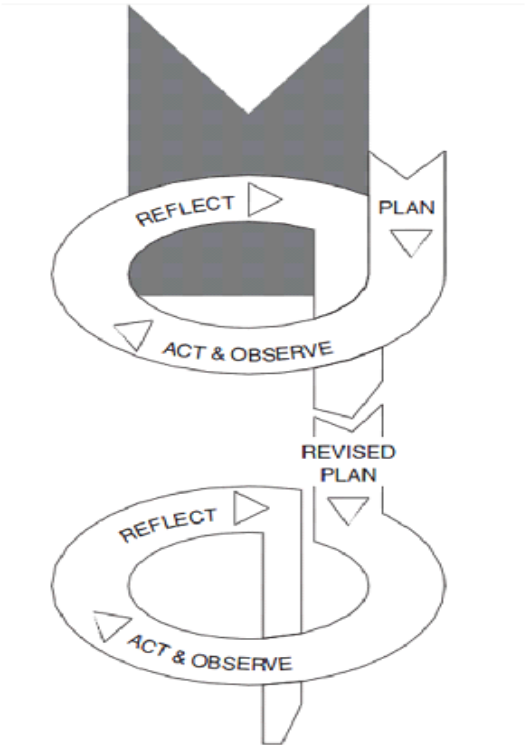

Figure 3: Action Research Spiral Model Proposed by Kemmis and McTaggart (2000). (Source: Dudovskiy, J. Research Methodology, 2015).

Kemmis and McTaggart present action research as 'participatory'. Their model follows a series of spirals which progress though a continuous cycle of 'Planning a change; Acting and observing the process and consequences of the change; Reflecting on these processes and consequences and then replanning' (Koshy 25). Figure 4 shows how my research followed this procedure.

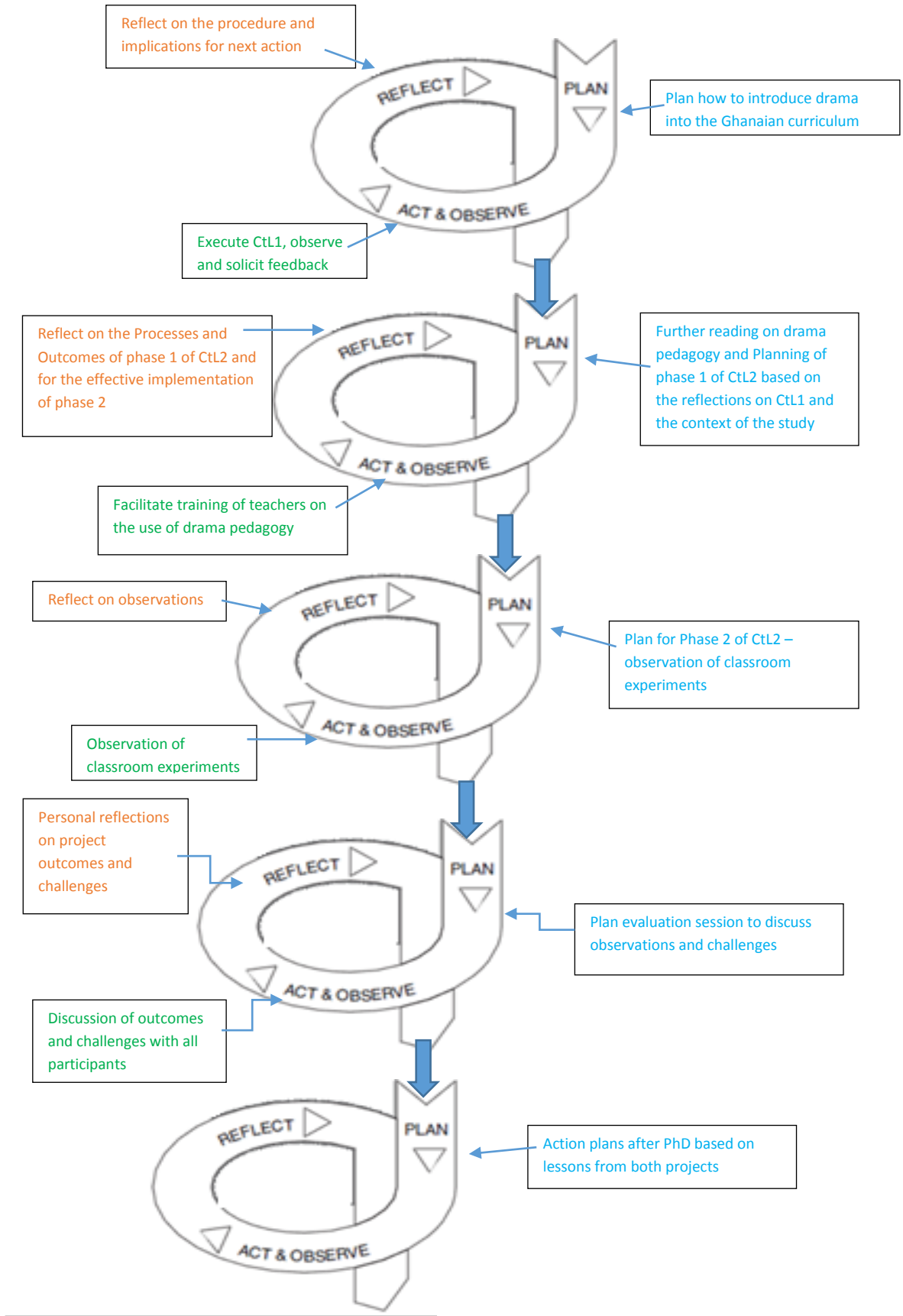

Figure 4: My adaptation of the Spiral model

In reference to figure 4, I describe my quest to introduce and develop drama in the Ghanaian school curriculum as a 'journey'. It was a process that required planning, practical implementation, reflection and replanning, hence my choice of the action research method. In using this model as shown in figure 4, my study involved practice that followed a logical and progressively enriched process. There was the need to reflect after each stage and to include insights into planning and implementing the next stage for improvement. To follow this process, I planned the first project CtL1, based on knowledge I acquired through reading literature on child-centred drama, challenges in its implementation and benefits for participants. In this project, I engaged 32 children in the creative drama process through various drama games and strategies. The project culminated in a performance, which was witnessed by parents of the participants. Data was collected throughout and after the project. CtL1 achieved tremendous success, which is attributed to factors described in Chapter 3 of this thesis. The questions that emerged after this project were: 'is the process I used workable in the actual Ghanaian classroom' and 'will that context require me to change my approach'.

After reflecting on this project, I identified the aims, structure and content of the next project and planned it to suit the actual classroom context. Subsequently, the second project, CtL2, was executed in three phases. In the first phase, I facilitated a workshop that engaged teachers in the use of drama games and strategies that teachers could employ in their teaching. This was aimed at identifying the sort of training teachers who are accustomed to traditional forms of teaching need to use drama pedagogy in their teaching. The question that emerged after this training session was, whether these teachers would be able to implement what they have learnt in their teaching. My reflections at this stage confirmed my belief that it was necessary to observe the teachers using the strategies to convince myself they could employ them. I observed each of the thirteen participants in two lessons, in which they used strategies learnt during the workshop. Although my aim in this phase was to see how these teachers were able to experiment with drama pedagogy, I was not a passive observer. I participated in the class activities

whenever I had the opportunity. It was also possible to make changes to my approach whenever I deemed it necessary. This was because in action research '[r]esearchers can be participants – they do not have to be distant and detached from the situation; it involves continuous evaluation and modifications (which) can be made as the project progresses' (Koshy 2010: 25).

I acknowledged the fact that my quest to introduce and develop a model for the use of drama in Ghana cannot materialise without the consent of the country's education policy makers. It was for this reason that I interviewed the Director of Education for the Winneba Municipality and the Vice Chancellor of the University of Education, Winneba, who doubles up as Chairman of the Ghana Education Council, about the possibility of including drama in the primary school curriculum.

To continue the process and enrich my learning through my action research, I still considered the need to do a final evaluation that would allow participants to share their experiences and discuss various challenges which emerged. This thesis includes a critical analysis of data collected through my practice and its evaluation as well as reflections at the closing stages of my action research cycle. My reflections and evaluations of my practice throughout this research period led me to an action plan to follow after my PhD is completed.

1.6 Significance of the Study

There have been several studies from the mid-20th century onwards which assert that involvement in drama aids children's learning and development. The works of Slade and Way in the 1950s and 1960s and, later, Heathcote, Somers, Courtney, O'Toole, Winston and Baldwin, among others, reveal the numerous benefits of educational drama to participating children. In 1995, the Norfolk County Council in partnership with National Drama, sponsored the Drama for Learning and Creativity (D4LC) project in 60 schools. The project was aimed at developing pupils' creative thinking. At the end of the project, it was stated that '[a]ssessment for learning by teachers shows improved achievement across a range of areas (writing, speaking

and listening, pupil motivation, confidence and attitudes to learning, as well as personal, social and emotional development)' (Baldwin 1995). In a more recent and vibrant research project conducted in twelve European countries over a two-year period by the *Drama Improves Lisbon Key Competencies in Education (DICE)* consortium, it was revealed that 'participation in drama and theatre activities enhances five of the eight key competencies needed for life'. Based on this outcome, the consortium recommends that, '[a]ll children should have regular access to educational theatre and drama in their schooling, mandated throughout the national curriculum (in Europe), and taught by well-trained theatre and drama specialists' (DICE Consortium: np).The findings of such research and its recommendations point to the enormous benefit for children when they engage in drama.

As I have mentioned earlier, Drama's recent meagre appearance in the Primary School curriculum in Ghana just makes Drama part of a subject labelled 'Creative Arts', which is often relegated because teachers are not trained to teach it as a distinct subject nor use it as teaching pedagogy. Drama is usually associated with creating a form of entertainment for inclusion in speech and prize giving days to entertain guests. Occasionally, schools organise sponsored drama competitions, which are created on specific themes for mass education. The benefits of drama for participating children have not been adequately explored in Ghana. My inclination is that the lack of significant research into educational drama and its benefits in Ghana has invariably contributed to this predicament. It is against this background that I desire to develop arguments for the inclusion of drama in the Ghanaian curriculum.

1.7 Thesis Structure

Chapter 2 covers an exploration of child-centred drama, which is the first cycle of my action research. The chapter reviews some literature on child-centred drama and the benefits for the participating child. It includes a summary of the procedures from the planning stages through to the execution of the project and the climaxing

performances of CtL1. My reflections and an analysis of the impact of the project are also included. Chapter 3 reviews some pertinent literature relating to drama pedagogy. It begins by examining current Ghanaian classroom practice, predominantly a form which Freire calls 'banking education'. The chapter also reviews constructivists' theories that promote liberated classroom practices and proposes drama pedagogy as a multi-sensory approach that creates an effective environment for learning.

Chapter 4 is the first phase of CtL2 and the second cycle of my action research. In a workshop with teachers the chapter explores different ways drama strategies and games could be used in teaching various subjects. The content of this chapter highlights the various activities employed during this workshop. Various discussions that would seem to negate drama as a tool in teaching in the Ghanaian context are included. It also has selected activities, feedback and analysis of my observations and participant feedback.

The second phase of CtL2 is elaborated in Chapter 5. This chapter deals with teachers' experimentation in their teaching with the drama strategies and games, which I observed and sometimes participated in. The chapter illuminates selected lessons and my observations and includes a critical analysis of my observations on how these teachers selected and used drama strategies. Chapter 6 includes the third phase of CtL2. This was the evaluation session at the end of the implementation period. The chapter critically evaluates training and implementation, including feedback and reflection from teachers and pupils. It also discusses the challenges of the classroom experiments and how teachers were able to deal with these challenges in a bid to continue using the strategies. The views of education policy makers sourced through interviews are included in this chapter. The study concludes that drama games and strategies could be used in varied ways, even in a difficult classroom context, if teachers are offered the right training and motivation to use them. It emphasises that teachers do not have to do away completely with their traditional form of classroom instruction but could

incorporate drama pedagogy to enhance teaching and learning. The concluding chapter delineates various challenges as well as recommendations for future work. I have also indicated how, in my view and based on the projects I undertook, drama could be included in the Ghanaian school curriculum. Finally, the chapter outlines my action plans after my PhD.

Chapter 2

Exploring Child-Centred Drama in Ghana

2.1 Introduction

In most Ghanaian schools, drama is perceived as entertainment, a reflection of the perception of drama by most Ghanaians. Of course drama entertains, but is drama just about entertaining others? Does engaging in drama have any benefit for the participant? This chapter explores educational drama with Ghanaian children aimed at personal and inter-personal development of participants. The chapter highlights my first project, which, among others, was the initial step in my attempts to portray educational drama as beneficial to participating children and in advocating its inclusion in the Ghanaian curriculum[3]. It adopts the core theoretical principles of educational drama specifically, the need to allow children the space and time to develop their creative abilities and for the teacher to facilitate learning through the experiential process drama employs. The project report is preceded by a discussion of the theories of progressive education which were promoted as child-centred education as well as child-centred drama advocated by Slade and Way from the mid-1950s. Criticisms of these forms of unrestrained drama helped in shaping the project I named, *Create to Learn 1* (CtL1). In discussing the outcomes of this project, I have made references to Courtney (1990), Winston (2004), O'Toole *et al* (2009) and others as deemed relevant to my discussion. The chapter concludes with reflections on this project that informed the planning of the next project.

2.2 Child-centred Education

From the beginning of the 20th century, psychologists (Dewey 1966; Froebel 1913; Piaget 1928; Rousseau 1911; Vygotsky 1966) expressed the need to change classroom situations in which teachers are viewed as the storehouse of particular knowledge that was transmitted to students. It was established that children should

[3] A discussion of the Ghanaian curriculum and current instructional methods can be found in chapters 1 and 3 of this thesis respectively.

rather be the centre of learning and be allowed to discover knowledge through activities in which they find pleasure. Dewey initiated a progressive model of education emphasising learning by experience, critical thinking, problem solving, social responsibility and such skills that are needed for life (Dewey 1897). He also opposed the form of education that places all children at the same level and advocated child-centred education that allowed each child to progress in a manner relevant to their abilities. This indicates that 'when individual growth is the criterion for success, then all students can experience success regardless of their comparative status' (Marzano 2003: 149). Within this progressive model of education, Kilpatrick developed what he termed the 'project method' (Kilpatrick 1918) and the notion of 'child-centred education'. In his model, children explore and discover knowledge in a highly participatory mode, relegating the teacher's role to that of a facilitator:

> … the teacher assesses the skills and interests of students and then structures meaningful learning experiences that engage everyone in a democratic classroom environment. Learning together, student and teacher pose questions, consider ideas from multiple perspectives, investigate topics, and reflect on discoveries (Lazarus 2012:56).

The development of child-centred education as part of a progressive education model was popularised in the UK education system in the mid-1900s when it was recommended in the Hadow report of 1931 as a more engaging approach to teaching and learning. The role drama and the other art forms could play in this form of education was also highlighted in this report. It is not surprising that in the implementation of Hadow's recommendations 'the arts were embraced as ideal media for pupil-centred learning and freedom of expression' (Somers 1994:2). In promoting child-centred education, the 'Story of a School' pamphlet produced by the Minister of Education under the then Labour government was distributed to schools in the UK in the 1950s. The document 'recommended that creative work should be at the heart of the curriculum' (Somers 2013). To further boost children's creativity, the Hadow report also indicated that the arts are 'useful as ancillary means of learning about other things, but they should also hold an important place

in their own right' (Hadow: 97). This suggestion that the arts should have their own place in the curriculum and be strategically explored in the adaptation of the project method was a wakeup call for artists of the time to explore how the arts could be incorporated in teaching and learning in schools. The introduction of formal drama in school by Peter Slade, Brian Way and Dorothy Heathcote were upshots of the 'progressive' and 'project' methods promoted in child-centred education. There have been reservations expressed about the notion of child-centred education. I have discussed these a little later in this chapter.

2.3 The Practice of Peter Slade

Slade initiated educational drama practice, which he termed 'Child Drama', with children in England during the 1950s. He advocated that children should not be taught how to create drama but be allowed to develop their own drama in line with 'child's pretence play' (Slade 1954). In his model, the teacher's job is to observe the children at play and to interrupt them only when it is very necessary to do so. O'Toole describes Slade's method as:

> … free-wheeling, opinionated and passionate, wholeheartedly centred on his revolutionary discovery: that Child Drama has a life of its own, and it exists as an art form in its own right, with intrinsic purposes, control of form, and outcomes that are self-contained artworks (O'Toole *et al* 2009:75).

Slade's concept of unrestrained drama could be traced to Vygotsky's theory that children do not just preoccupy themselves with play, but that play is a prominent indicator of a child's progression in growth (Vygotsky 1966: 1).[4] Similar to Vygotsky's method of observation of child play, Slade's theory of child drama developed from physical observation of children at play within dramatic frameworks. According to Slade, children gather 'rubbish', which I will call props, and use them to perform roles in play. Slade thinks that those 'abandoned things, particularly when in an odd position, are exciting evidence that there has been

[4] According to Vygotsky, what children learn is further developed through dramatic play. For more on Vygotsky and his theories on child's play and development see Rieber and Carton (eds) (2011) in The Collected Works of L. S. Vygotsky: Problems of General Psychology, Including the Volume Thinking and Speech (Cognition and Language: A Series in Psycholinguistics).

play. And wherever there is play there is Drama' (Slade 1954: 23). In Slade's view the type of play a child engages in determines the maturity and developmental progress of the child. For both children and young people, Slade rejected the theatre convention of formally-structured rehearsals and performance. He observes that child drama progresses best when the children are unaware of observers so 'When showing off starts, attempts at creation become profoundly conscious, and deterioration sets in' (Slade: 28). Slade theorised what he gathered from children's everyday play activities, which he later captured in his books; *Child Drama* (1954) and *Child Play: Its Importance to Human Development* (1995). Slade is acknowledged by many authors as the pioneer of child drama in UK schools.

2.4 The Practice of Brian Way

Another founding member of educational drama is Brian Way, who developed a practice which he elaborated in his book *Development through Drama* (1969). Way's practice was also motivated by the notion of child-centred education in which children are engaged in various activities that aid processes of self-discovery. Way worked closely with Slade and shared the notion of fostering child simultaneous play and recognising its fluidity. However, his innovation of this concept further advanced simultaneous play as an activity to develop the entirety of the child. Way asserted that progress through formal educational stages aids the process of individual development, but for a person to be more functional in society, a sense of individuality ought also to be developed.

It is the unique personality of individuals that he sought to nurture with engagement in drama (Way 1969: 3). Individualism in Way's view could be developed by pragmatic training of human intuition in a way that does not take any cognisance of children's intellectual abilities. Any attempts at intuitive development must be steered away from intellectual processes to explore imagination and self-gratifying experiences. This is ascribed to the fact that 'with intuition all individual differences are developed to their full; there is no single criteria *(sic)* of what is right, or wrong,

or good or bad' (Way 1969: 4). However, he cautioned that achievement of maximum results in developing the personality of children demands some acknowledgement that every human being is:

> …fundamentally creative; the arts are an outlet for this creativity if - and only if - they are viewed from the standpoint of the doer and from that person's personal level of readiness and experience, no matter how primitive this level may be (Way 1969: 3).

In effect, the learner should be aided to develop along her own line of creativity, rather than being subject to what the facilitator deems the right way to create. Although Way acknowledged the unique differences between the physical appearances of people as well as emotions and imagination, he emphasised that 'there is not a child born anywhere in the world, in any physical or intellectual circumstances or conditions, who cannot do drama' (Way 1969: 3).

Way developed various dramatic activities with various stimulants through sounds, sight, smell and taste that he perceived would help develop the senses and subsequently, child's intuition and personality. Rawlins and Rich (1992) have suggested further ways of developing the senses to aid concentration, as well as creating a favourable environment to initiate drama processes. Under the themes *look*, *listen* and *trust* they have respectively developed games that focus on thorough observation, attentiveness and interdependency within working groups. They advocate that 'Learning to use the senses and to communicate effectively, know no age barriers' (Rawlins and Rich 1992: vi). In their view this could be developed for children as well as adults.

Similar to Slade's view, Way stressed that his main engagement in drama with children in the educational context was 'to develop people not drama' (Way 1969: 6). Way sought to disengage from the conventional theatre practice that involves the study of play scripts and formal rehearsal patterns that culminate in a performance before an audience. In the practice of conventional theatre, according to Way, 'the activity is reduced to one of interest to only a few, achievable by fewer

still, and all quite outside any fundamental aspect of general education' (1969: 7). In moving away from these conventions, Way drew a distinction between theatre and drama, thus, ''theatre' is largely concerned with communication between actors and an audience; 'drama' is largely concerned with experience by the participants, irrespective of any function of communication to an audience' (Way 1969: 3). In this sense, engaging in drama activities enables children to explore and experience different facets of life in dramatic play as they are led by instinct and not instruction. Slade and Way made a deep impact with their child-centered drama practices and had many followers, as *O'Toole et al* note:

> Progressive teachers of the 1960s and 1970s in places like UK, Canada, and Australia were attracted to drama inspired by the human development vision of Slade, excited by his notions of improvisation and natural drama based on play (2009: 76).

Similarly, Way's *Development through Drama* (1967) is said to have attained greater popularity as a result largely of its inclusion of useful practical drama exercises rather than 'for the detailed philosophical arguments' presented in it (O'Toole *et al* 2009: 77). The pragmatic approach of Way and Slade elevated educational drama from memorizing and reciting of scripts, repetitive rehearsals and undue concern for audiences to developing the participating child.

2.5 Criticisms of the Child-Centered Approach

The valuable work of Slade and Way was not without flaw and attracted criticism. Slade's unrestrained method was largely incompatible with teaching in a structured classroom environment. A key critic of Slade's and Way's work is Gavin Bolton, who had participated in Slade's practice of the 1960s. Bolton argues that the purpose of teaching drama, which was strategically linked with speech at the time Slade and Way started their practices, was to enhance communication in children. Bolton therefore sees as an absurdity Slade's request to totally change the teaching style of Speech and Drama teachers to a non-performance mode. As he argues, 'This could only be seen as illogical, for drama more than any other art form was about communication and indeed the very substance of drama teaching

was training in communication skills' (1984: 24). Bolton critically describes Slade's child-centred approach as profoundly 'romantic', and he postulates that: 'The activity of Child Drama appeared to be without content and without form and the drama lessons without structure apart from a loose sequence of relaxing and releasing activity followed by unfettered dramatic playing' (Bolton:35). According to Bolton, although some teachers accepted Slade's method, they could not fully understand the concept of Child Drama.

Hornbrook also reveals that these teachers worked with the understanding that children who engaged in dramatic play on their own were enhancing their personalities. The teachers therefore 'felt no particular obligation to contextualise the drama nor to attempt to improve the performance skills of their classes; instead, they tried hard not to interfere … with the 'natural creativity' of their groups' (Hornbrook 1989: 13). In this approach, the children engaged in a lot of activities with a passive teacher observing and intervening as little as possible so as not to interfere with the children's creativity, which was supposed to be spontaneous. O'Toole observed Slade at work and notes that his personality was a contributing factor to the success that attracted admiration of his practice. He indicates that 'Without his personal charisma, lesson-scaffolding skills, and razor-sharp theatrical instincts in the classroom, other dynamics quickly took over' (O'Toole *et al* 2009: 75). The regular teachers could not master control of their pupils the way he did and many attempts by teachers to replicate his practice ended in pandemonium.

Granted that child-centred drama was derived from notions of child's play, children cannot be left on their own when instructed to 'play' by a teacher. Baldwin observes that the role of the teacher in a drama session should be that of a 'facilitator, mediator and fellow contributor' (Baldwin 2012: 27). She thinks that children need the support of a teacher in their creativity to make the process meaningful and beneficial to them. Somers acknowledges that children learn through the drama they create but they should not be completely barred from performance. In his view, when they make significant progress in their creativity

‘carefully articulated statements may have been created that could be shared with others to the mutual benefit of participants and audience (used in its widest sense of observers, appreciators)’ (Somers 1994: 12). However, he suggests that the performance space should be quite informal and the initial audience should be people the children are familiar with. As children gain more confidence they could gradually be introduced to unfamiliar audiences.

Despite the various criticisms of the child-centred drama approach, research has proven that child-centred drama has many benefits for the participating child if well-structured and facilitated by a competent teacher. Courtney has done extensive educational drama research and practice and confirms that participating in dramatic action results in enhanced ‘perception, awareness, concentration, variety of thought-style, expression, inventiveness, problem identification and solving, confidence and self-worth, social learning, and negotiation with others, and motivation and transfer of learning’ (Courtney 1990: 139). Courtney further elucidates that dramatic action produces profound awareness of one’s environment and reciprocally engages the self to respond to it (Courtney 1990). Other benefits of drama to participating children -especially in its use as pedagogy- have been discussed in chapter 3 of this thesis.

The processes of child-centred drama as well as lessons from its critics informed the planning and execution of my first project, CtL1. I have also taken a lot of interest in benefits of child-centred drama to the participating child and to identify such traits in my participants during the project. The question explored in this project is: ‘How would children who have no exposure to formal drama process be introduced to classroom drama?’ In the subsequent section of this chapter, I have highlighted the processes of CtL1.

2.6 Project 1 – Exploring Child-Centred Drama with Ghanaian Children

CtL1 is the first of two practical research projects through which I explored ways to introduce drama into the Ghanaian curriculum and also to investigate the effects of

children's involvement in drama. The project was planned as the first phase of my action research process in creating arguments for the inclusion of drama in the Ghanaian curriculum. The project employed a child-centred approach and as such the focus was not on performance but on the process and in what ways participants would benefit from it. I acknowledge the suggestions of Slade (1954) and Way (1969) that children should not be pushed into performance at an early age. However, counter views have persuaded me that this is not a golden rule and indeed not applicable to children of all levels. Neither is it applicable to all forms of drama, given that drama is an examinable subject at some levels. For instance, Finley-Johnson, who is recognised as an initiator of child-centred drama in the UK, did not totally condemn child performance to audiences. Her opinion was that children should not be pushed to perform already-written plays but 'Instead, the student should create the play regardless of how an adult might perceive the outcome' (Weltsek-Medina 2008: np). Finley-Johnson explains that 'just as the individual himself must study Nature and not have it studied for him, the play must be the child's own' (in Nicholson 2011: 45). Somers' suggestion of employing an audience familiar to young performers '(used in its widest sense of observers, appreciators)' (1994: 12) was highly considered in this project.

I included performance to meet the need for appraisal of what my participants achieved during the project period. It was attended predominantly by parents of the participants in the project. Their children's enrolment in the project was contingent on their willingness to see their children perform and to provide the required feedback. It was therefore part of the project plan to engage them at this point to solicit feedback on what they thought their children had gained from participation. The next session highlights the processes of this part of my practice. It includes analysis of feedback from parents and my own observations as well as reflections throughout and after the two-week period. The reflections as per my action research plan feed into the planning and implementation of the second project.

2.6.1 The Project Context

The context of the entire study, which includes the place of drama in the Ghanaian education system can be found in Chapter 1 of this thesis. This section focuses on the context that is peculiar to this first project. Preparation for CtL1 started in April 2012 in Ghana. The target schools were St. Paul's School and Uncle Rich School, both located in the Winneba municipality. The first thing I considered during the planning stages was to do the project outside term time since there was no space for it on the regular school time table. Secondly, the participants were young people who were participating in such a project for the first time. Also, my participants had not been exposed to formal drama lessons. Additionally, my experience in doing drama with young people in church has taught me that children often require ample time to do drama, especially when encountering it for the first time. I reasoned the plan to engage the participants in creating and performing their own drama could fail without adequate time. I envisioned that a minimum of ten days would be needed to achieve anything significant. Bearing this in mind I decided to work within the schools' long vacation. The recess after the third term is approximately four weeks and is the longest of the holidays. It was anticipated that parents and pupils would be willing to spare two weeks of the long vacation since it is lengthier and generally activity-free. The date set after all considerations was 10th – 25th August, 2012. I considered a six-hour day, starting at 8:00am and ending at 2:00pm. The schedule for a day included time for registration, fraternisation, warm-up games, main creative activities, feedback and two break periods. The first break, which was allotted 15 minutes, was for relaxation whilst lunch break was allotted 30 minutes.

2.6.2 The Participants

As indicated in the methodology section of the introduction, the participants were all volunteers who were willing to be part of the project. The focal participants were pupils in Basic 6, who were mostly aged between 11 and 13. In Ghana the Basic 6 class is the final year of primary school before pupils start junior high school. At this

stage, they are in a transition phase between roles. For instance, they have to give up their roles of being seniors in primary school to take on junior roles in a junior high school; to relinquish commanding to be commanded. It is also at this level that pupils start the actual syllabus that leads to the Basic Education Certificate Examination (BECE). They also move from the stage where a teacher teaches several subjects to individual teacher subject teaching. It was within this adjustment period that the project was executed, giving them respite from this complexity.

Although my initial target number was 20, I needed to cast the net wider to achieve this number after the screening process, the most important aspect of which was the consent from parents or guardians. It was also my desire to give every child who had an interest in participating the opportunity to do so. After the initial discussion with pupils, those who expressed interest were given forms on which they provided their names, the name of one parent and place of work as well as their home address and telephone numbers. Residential proximity to the project venue was essential, since some of the children had to reach the venue unaccompanied.

At the initial stage, interest from St. Paul's and Uncle Rich numbered 24 and 47 respectively. Although I discerned the screening was going to reduce these numbers, an initial number of 71 was quite overwhelming. As per the conditions of ethical approval from the College of Humanities, University of Exeter, pupils who showed interest in the project were given a consent form - which was the major determiner of participation - for parents or guardians to fill in and sign. At the set deadline, 50 signed forms were returned. This number was still too large but I anticipated that although this indicated interest, some might not be able to attend. After examining and becoming satisfied with the information provided, I signed the forms and stamped them 'enrolled'. One copy was returned to the parents through their wards. I filed the second copy for reference. (For copies of ethical approval and the consent form see appendices A and B).

Apart from the pupils, parents and guardians of selected pupils were considered participants of this project. They were invited to watch the performances created by their wards and contribute to group discussions focused on the impact of the project on their wards. This discussion has been transcribed and analysed in this chapter.

The key participants were going to work in groups and I needed people to help facilitate the creative process. The five group facilitators I selected were final year students of the Department of Theatre Arts, University of Education, Winneba. They had at the time completed three years of the four-year Bachelor of Arts in Theatre Arts Programme. These were people who were very familiar with creative processes having gone through the Theatre Workshop course - one of the courses in the Department that allows students to create and perform their own drama pieces in groups. All five facilitators played roles in either one or both plays I directed in 2011. Having worked with them for over six weeks in those productions, I could rely on their commitment and conduct. Two teachers from the two schools initially pledged to play facilitator roles but later opted out. This was because, close to the vacation date, the schools' administrators decided to run vacation classes and these teachers had to teach these sessions. However, I had three Senior High School students to assist the five facilitators.

2.6.3 The Venue

The venue was the Central Campus of the University of Education, Winneba. This is one of the three campuses of this University, located in the centre of the town and very close to the market and taxi station. The central campus houses the Departments of Theatre Arts and Music Education, which share the facilities available. The premises used were secured with a perimeter wall and security presence. I felt this was the most appropriate site considering its location, facilities and safety. The day before the start of the project I organised a thorough clean-up

of the mirror room and other spaces I planned to use. This was to ensure a clean and healthy environment for the children.

Materials Needed

Materials used for the project included the following:

- Projector
- Television set
- Computer
- Video Camera
- Printer
- Files
- Project Journal
- Writing materials –ruled sheets, A4 sheets, pens, files, manila cards, board markers and other stationery items

Aside from the abovementioned materials, I also bought some biscuits and water to be shared during the short break and toilet rolls for use in the two toilets made available for our use. All was set for the project to begin at 8:00am on Friday 10th August, 2012. Despite the apparent readiness, I anticipated some challenges during the execution of the plan and considered some level of flexibility for adaptations and changes as and when it became necessary.

2.6.4 The Project Plan

The research was exploratory practice and the process was therefore deemed very important. Bearing in mind my distinct context, I did extensive planning that took account of even minute issues I thought could hamper the smooth running of the project, issues which might not be considered important in a different context. The most important points I considered through this cogitation were that the time available to me for this project was limited and my participants had had no exposure to formal drama. I reasoned the quantum of work to be done within the two-week period would be quite extensive and I needed to plan activities that would aid me make maximum use of the time and to achieve significant results. The project plan outlines the planned activities and duration of all sessions. This includes the various activities for the different stages of the creative process. It also

specifies objectives for each session. Importantly, it delineates expected outcomes as well as implications of each activity for the project. There were feedback slots to solicit feedback on participant progression and how they felt about their involvement in the project. The reason for structuring the plan this way was to keep all project activities in line with the main objectives of the research project. (See Appendix C for a sample of the project plan).

2.6.5 Highlights of the Project

CtL1 was the first step in my exploration of how drama could be introduced and function in the Ghanaian curriculum. I had taken cognisance of the fact that drama is not a subject in the school curriculum and as such the participants had no experience of formal drama approaches, more especially those in which they were required to create the drama themselves. I built on the understanding that educational drama is developed from child dramatic play and thus children learn through play (Baldwin 2013). The project, which spanned 14 days, using 6 hours each day, was packed with activities that I perceived would aid participants to go through the creative drama process with a feeling of enjoyment and achievement. The various stages of creativity were all generated through various drama games.

I have learnt in my years of teaching scriptwriting that the theoretical processes of creating a script seems abstract at the outset. The plan for this project was to use a metaphor of how a potter processes clay into pots to explain the drama creative process. To try out something that children can identify with, I used a video of 9-year-old Emma Petterson at a potter's wheel for exemplification of the creative process (Working Potter's Clay with Youth 2006). The video showed Emma moulding a pot and answering questions on how and why she did it. After watching this video, we discussed the process of making pots out of clay in the local context. The process as we identified it involved the following:

1. Collecting clay to be used as the raw material
2. Sifting the clay to get rid of all unwanted particles
3. Adding water to make it malleable

4. Pounding the clay to a fine texture
5. Moulding the clay to desired sizes
6. Shaping the clay to desired shapes
7. Getting rid of unwanted portions
8. Adding more clay when necessary
9. Adding designs if required
10. Refining and polishing
11. Kilning, glazing and re-kilning
12. Exhibition of product

Reflecting on this process of creativity, we discussed how drama generated by performers themselves could be created. To check that the participants had understood the creative process through the 'potter metaphor' I gave out pictures of conflict situations as raw material with which we experimented how we could mould a play by cutting and adding parts, restructuring plot, refining and getting to the final product. This method seemed an apposite way of getting participants to understand the creative process and, of course, what we were supposed to do within the two-week period. This made it possible for the participants to add and remove parts of their stories, characters, dialogue and reshuffle plot as and when they deemed fit.

The participants were taken through various stages to aid them to create their own drama from selected themes. The various stages of the script creation were initiated through drama games, group discussions, presentations, critiquing, rehearsals and trials. Participants were expected to create stories that would be transformed into plays. I felt that reading a story that is meant for children would set the tone at the start. The choice was *The Rabbit and the Singing Hoes* in which the Rabbit used music to attract workers to help on his farm (Brew-Hammond, 1994). Some participants read sections in turn whilst others listened. After reading the story, participants were asked to write a summary of it. This was aimed at helping participants to extract important information from a story; a process I thought was important because they would be extracting important points from issues they would want their plays to project. I also reasoned it would be beneficial to introduce them to basic drama terms such as conflict, character, dialogue,

themes, plot and setting, which we would be using during the process. To test their understanding of these terms, and also to identify the differences between a novel and a play, we read a short play entitled *Sunlight and Moonlight* (Lindy 2006: np). This provided a platform for the participants to seek clarification on the structure of a play script and some of the drama terms.

Participants were going to work in groups and it was important that each participant contributed to all tasks. I had planned a number of games that would help participants initiate their stories and encourage each participant to contribute. One of these was the 'Alphabet Game' (Farmer 2007: 25). The aim of the game is to create a story using the letters of the English alphabet in sequential order. After I had explained the rules of the game, we tried it with the whole group. After several tries it was still difficult to get to the end as most contributions were disjointed. I therefore split them into smaller groups so that each group could create a story and report back to the full group. This strategy worked better and each group was able to create a few coherent sentences, a quite satisfactory outcome since the objective was indirectly to introduce participants to the idea of plot and coherence in creating stories in groups.

Although I was working with these participants for the first time, the views of Way (1969) and Courtney (1990) have taught me that all children are creative and could do drama if they were given the opportunity. The facilitators who would aid the groups in these activities were therefore prompted to avoid encroachment on the participants' creative process. I cautioned that although it was necessary to create a good story, the objective was not competitive with a reward for the group creating the best story. What was important was for the participants to go through the creative process and to identify gains from their involvement.

Participants worked in an initial four groups, which was increased to five as the numbers increased. Each group selected a social issue they were interested in and created drama on various themes. The issues explored by the five groups were

girl-child education, drug abuse, disabilities, parental responsibilities and fairness and jealousy. Notwithstanding the sporadic arguments among group members, as I monitored the groups I observed a high sense of commitment and creative involvement. At the end of this phase, a representative of each group presented a gist of each developing story to the whole group.

To introduce participants to character-creation in drama, the game *One Word at a Time* (Farmer 2007: 62) was used. Players were supposed to add phrases to build on any character we decided to describe. This included: age, home town, education, occupation, stature, attributes, what people said about the person and any other interesting information. After several attempts, the groups were required to create characters for their drama. The number of characters permitted was contingent on the number of members in the group; each member was supposed to take on a performing role. I made this proposition because educational drama has no audience and everybody is a participant (O'Neil 1995).

One of the personality skills I anticipated would be enhanced during this project was the confidence and ability to conquer shyness and talk to an audience without inhibition. I had included group presentations during the creativity process to create the platform for participants to periodically make presentations to the rest of the group. This also gave opportunity for sharing stories and giving feedback to help improve various group stories. At this first group presentation, most of the participants were very shy and nervous. However, as they progressed in the project a lot of them were able to get rid of shyness, which was replaced with significant levels of self-confidence.

Participants were supposed to communicate with words and their body. We had earlier done 'pick and act'[5], which participants were very familiar with. To further

[5] Participants performed whatever they had picked from a selection of activities, whilst the rest of the participants watched and guesstimated the actions performed. Some of the actions were quite depictive and viewers were able to guess correctly. Other actions were erroneous making it difficult for observers to make the precise deductions in the first instance.

enhance the creativity of the participants with movements and action we did another game, *Essence Machine* (Farmer 2007: 40). They were given ten minutes for this activity. Groups came up with images of horse riding, bicycle riding, eating at table, swimming in a river and a tower. All these activities were meant to help participants to effectively communicate with their bodies during performance.

By the seventh day, participants were enthusiastically practising the two warm up games 'Zip, Zap, Boing' and '7 Up' on their own during the break periods. It was exciting as participants were gradually mastering the games. Additionally, some of the groups started rehearsing without any prompting. There were times when a facilitator had to attend to personal issues and participants were left on their own, but they were focussed on and serious about their rehearsals. I observed in such cases those who were extroverts quickly took up leadership roles and tried to coordinate the group. Although there were instances where some confusion ensued when participants voluntarily assumed leadership, they managed to resolve issues on their own. However, there were two occasions when I had to help groups resolve issues on allotting and acceptance of roles. Notwithstanding these isolated instances, it was heart-warming at this stage to see participants gradually taking ownership of the project.

Another aspect that I considered important in the creative process was the ability to critique their drama to foster improvement. Rehearsals were video recorded for this purpose. We had a discussion of each group's performance after watching the video of the rehearsals. I deduced that their initial comments were influenced by some of the Nigerian and Ghanaian films they had been watching on television; the desire to be just comic and the undue use of the supernatural. However, after a little tutoring and reminders of what the project sought to achieve, participants constructively critiqued the performances and suggested ways the stories and actions could be improved. I also engaged in appraisal and offered suggestions for all of the groups. I encouraged the group members to consider the criticisms in improving their performances.

I decided to do some assessment on the twelfth day when I thought the project was well advanced and established. When the project was finished, I needed to see how much they had absorbed and what they had learned. To achieve this, the regular exercises and games were led by a participant. It was exciting to watch participants engage in almost all the activities without prompting; even the jaw exercises they seemed to abhor at the start. Their behaviour was admirable and I was convinced that this was not because of my presence; I had observed some of them play several of the games by choice during their fraternisation and break periods. (See DVD1 clip 1 for excerpts of various processes in CtL1).

On the last day of rehearsal all flaws needed to be attended to as much as practicable. The groups rehearsed in turn at the Amu Theatre, the only performance hall on the Central Campus. We had rehearsed here on two occasions to help participants get used to the proscenium stage and to practise projection. I had mentioned earlier in this chapter that the aim of the project was not to make participants into theatre professionals and performance perfection was therefore not the key. However, the participants had been given invitation cards, which they had distributed to family and friends and they were therefore motivated to achieve the highest possible standard of performance, an attitude I respected and valued.

The mandate from the start was for each group to create dramas that would run for 10 minutes. Three of the groups were able to work round this allotted time ending just about 11 minutes, 10 minutes and 9 minutes. However, two groups went beyond the projected time; one did 15 minutes and the other did 17 minutes. Table 2 shows the subjects, themes and duration of each performance:

Group	Subject	Themes	Duration
1	'Girl Child' Education	Girls should be given equal opportunities to pursue various levels of education just like their male counterparts.	11
2	Drug abuse	People should desist from patronising drugs peddled by fake medics and seek healthcare from qualified health persons.	15
3	Physical disability	If people with various forms of disabilities are offered the required support, they could make life meaningful to themselves and society.	17
4	Unfairness and jealousy	If parents do not treat their children fairly, it could breed ill-feelings, jealousy and hatred.	10
5	Parenting	Parents need to create platforms for dialogue with their teenage children	9

***Table 2*: Information on project CtL1 group performances**

The subjects groups two and three worked on were quite extensive and they needed to create more scenes to make their stories meaningful. The groups that worked on drug abuse and disability had initially lengthier drama and I suggested they compress and merge some of the scenes which brought it down to 15 and 17 minutes respectively. These two plays were lengthier than the others, but the performers managed to hold the interest of the audience through to the end. Although the project did not originally aim at script-writing the participants wrote scripts which they edited during the development of the performances, as some of them felt they might forget the edits they had made unless they recorded them. I have placed some of them in the Appendix D of this thesis.

At last, the intriguing climax of the two-week exploration into the creative abilities of my young participants arrived. The venue was the Amu Theatre at the Central Campus of the University of Education in Winneba. We had mounted a scanty set on the proscenium stage in such a manner that all five groups could have access to various entrances and exits as per the demands of their plays. The Amu Theatre is not a pre-rigged theatre so items such as lights and microphones are customarily fixed prior to a performance and removed for safe keeping soon after. The fixing and focussing of lights was therefore done in the early hours of the performance day by the facilitators. Although we had earlier decided not to use microphones as

these can distract and limit the movements of performers, we fixed some microphones at various vantage points to enhance voice volume.

At 10:00am on 25th August, 2012, our audience members, comprising mostly the families of the participants, were already seated. In spite of the excitement and stomach churns, we did not want to dispense with our usual prelude games. It was also an opportunity for parents to observe some of the activities their wards had been doing over the two-week period. Building on the accomplishment of the twelfth day, I was confident participants could choose and lead the games by themselves. The two popular concentration games: 'Zip, Zap, Boing' and '7 Up' were played to the applause of our audience.

Then came the performances. Group one's performance was a call to parents in support of government and other non-governmental organisations' efforts to give equal importance to the education of their female children as they would with their male children. Group two advocated an end to drug abuse, specifically of various concoctions currently peddled by numerous, so-called traditional druggists in Ghana. The third group displayed the predicament of people with disabilities in Ghana, calling on authorities and parents to offer them the best education possible to enable them to lead a meaningful life and contribute to nation-building. This was quite a sensitive plea as a lot of people with various degrees of disability are seen begging in the cities, including children who are thereby exposed to many risks. The next group demonstrated parents' partial treatment of siblings and the consequent jealousy this behaviour could breed among these siblings. The last group decided to be mischievous, portraying the relationship between parents and children in a performance in which a father and son swop roles. (See DVD 1 clip 2 for samples of group performances).

The applause after each scene and at the end of each performance reflected the audience's gratification and appreciation. At the end of the performances each participant was given a certificate of participation. These were presented to

participants by a parent who had two wards in the group. Facilitators were also awarded certificates of participation. (A sample of the certificate and some pictures taken during various sessions are provided in appendices E and F of this thesis respectively).

Although I had observed the children from the start to the end of the project and made notes on changes observed, I felt the parents would be in the best position to comment on how the project had impacted on their wards and also to authenticate my own observations. I had a discussion on the impact of the project with parents and guardians whilst the participants ate the lunch I provided on this last day of the project. There were various comments about the performances of the groups as well as assessment by various parents of individual participants' contributions. I ended the day's session with words of thanks to the parents for permitting their wards to participate in the project and for responding to our invitation to watch the performances, as well as their contributions to the discussion.

2.6.6 Discussion of Findings

In this project I decided not to use already-written scripts, although we read one to familiarise participants with the nature of a drama script. Although an already-written script gives opportunity for some level of creativity, the objective was to allow the participants to create their own drama as the 'child-centred' focus suggests. I reasoned that guiding the children to create their own scripts would offer them a richer experience that combined ownership and performance. The children were therefore guided to create their own drama through drama games and improvisation. I used the work of the potter as a model to help the children go through the creative process. This model made them comfortable to review what they were creating and create new material to improve the plays. The process of improvisation was as follows:

- Explore various themes (issues within their world)
- Research to gain information about issues to be explored
- Create narrative from selected themes
- Define the setting of the stories

- Create characters to tell the stories
- Improvise dialogue for characters
- Edit stories and dialogue through rehearsals
- Create props and design sets
- Performance with presentational set, minimal props and costumes

At the end of the two weeks the children had created excellent plays, which they performed to an audience made up of their parents, relatives and friends. Some of the parents marvelled at the extent to which these children had been able to discover the facts about these issues and what they learnt from them. Some parents wanted their wards to attend future drama projects because they realised they had been enlightened about some important societal issues through the drama project. In the Ghanaian context a lot of these social vices are overlooked by agencies that are supposed to deal with them and therefore it is important to create awareness through other means. These children made us aware that they observe what happens in society and are capable of indicating what must be done to remedy things.

The outcome of this project indicated that these children have the ability to create and perform drama. What they probably needed was the platform, framework and the guidance to discover and exhibit these qualities. Below are some of the comments parents made on the creative abilities of their wards:

Parent 1: My ward has been able to discover his talent in the field of drama.

Parent 2: It is exciting to know the children created the drama themselves. This is high-level creativity. I think it is vital for my child to learn creative skills in addition to formal education. A changing world requires people with a multiplicity of skills. I think creativity is most useful.

Parent 3: My ward has uncovered his creative talent and the sharing of information in a creative way.

Parent 4: My ward has interest in a career in theatre and this exposure is a great step.

Parent 5: I didn't know my ward has such talent; he is becoming famous already.

The children's ability to create drama gives further credence to the assertions that every child in the world can do drama (Way 1963); drama is inborn (Courtney 1990). Given that children in Ghana have innate creative abilities just as children anywhere on the globe, they need guidance to make this natural instinct beneficial to them. It is unfortunate that in the past we have not been able to explore the creative abilities of Ghanaian children through drama. The probable reason might be that we have not identified the benefits children could get from participating in drama-related activities that this thesis reveals.

In creating their drama pieces, these children played the related role of play-makers. They actually created their own plays and wrote the scripts. This skill is predominantly important in the Ghanaian context because there are only a few plays that are specifically written for children. I have observed that, when adults write plays for children they perceive the world from an adult perspective. I agree with Finley-Johnson (in Weltsek-Medina 2008; Nicholson 2011) that children should be offered the opportunity to create their own drama; to tell their own stories, to say how they feel about their society, what they want their world to be like and their role in that world. (A sample of the scripts written by the children can be found in Appendix D of this thesis).

The process also enabled the children to become directors and performers in their own right. Throughout the rehearsal process, the children gradually developed the roles they had allotted themselves. Although the project was not aimed at achieving perfection, the children were highly motivated and gave their best. Some of the children indicated their interest in the theatre industry and they joined this project with the hope of gaining a foundation on which they could build in the future. One of the parents confirmed that her ward was very much interested in an acting career. The parent indicated that this desire was expressed anytime the ward saw a performance on television. The opportunity to play a role in this drama project was a great step towards her envisaged future. Way suggested such children should be 'helped to enjoy and to know what it feels like to use the

creative part of themselves when they are young' (Way 1969: 4). According to Way, this will allow such children to develop their creative skills based on their own judgements and interest.

The children also performed the related roles of editors and critics. Through the process of editing their plays, the children learnt the important skills of making choices, editing and structuring drama. I perceived that developing editing skills at an early age is an essential skill needed in any future writing. As part of the project plan, participants were given opportunities to share the progress of their work with the other groups in a presentation. This presentation was made by a member of the group, flanked by the other group members who sometimes took turns. After each group's talk, the other participants critiqued the work in progress. They asked questions and made suggestions that would help improve the plays. This aimed at introducing participants to presentational skills and gradually building their confidence for the final performance. The first of such presentations was very challenging for the groups. As most aspects of their presentations were propositional and exploratory, some of the participants found it difficult to make eye contact with those listening.

Did the project change this level of diffidence? A number of scholars have stated that when children engage in drama they gain enhanced levels of confidence and boldness (Courtney 1990). Courtney expounds that continual involvement in dramatic acts patently leads to 'a sense of confidence and self-worth (that) promotes all kinds of cognitive and intellectual skills (which) has been recognised in education for many years' (1990: 27). What was the situation with my participants? By the end of the project, the majority of the children had lost their shyness and were able to communicate without inhibition. They also recognised this improvement in themselves. An example of the differences observed is shown in Figures 5 and 6:

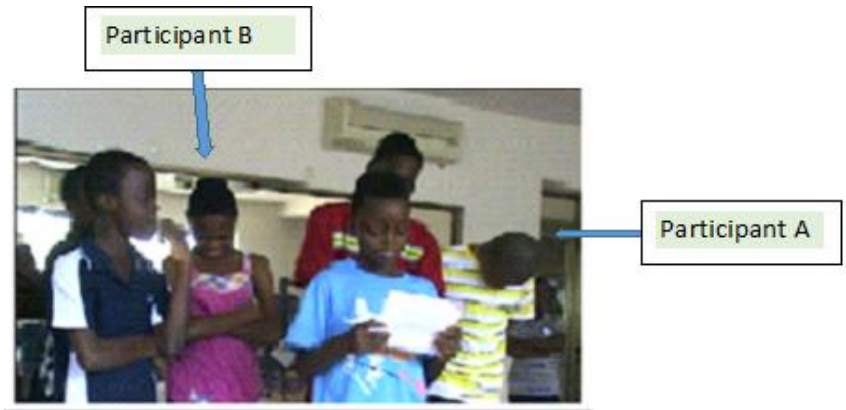

Figure 5: Image showing early stages of group presentation in CtL1

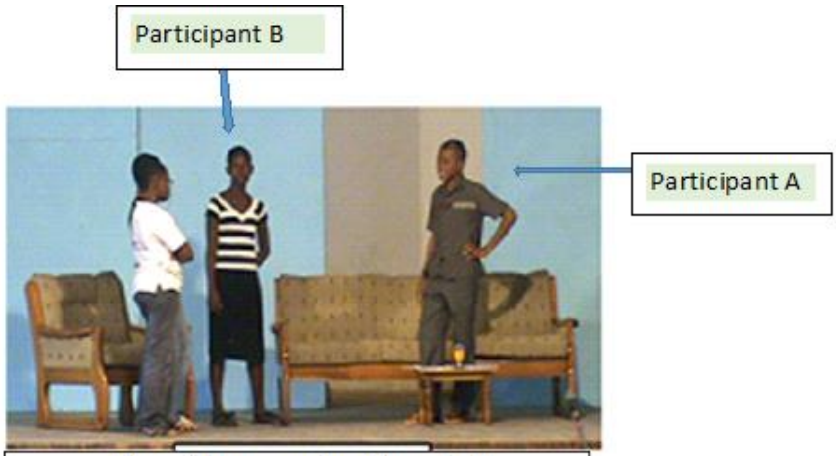

Figure 6: Image captured from final group performance in project CtL1

The confidence built up was not just evident in the performance. Most of the parents acknowledged that confidence levels of their wards had greatly improved during the period of the project. This confirmed my own observations throughout the project period. On the question of whether parents observed any new traits in their wards during the period, some of the responses during the post-performance discussion were:

Parent 1: Yes of course I've really observed a fabulous trait in my ward in the sense that her confidence level has significantly improved.

Parent 2: I observed that my ward has developed greater self-confidence and boldness.

Parent 3: There are new traits in the sense that in just two weeks my

ward has totally changed in her attitude. She now speaks confidently to me. This drama has helped my ward a lot and I'm proud of her. Thanks to those who helped.

Parent 4: I think his ability to speak in public has been enhanced. He has been emancipated from shyness.

Parent 5: My son used to be very shy, he is now very confident.

Parent 6: I have noticed that my ward no longer looks down on herself. The 'I can't do it' attitude is gone, she has built up significant self-esteem.

The participants affirmed some of these gains two years after the project. I had promised to send them edited versions of their group performances, once they were completed. I was finally able to do this only two years later, by which time they were in their final year of junior high school. I asked each person to say a few lines from their play and was amazed they could remember these lines verbatim. We discussed their experience in the drama project; I was interested in knowing if after two years, they felt they had any lasting benefits from participating in the project. This was an informal discussion and the aim was not to collect data, per se. However, it was interesting to note that some of them felt their participation in the drama project had contributed to their enhanced confidence levels. A number of them held leadership roles in their schools and they felt the drama experience helped in the courage they currently had in facing the whole school and in addressing their peers during assembly.

Confidence building is very important for Ghanaian children. In the Ghanaian culture children are not normally part of the decision-making process, even when the issue being considered directly concerns them. They are not supposed to contribute when adults are discussing issues and a child who intrudes in adult conversation is considered disrespectful. As a result, many children become timid yet, when they are mature, the expectation is that they will automatically exhibit confidence when needed. Many of the parents of these participants recognised the need to build children's confidence and indicated their willingness for their wards to be part of future drama projects to further develop their confidence.

The next achievement for the participants was the improvement in English language and expression. It has been established that involvement in drama offers children the experience to improve language development, expression and communication (Bolton 1984; Courtney 2009; O'Toole *et al* 2009; Baldwin 2012). This development was quite evident in the participants through my own observations and various responses from parents. One of the parents said their ward: 'speaks more fluent English at home than previously'. Another said their ward: 'expresses herself well and fluently … she now speaks and answers with English at home'. These observations among others, confirm that: 'The 'as if' world of drama offers opportunities to practise and rehearse language in a way that mirrors the unpredictability of language use in the real world' (Marzano in O'Toole *et al* 2009: 66).

The need to find ways that will help children improve their English language use is crucial in Ghana. Although English is a second language, it is the national language and it is used as the medium of instruction in schools. Although considered a second language, one cannot progress to any level of education without a good pass at the junior and senior high school levels. When I met my young Ghanaian participants two years after my first project, a number of them indicated their expression had improved. They felt their involvement in the drama project contributed to this improvement.

Additionally, they had developed higher levels of concentration in school. Drama processes demand high levels of concentration. In addition to the learning of words in a script, it requires a lot of attention from performers to respond to a multiplicity of cues which could be as loud as a grenade blast or as little as an eye blink. The high levels of concentration that are developed through drama processes (Courtney 1990) could lead to an improvement in the general concentration level of a performer. During the post-performance discussion a number of parents indicated they have observed improvement in levels of concentration of their wards. According to one parent, the ward 'now concentrates on everything she

does and she is smarter'. Enhanced concentration obtained through this drama project could eventually help improve the academic performance of participants.

The project also provided an avenue for social learning which was achieved through interaction. As established by educational drama practitioners, drama provides space for social interactions through which children can learn from each other (Somers 1994; Baldwin 2012; Way 1969; Courtney 1990; Rawlins and Rich 1992). The drama project gave the participants opportunity to engage and learn from each other. The scripts they created were a result of contributions from group members. Although each group focused on a single theme, the group presentations gave them the opportunity to learn from all five themes projected by the five groups.

Furthermore, the participants were offered opportunity to develop research skills as they were required to find information about the themes they had selected to develop in their plays. This was a research task that helped them to develop inquiring minds and develop awareness of social issues. A parent commented that their ward 'started asking questions concerning how people with disability are treated by society'. Her ward played the role of a blind girl in their group presentation and this appeared to have made her more sensitive to people with disabilities. The parent said the ward became upset when a woman made fun of a man with a lame leg. In their drama the group illuminated how unfairly our society treat people with various forms of disability and highlighted the need to offer the required support they need to be useful to themselves and to society. The children's story was very affecting, and it was powerful because they were able to source information for the play's content.

Another group also demonstrated their thorough research in devising the performance on drug abuse in which a man prepares a concoction and sells it as a form of medication. The following news item shows how their drama reflects this drug situation in Ghana: 'Two persons, including a self-acclaimed doctor, believed

to be behind the production and sale of a herbal concoction laced with high doses of paracetamol and Nescafe, have been arrested by the police' (Abbey 2014: np).

The group's performance successfully depicted this situation and reinforced the need for people to seek proper medical care when they are ill. The group that created a drama on girls' education focussed on the imbalance in the number of girls that are able to go through formal schooling as against their male counterparts. This has been a matter of great concern to the educational authorities and the nation as a whole. There have been several moves to encourage girls to enrol and stay in school in a bid to bridge this gap. For instance, the Ministry of Education has instituted a special unit in the Ghana Education Service with representation in the regions and districts to oversee and support girls in schools. There are other non-governmental organisations such as the United Nations Girls Education Initiative (UNGEI) that support this move. Among other things, their aim is to give girls much greater 'access to quality basic education and to achieve gender parity by providing female children with material and financial support, such as scholarships, food rations, bicycles and textbooks' (UNGEI). The drama created by this group showed their awareness of such disparity and the need for change.

The participants were not just educating others on social issues; they learnt from them as well. Rawlings and Rich draw an analogy from the type of learning children do during dramatic play and indicate that 'we cannot refute drama's efficacy of aiding children to learn about themselves and their societies as they engage in educational drama, because the aims are closely correlated' (Rawlins and Rich 1992: v). Basic 6 pupils might not show interest in such issues without prompting. The drama process that required them to research into selected issues gave them the opportunity to gain knowledge, which they shared with others.

The project also enhanced the interpersonal skills of the participants. During the post-performance discussion, some parents indicated that they were happy their

wards were interacting with others in such a useful way. One parent said she was happy her child had a ‘different experience, apart from home, church or school activities’. Another parent said; ‘the project kept him busy, exposed his creative talent and it’s good for children to share information and learn this way’. A significant aspect of the feedback I got from the children when I revisited them after two years was that they had become very sociable. Some had made friends of students in partner schools who were initially deemed enemies. The drama project had broken this social boundary, replacing it with friendship and good relationships that are essential to successful communal living.

Drama also gave the participants opportunity to live by rules. This is because when one does not abide by the rules of the game they are eliminated (Baldwin 2012, 47). Children like to play with their peers so they were motivated to obey the rules which successful drama experience requires. In the early stages of this project two of the participants were constantly a nuisance in their groups. The groups decided to expel them and all the other groups refused to accept them. They had to change their behaviour to be accepted and eventually played their roles very well. Baldwin observes that ‘Improvised drama helps children to learn vital social skills’ (2012: 47). These necessary skills include team play, sharing and tolerance. A parent observed that their ward ‘has become more assertive and presents his argument better and less aggressively’. Another parent said in an interview: ‘My ward has really changed. He is very quick to respond to duty and acknowledges responsibilities. He has become more confident, more committed and even time conscious at home’.

It is my ambition to advocate for drama’s inclusion in the Ghanaian curriculum and I consider the need to engage stakeholders in discussions on the topic essential. I recognise parents as stakeholders in their children’s education and wanted to get their views on the introduction of drama in the Ghanaian curriculum. Most parents at this forum opposed the current designation of drama for only entertainment purposes and suggested that drama should be taught as a distinct subject in

schools. Their decision was based on their observations on drama's capability of enhancing different facets of child development. One of the parents who was very passionate about the project suggested that the Department of Theatre Arts should run drama programmes for children every long vacation because she finds drama very useful in enhancing children's development. This suggestion was supported by five other parents. I admit that all the parents did not attend the performance and therefore I could not get feedback from every parent whose ward participated. However, 24 respondents out of 32 constitutes the majority of parents and, as such, their views could be considered as a good representation of parent participants.

2.6.7 Reflections

An action research procedure requires in-depth reflection of any action taken within the cycle. After this project, I reflected deeply on how I executed it, the context in which it was done and the outcomes that could feed into planning the next project. The outcomes of the project revealed remarkable benefits for the children who participated. It provides significant evidence that if Ghanaian children are given the required environment for drama they could create and perform their own drama and learn from the process. The project has also enhanced the personalities of most of the participants as indicated by them, observed by me and attested to by their parents. The children were also happy to participate in future projects because some of them had developed a significant level of confidence; others were happy to interact and learn within a group whilst others wanted to educate the public on social issues. There were also a good number of them who expressed interest in acting careers and were excited to have discovered this.

I have attributed the success of this project largely to the conducive environment within which it was carried out. This included the use of facilities in the Department of Theatre Arts and facilitators who have some training in drama. As I had used facilities in the Theatre Arts department of UEW, the most apparent issue was that the site for the first project was not the normal classroom of these basic school

participants. The mirror room which we used for most of the whole group activities was quite large and provided enough room for movement. The floor was neat wooden tiles and we felt comfortable sitting on it. The project happened during the holidays and the participants were not bound by school uniforms; they wore comfortable clothing that made movement easy for them. This room has glass windows and doors and is fitted with air conditioners and fans. We could shut the windows if we did not want disturbances from outside or when we felt an activity could generate noise that would disturb other occupants of the building. (Figure 7 shows pictures taken in the mirror room during the project).

Figure 7: The mirror room, Department of Theatre Arts, UEW (Source: picture taken during project CtL1)

This project was done during the university's recess period and we could use the other lecture rooms for group rehearsals. The Amu Theatre was also available for group rehearsals and performances. Although the project was run on a timetable, it was not the kind of strict timetable that is used during normal school time. We were

quite flexible and made changes whenever I felt it was necessary. Unlike the usual school-allotted time schedule for lessons, we did between five and six hours every day for twelve days and two further days for refining and performances. So we did between sixty to seventy-two hours of practice within this period.

Additionally, students of the department of Theatre Arts were available to facilitate the various groups. The total number of participants was thirty-two and it was not difficult to manage. The students who came to help made it easier to manage the group work. The mode of instruction for my project was child-centred in that participants were allowed to develop their own ideas to create the drama. It became obvious that these were requirements that would make drama with children successful.

But would I find positive conditions in the classroom where these children have to do drama? My initial answer to this question was NO! These conditions are non-existent in the Ghanaian classroom, where teachers still use the traditional instructional methods which make the teacher the *provider* of knowledge and the pupils *receivers*. I felt that the Ghanaian classroom was not a place suitable for drama. Table 3 typifies what I perceived as ideal requirements and what I actually found in the classroom:

Perceived Requirements	**The Impossible Context**
Trained facilitators	No drama training
Child-centred mode of instruction	Instructional method of teaching
Flexible curriculum	Strict classroom conditions
Manageable class size	Large class numbers
Adequate space	Limited space
Adequate time for the drama to develop	Timetable – 30 minutes per lesson
Flexible assessment plans	Strict curriculum
Availability of resources	Written class assessment
Studio – with blackout, lighting and sound	Classroom block- open windows
Flexible teachers	No teacher innovations

Table 3: Perceived requirements for drama lessons and the actual Ghanaian classroom context

It seemed difficult, even impossible, to introduce drama in the Ghanaian classroom through the procedures and approaches I used in CtL1. The classrooms are not soundproof, they are congested and have very limited space for movement. (See figures 1, 2 and 7). In addition, the facilitators, myself included, have some training in drama which the teachers of basic school children do not. Moreover, drama is not a distinct subject, so even if teachers become trained, they will not find space or curriculum time to teach it.

I have read that even in countries where drama has been legitimised in the school curriculum a lack of facilities hinders its progress. For instance, in Turkey, drama is taught as a distinct subject in schools and teacher trainees are also familiarised with its use as pedagogy. Notwithstanding this substantive move which was initiated at the latter part of the 20th century, there are setbacks that hinder it from achieving its full potential in schools. Guven and Adiquzel (2015) have cited overcrowded classrooms, lack of conducive space and materials, inadequate support from school administration and non-drama teachers' misconception of drama as main issues that confront the teaching of drama and its pedagogical use in Turkey.

The following questions were among the many that came to my mind during my reflections on my first project:

- How do I execute this project in an actual classroom context, which would be very different from the context of the first project?
- Is it possible to initiate drama in schools when it is not a recognised curriculum subject?
- In what ways could this be possible given that teachers do not have training in drama?
- If the project failed, would it not then contribute to the complete rejection of drama in Ghanaian schools?

Nevertheless, these limitations did not deter me from doing further exploration of how drama could function in Ghanaian schools. The constraints identified at this and other stages aided me in planning the second project. The objective was to find ways of dealing with the obstacles and to make another attempt to explore how drama could function in this seemingly impossible context.

At this stage I needed to do further reading on other aspects of educational drama to be better informed of what is practically possible in the Ghanaian context. In the next chapter, I have reviewed literature on what Freire describes as ‘banking education’, a method that is currently used in Ghana, and his proposed ‘problem solving education’. Additionally, the chapter deliberates on constructivist theories of teaching and learning and proposes drama pedagogy as alternative classroom instruction in Ghana. The purported impact of drama pedagogy on teaching and learning, as well as the training needs of teachers who use drama pedagogy are also discussed.

CHAPTER 3

Considering Effective Classroom Practice: Drama Pedagogy and Constructivist Nexus.

What are the challenges involved in introducing a virtually unknown teaching and learning strategy into an educational system consisting principally of traditional learning styles and teacher instruction? In order to attain student creative involvement in learning, does drama activity require special skills in teachers and changed attitudes to their and their students' educational roles? In order to understand the principles underpinning the use of drama in educational contexts, I will explore the literature which I think best relates to the theoretical understanding of educational drama practice and which is most relevant to the task I outline above. To begin, I will look at the current state of classroom instruction in Ghana and develop my argument towards the need for flexible and interactive teaching and learning approaches.

3.1 Teaching and Learning in Basic Schools in Ghana - Characteristics of 'Banking Education'

The Ghanaian classroom is an intimidating teaching space. Either mathematics or English language is the first item on most timetables. A lot of mathematics teachers start with the dreaded mental mathematics, prevalently known as 'mental'. With the class standing, the teacher goes round each student requesting answers to randomly selected tasks from the multiplication table. There often follows lashes on the back, buttocks or palms of fumbling pupils. The English teacher starts with 'dictation'. Following the style of the mathematics teacher, pupils are expected immediately to spell words the teacher mentions. The teacher establishes their authority this way before the start of the lesson, often with already frightened and crying pupils. The questions I ask myself are: are these teachers compelling or motivating the pupils to learn by putting them through such trepidation before a lesson? Can the pupils achieve anything in these lessons whilst in a state of fear

and panic? The American neuroscientist, Joseph LeDoux, in his research on emotions and fear, confirms that 'emotions play a prominent role in motivation' and if students are motivated in their learning they have better achievement (Marzano 2003: 147). But what sort of motivation do pupils need? Obviously, not deleterious actions and dreadful classroom environments. On the contrary, 'Classrooms that provide a safe and stimulating environment, allowing for states which are known as 'relaxed alertness', 'active processing' and 'orchestrated immersion', are likely to lead to conditions for effective learning' (Pritchard 2009:102). Owu-Ewie's study in Ghana on the need to enhance thinking skills of learners discovered that:

> Teachers were autocratic and insisted on students conforming to certain patterns of answering questions and doing things. Classroom decisions were controlled by teachers. There was peer and teacher intimidation, lack of open communication between teachers and learners, and lack of use of positive reinforcement in the classroom (2008: 224).

Clearly, the attitudes of the teachers cited here do not provide a conducive environment for pupils to learn. A relaxed atmosphere is almost completely absent from many Ghanaian classrooms. In most cases, teachers feel competent when they hold a cane all the time, when they are able to create a reasonable distance from the learners, when they assume full power and make the learners their minions. Brain research indicates that such an environment does not promote learning and that the brain 'needs a certain amount of challenge, but closes down under conditions of negative stress' (Pritchard 2009: 104). Does this mean the teachers teach pupils whose brains they have shut down through their unpleasant lesson introduction? If indeed the brain becomes less accessible to learning under undesirable, stressed conditions, the unconducive learning environment could be one of many factors that account for the low performance levels of children in many schools in Ghana.

Besides the unfavourable atmosphere in the Ghanaian classroom, the mode of instruction is mostly teacher-centred. The teacher has control of the syllabus, the topic and the content. They do most of the talking except for breaks where they

solicit the levels of understanding of the pupils by the usual phrase ‘do you understand?’, and the answer in chorus as though in a rehearsed performance is, depending on gender of the teacher, ‘yes sir’ or ‘yes madam’; it does not really matter what these phrases mean. The approaches used by teachers in Ghanaian classrooms are what Freire (1996) calls ‘banking’ education. In Freire’s banking concept:

> Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiques and ‘makes deposits’ which the students patiently receive, memorize, and repeat. This is the ‘banking’ concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits (46).

The customary kind of teaching approach used in Ghana cannot be described in any better words than ‘banking education’. The teacher gives exercises based on the lesson and marks them. The kind of learning process employed constitutes withdrawal from the deposits they have placed in the students’ ‘bank’, expecting the exact amount with little or no ‘dividend’. In this case, the students have to reproduce exactly what the teacher taught them; alternative answers could be judged wrong if they do not reflect accurately what the teacher taught. For those students who get elements of the material wrong, the correct answers are written on the chalk board for them to copy after the lesson or at the start of the next lesson. This is because the teacher does not have the extra time to go over the lesson let alone do one-on-one explanation of concepts. This is governed by the expectation that the teacher is required to cover a specified number of topics within a term.

For every class there are people who are identified as ‘brilliant’ because they are able to get most answers right and those who are classified as ‘stupid’ because they will get most answers wrong. During the lesson the teacher relies on those brilliant few for answers to their questions. Sometimes the ‘stupid’ ones are punished inhumanely for not knowing the very things they have come to school to learn, or for their inability to understand the concepts a teacher is teaching. When I

was a pupil in elementary school, teachers would make certain students who failed their set tests wear a placard with the inscription 'I am stupid' or 'I am dumb'. The wearer dared not remove this humiliating notice until the teacher said so. This dehumanising attitude would not be tolerated in many parts of the world - see for instance the case of Ama Bankah.[6] This incident happened in the UK but the teacher involved is a Ghanaian; obviously, she was implementing what she had experienced in Ghana in an environment that completely abhorred such practices. Unfortunately, in spite of changing teacher attitudes, this and other appalling practices still exist in some schools in Ghana.

Unequivocally, teachers are not entirely to blame for ineffectual teaching styles. In research by Owu-Ewie (2008) and Acheampong (2001), they indicated that teachers' styles of teaching are upshots of what their teacher training offered them. The teaching methods currently used are little changed from those of the1980s when I trained as a teacher. Lecturers gave us lectures and notes, the content of which we learned and reproduced in examinations. The focus, then and now, was not to make the trainee a dynamic and creative teacher, but to enable them to pass the examinations at the end of the 3-year period required to gain a teacher's certificate. In their teaching career, teachers follow mandated GES instructions and structures. A teacher's output is assessed by achieving a specific number of written exercises each term. For the teacher to achieve their objectives they concentrate on teaching the pupils without much attention to pupils' readiness for a lesson or understanding of concepts taught.

The mode of current classroom instruction could be a major cause of the poor performance of many students in general examinations. For instance, the Upper

[6]'Ama Bankah had her teacher's registration revoked in the UK for using similar methods as disciplinary action on pupils in Shaw Primary School, South Ockenden, Essex. The placard had the picture of a child in uniform with a noose around its neck. According to the report 'Every time she rang a bell, all the children had to sit quietly and those who didn't would be "caught" by the "hangman" which was the name of the picture on the placard.' The General Teaching Council's professional conduct committee 'said she was not fit to be a registered as a teacher and that if Ms Bankah wanted to return to work in a classroom she would have to have extra training …In addition, she is not allowed to register to do so for a further two years' *Nottingham Post* (*2011*).

West Regional Minister, Alhaji Amidu Sulemana, has lamented the poor performance in the Basic Education Certificate Examination (BECE) in that region. According to the Minister:

> Percentages chalked at the BECE had been dwindling, recording 46.1 per cent in 2012, which declined to 40.9 percent in 2013 and further reduced to 28.81 per cent in 2014. He said Ghana's most important resource is her human resource and despite the huge investment governments had made in the provision of educational infrastructure, notably schools, (and) teaching and learning materials, the region was still recording poor performance, with some schools scoring zero percent pass (GNA News: 2015).

In this report, Sulemana has assumed that the provision of infrastructure and materials must yield good academic results. I can understand his position as a politician and not an educationist. Although provision of facilities is important, I would expect anybody who has good knowledge of education to comment on the need to employ appropriate methods of teaching which are likely to improve student performance. The poor performance of students is not a problem at the basic school level alone. Table 4 shows the May/June West Africa Senior Secondary Certificate Examinations (WASSCE) results for 2014.

Core Subjects	Pass %	Failed %
English Language	45.2	20.9
Social Studies	Figure not provided	16.2
Mathematics	32.4	31.6
Integrated Science	28.7	35.6

Table 4: WASSCE results, 2014 (Source: Ghanaweb, 2014)

These statistics were provided by the head of the National Office of the West Africa Examination Council in Ghana, The Very Reverend Samuel Nmai Ollennu. Among other things, Ollenu indicated that, 'Chief examiners have identified misunderstanding of demands of the questions, leading to deviation and the lack of understanding of technical and scientific terms and mathematical concepts' as the cause of such appalling academic performance (GNA News: 2015). The views of these examiners point to the need to identify alternative ways of improving classroom instruction to aid students'

understanding of scientific and mathematical concepts, and indeed all other subject content.

Owu-Ewie observed in his research that teachers are not disposed to be innovative in their delivery; neither do they allow pupils to develop 'thinking skills'. He recommended that:

> Teachers need to first recognize that the students have ideas to contribute in class which they need to respect. They need to recognize the pre-existing knowledge of their learners and expand it. It is recommended that teachers speak less in class, use concrete examples to make lessons practical and meaningful, use higher level questions, motivate learners to reinforce them to think, and provide opportunities for students to think by engaging them in meaningful learning activities (2008: 234).

This is one among many calls to change the 'banking education' mode of instruction in Ghana. In Freire's view moving away from banking 'must begin with the solution of the teacher-student contradiction, by reconciling the poles of the contradiction so that both are simultaneously teachers *and* students' (1996: 46). This will liberate students from being passive receivers to active participants and additionally provide opportunity for sharing of knowledge. In place of 'banking education' Freire suggests *problem-posing* education. 'Problem-posing education, responding to the essence of consciousness – *intentionality* – rejects communiqués and embodies communication' (52). This communication would break the barrier between the teacher and pupils as well as undesirable competitiveness among pupils. As he argues, 'through dialogue, the-teacher-of-the-students and the students-of-the-teacher ceases to exist and a new term emerges: teacher-student with student-teachers' (53). Owu-Ewie (2008) has recommended this type of harmony in the Ghanaian classroom. Thus:

> Democratic values like dialoguing, negotiating, and consensus building should be cultivated in the classroom to allow students to have the freedom to express their views. Most importantly, there should be cordial relationship; a relationship of mutual respect between teachers and students (Owu-Ewie: 235).

The need to change the mode of instruction in the Ghanaian classroom is eminently apparent in the foregoing discussion. As Marzano (2003) acknowledges, teachers' expertise in appropriate pedagogy is as imperative as effective knowledge of subject content (64). But what are the alternative teaching and learning styles that can replace the current 'banking education' model? Are there recommended approaches that liberate the classroom and allow pupils to actively engage in the teaching and learning process? In the next session, I look at constructivist theories of teaching and learning which I think provide the practical link to 'problem-posing' education as an alternative to the current system practised in Ghana. The section will be followed by deliberations on the extent to which these procedures are consistent with drama pedagogy, labelled by its initiators as 'process drama'.

3.2 Constructivist Instruction and Learning Approaches

Constructivist ideas developed from the works of psychologists; Piaget, Vygotsky, Dewey and others (Woolfolk 2013: 256). Constructivist methods of engaging pupils in learning are a distinct departure from the traditional method of teaching where a teacher is regarded as a storehouse of knowledge and the pupils as empty 'vessels' to be filled with this knowledge as described by Freire as 'banking'. The key idea in constructivist approaches to teaching and learning is that teachers stimulate learners to construct their own knowledge in collaboration with other learners (Woolfolk 2013; Pritchard 2009; Marzano 2003; Jonassen et al 1999; Reid et al 1989). In a constructivist learning approach, 'learners actively develop their knowledge, rather than passively receive it' (Woolfolk 2013: 360). This constructivist approach to learning is also expounded by Jonassen, Peck and Wilson (1999). They confirm this construction of knowledge in situations where:

> … learning involves the use of a variety of resources, authentic tasks in a meaningful context are encouraged, Reflection on prior experience is encouraged, Collaborative work for learning is encouraged, Autonomy in learning is encouraged (Pritchard 2009: 33).

In such participatory mode, learners construct knowledge with the help of someone who has more experience and knowledge. In the home context 'the more knowledgeable other' as expounded in (Vygotsky 1966) is played by an experienced adult who aids the child to progress in informal learning at home. This could be the parent or anyone in whose care that child is placed. In the classroom context the teacher functions as 'the more knowledgeable other' (Pritchard 2009: 108). Thus the teacher is expected to guide and direct the students in knowledge discovery rather than making them submissive receivers of the teacher's knowledge.

The dialogic nature of constructivist instruction emanates from their perception of learning. Thus, 'Learning is a process of interaction between what is known and what is to be learnt … What is known (prior knowledge or pre-existing knowledge) is the knowledge, skill or ability that a learner brings to a new learning encounter' (Pritchard 2009:105). In this way, students are viewed as people who have some knowledge from their world –no matter how trifling it might seem- that could be brought to bear or link with new things they are expected to learn.

In the Ghanaian context where teachers predominantly use instructional methods, pupils are sometimes not aware that they have some knowledge about what is taught in in a lesson because the teachers are not able to link knowledge obtained outside the classroom or from other subjects to the new learning experience. This alienation heightens the teacher's position as the custodian of knowledge and obviously makes it difficult for pupils to participate fully in class. If these teachers can use constructivist instructional approaches they need to essentially animate existing knowledge of pupils because 'enhancing the background knowledge of students provides benefits for a wide range of students' (Marzano 2003: 136). Any activity aimed at connecting what the pupils already know to the new knowledge to be acquired provides opportunity for student participation; providing a platform to share knowledge contributed by individuals from different experiences. In the practice of the above, the teacher sets up various tasks for the pupils, each child

brings to bear their background knowledge, whilst the teacher observes and, with their scaffolding skills, interrupts to direct them towards the integration of new knowledge whilst supporting them in this process.

A basic principle of a constructivist learning approach as articulated by Pritchard is for learners to engage in 'actions and activities, mental or physical, which centre on the facts, the concepts or the skills in question' (2009: 29). To achieve this, the teacher uses various stimuli to generate discussions and exchange of ideas between teachers and pupils and among pupils, whilst skilfully sustaining their lead as the 'more knowledgeable other' (Pritchard 2009: 25). This approach is what seems appropriate in the form of liberated education I am trying to promote in this study. The opportunity for pupils to interact with each other and with the teacher could eliminate unhealthy competitiveness that breeds selfishness in the Ghanaian classroom and replace it with an environment for sharing of knowledge.

Constructivists have identified various teaching and learning styles that will help teachers in their choice of teaching pedagogy. Reid, Forrestal and Cook (1989) provide a five-stage model through which learning could be achieved: engagement, exploration, transformation, presentation and reflection. These are processes that allow students to engage in activities that lead to discoveries that the teacher directs towards knowledge the students are expected to acquire. The reflections at the end of the activity allow the teachers to assess the students' understanding of the concept and achievement of objectives. In this assessment learners share their achievement with their peers who constructively criticise the presenting group for improvement. This process allows learners to 'gain a deeper understanding of both the content and the learning process itself. This should help them with their future learning and increase their sense of involvement in the learning process' (Reid et al. 1989: 28).

Although propounded many decades after Piaget's constructivist idea became popular in the 1960s, Gardner's theory of multiple intelligences gives further

credence to a constructivist proposed mode of teaching and learning. In his book; *Frames of Mind: The Theory of Multiple* Intelligences (2011), Howard Gardner proposes various categories of intelligence: linguistic, musical, logical, spatial, body-kinaesthetic, interpersonal and intrapersonal. In what he terms 'multiple intelligences', Gardner theorises that people have different forms of intelligences and their learning styles are dependent on a person's preferred style of learning (Gardner: 2011). These diverse abilities of individuals affect the way they learn. If a person has high interpersonal intelligence but has no opportunity to engage with others in learning situations, logically, learning achievements will be minimal for this individual. By the same token, if instruction is solely based on physical activities, people whose learning strengths lie in reading might not benefit much from this kind of instruction. To fulfil the varied learning styles multisensory teaching approach is recommended:

> Multisensory teaching stresses the visual, auditory, oral and kinaesthetic systems of our bodies. Teachers make links between looking/seeing, listening/hearing, and touching/ feeling and combine many different experiences of the same idea or phenomenon by making use of different media and resources (Pritchard 2009: 83).

The key is to have an instructional approach that will aid various individuals to achieve maximum learning potential. Multisensory teaching approaches are highly recommended because they provide an opportunity for pupils with different abilities to learn with the help of different stimuli. Such approaches provide platforms for full class participation and promote teamwork and the sharing of knowledge. Pritchard makes an important point that 'An over-reliance on one style, and an inability or unwillingness to adopt another style where it might be appropriate, can be limiting in some learning situations and can mean that learning might be hindered' (2009: 46). This implies that places like Ghana where mostly instructional methods are used, teachers might be teaching a small percentage of students who learn through listening and neglecting the many who might prefer some other teaching and learning approach.

An American researcher Robert Marzano has also done extensive research on cognition and effective teaching strategies in line with constructivist approaches. Marzano recommends instructional strategies that involve a variety of input modes, which include direct and indirect approaches. He differentiates the two modes as follows, 'Direct experience involves real or simulated physical activity … Indirect experiences are those in which students are not physically involved' (Marzano 2003: 116). The direct experience approach which is more engaging, needs the teacher to move pupils to places where they can have hands-on experiences. This approach seems very laudable but not feasible. Marzano concedes that financial limitations can restrict valuable site visits. The need to create dramatic scenes in the classroom in lieu of such trips becomes very necessary for effective learning.

Further empirical evidence has been provided by other psychologists on how students learn. Dale (1946) for instance, presents a cone that represents how much information people retrain depending on how they come into contact with the learning experience.

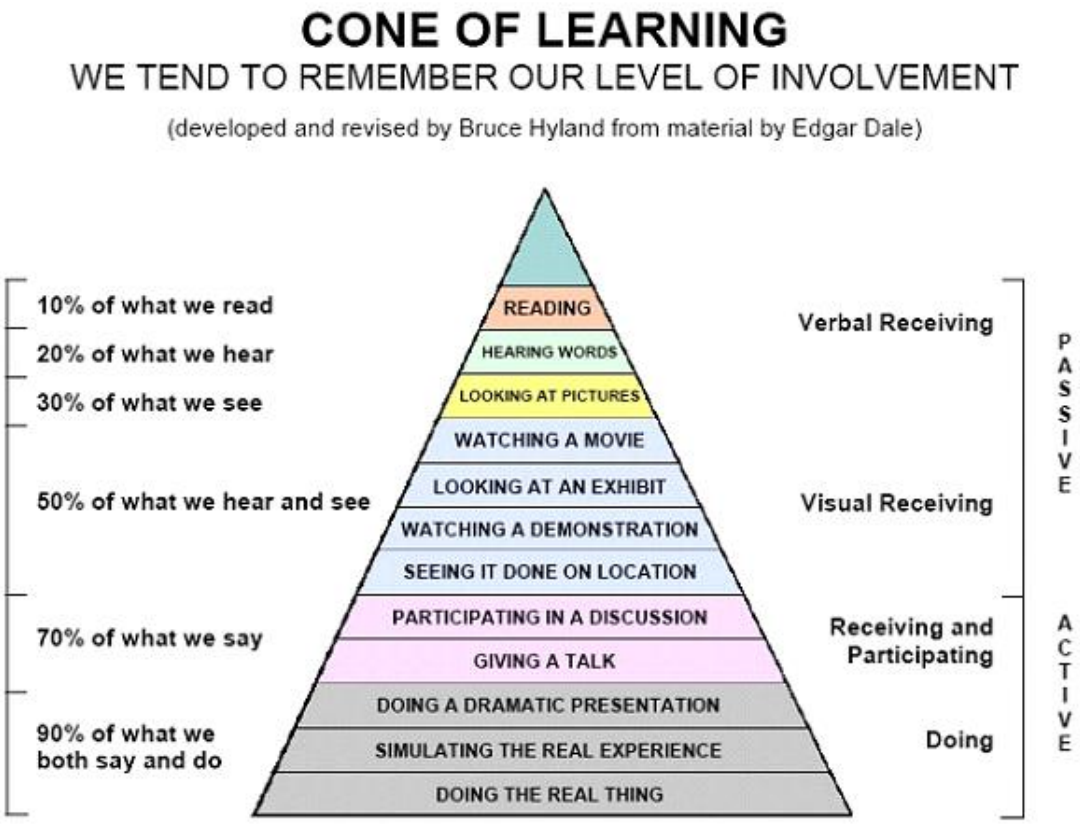

***Figure 8*: Dale's Cone of Experience (Source: Wallace, M. Milamber Blog 2012)**

Dale's cone suggests that dramatic experience is one of the most effective and plausible ways of getting learners close to the learning experience. He explains how the dramatic process can enhance classroom instruction as he places it as the third best option on the cone:

> Dramatic participation can help us get as close as possible to certain realities that we cannot reach at first hand. We participate in a reconstructed experience, not the original one. … It can eliminate many elements that mean little and distract attention. It can sharpen and emphasize the important ideas. By reconstructing the experience we can focus upon the things that "matter"; thus manipulating the subject-matter for teaching purpose (Dale 1946: 41).

The foregoing discussion has explored constructivist theories of learning as well as different learning styles. It has highlighted psychologists' findings that the most effective learning approaches, which maximise understanding and retention among learners, are those that use multisensory approaches which aid students who have a variety of preferred learning styles. It also emerged that engaging students in activities aimed at the discovery of knowledge, with the teacher as a facilitator, scaffolding the sessions, is one of the commended instructional methods that enhances teaching and learning. In the next section, I discuss dramatic pedagogy, also called process drama. I position drama pedagogy as a mode of instruction that allows students to explore knowledge and which is most useful for people with different intelligences and varied learning styles. In this pursuit, I look at process drama initiated by Dorothy Heathcote.

3.3 Heathcote's Process Drama (Drama Pedagogy)

Process drama can be described simply as the use of dramatic procedures and activities to teach subjects across the school curriculum. The main aim is to make learning more effective, challenging and yet enjoyable for the learner. It 'proceeds without a script, its outcome is unpredictable, it lacks a separate audience, and the experience is impossible to replicate exactly' (O'Neil 1995: xiii). Although process drama, just like child-centred drama, does not have performance intentions, it 'combines elements from exercises, dramatic play and theatre, creating a new form' (Tor-Helge 2008:321).

Process drama includes practices labelled: *teacher-in-role*, *drama across the curriculum* and *mantle of the expert*. Accredited to Heathcote, who made the practice popular in the UK and other countries, the practice of process drama is said to have originated with the work of Harriet Finlay-Johnson who worked as a teacher in the early 1900s. Finlay-Johnson's approach was to aid children unlearn the conventional relationship between teacher and pupil 'by substituting those of fellow workers, friends and playmates' (Finlay-Johnson 1912: 9). Finlay-Johnson is also purported to be one of the first teachers who attempted to use drama in the

teaching of other subjects and across the curriculum. Bolton acclaims Finlay-Johnson as a teacher who advocated child-centeredness and had used drama as an effective teaching method and places her 'as the one notable fore-runner to Dorothy Heathcote' (Bolton 1984:12). O'Toole attests that, 'Within the community of drama teachers and workers, this cyclone (Finlay-Johnson) blew drama for learning right back to the centre of attention, not just in the UK' (2009 *et al*: 101). In line with the practice of Finlay-Johnson, Heathcote's acclaimed drama practice emphasised drama as a learning tool and her approaches became popular in Britain in the 1970s.

According to Bolton, Heathcote brought about a number of new initiatives in drama education. However her invention of *teacher-in-role*, which Bolton describes as 'risk-taking methodology' is legendary (Johnson and O'Neill 1984: 8). O'Toole confirms that, 'Teacher-in-role… is considered to be one of Heathcote's most famous 'inventions'; it emerged spontaneously in her teaching, and she is certainly a masterly exponent of it' (O'Toole *et al* 2009:103). Bolton describes drama orientated around a *teacher-in-role* approach as 'a partnership between teacher and children as agents, a 'folding in' of teacher's intentions with the children's intention' (Bolton 1980:71). In this approach the teacher takes a role and the pupils are given various roles and learning is achieved through the fictional world they create together.

Another teaching and learning approach promulgated by Heathcote is the *mantle of the expert*. Nelson (2011) describes *mantle of the expert* as a learning process in which 'students in role as experts, stakeholders or problem-solvers are confronted with a real or fictitious problem and are asked to question, debate, discuss, consider and come to a resolution of that problem' (81). In this technique, the learners are given a task or assigned roles as experts in a real-life organisation, then presented with a challenging task which a teacher must keep escalating as they progress. The teacher takes the role of an imagined client and makes progressive demands on the learners, who take on roles as professionals

who are destined to ‘trouble-shoot’ various challenges in an imagined enterprise. Heathcote indicates that although children who are engaged in the *mantle of the expert* approach enter into an imagined world, they should have understanding of what they are doing and what they are supposed to learn and should also be empowered to take ownership of the process; ‘that is, they have to recognise what they are learning – and they have to take responsibility at some stage for their own learning’ (Heathcote and Bolton 1995: 16). *Mantle of the expert* operates within its own conventions, thus, although the learners are enrolled as experts:

> … they must never (within the fiction) be asked to create the actual objects. If they had to do this their inexpertness would become immediately apparent. They in actuality will design, demonstrate, explain, draw to scale, or cut out templates exactly as such firms would (Heathcote and Bolton 1995:18).

The prescribed outcomes to be submitted by pupils as suggested by Heathcote give children an added opportunity to develop their creativity in inventiveness and co-ordination. Heathcote also advocates the need to integrate several subjects in the same session (Heathcote and Bolton 1995: 18). Thus, one session could integrate maths, science, language, history, geography, citizenship education, music, religious education and probably physical education. This pedagogy could therefore become functional for all teachers with or without certified drama training. It is because of this characteristic that the *mantle of the expert* method is sometimes referred to as ‘drama across the curriculum’. Many teachers accepted the concept of the *mantle of the expert* approach and it is said to be recognised as a major vehicle to teach the curriculum in a highly creative and meaningful manner. Baldwin establishes that if the prescriptions are thoroughly adhered to, pupils ‘must actually master a substantial amount of the recondite knowledge before the plot or problem can be resolved, through the effective joint operation of their knowledge’ (Baldwin 2012: 106). This, of course depends on the effective scaffolding skills of the teacher to plan, control and aid the pupils in their knowledge discovery. The process offers children opportunities to acquire other skills that are very essential in their future lives. As Matusiak-Varley notes:

> Pupils participate in teams, learn from and teach one another, exercise leadership by taking initiative and problem solving, communicate their ideas to justify their courses of action, persuade and convince others and responsibly challenge existing procedures of policies. Above all, pupils are introduced through the carefully crafted fiction, to negotiate, take on other's *(sic)* viewpoints and resolve divergent interests (2011:36).

Heathcote's mode of practice has been appraised as child-centred; 'empowering children, respectfully offering them significant, imagined responsibilities and authentic problems to solve' (Baldwin 2012: 2). In this way, pupils are active participants and not the passive recipients of the teacher's knowledge. This approach is consistent with 'problem posing' education and constructivists' recommended procedures of teaching and learning, where children are given the opportunity to explore and discover knowledge with the teacher's lead. As Marzano notes, 'Tasks that involve problem solving, decision making, systems analysis, creating metaphors, creating analogies, and the like are complex in nature. Being involved in such tasks certainly enhances students' understanding of content' (Marzano 2003: 119). Mantle of the expert provides the kind of participatory learning which aids children to discover knowledge on their own; the teachers who use such a sophisticated approach will need some training to achieve results the initiator was accruing.

3.4 Criticisms of Process Drama

Although process drama became very popular in England, taking over from the child-centred 'free range' drama approach, it soon saw a decline due to structural incompatibilities in the formalised school system. As was the case with Slade, other teachers found it difficult to adopt Heathcote's distinctive personality and her particular approach to working with children. According to O'Toole, 'Heathcote's own practice … was so uncompromising, so innovative and so clearly the work of a master teacher that its effect was often dazzling and even off-putting to 'ordinary' teachers' (2009: 103).

It is revealed that some teachers tried to use Heathcote's methods but 'confronted with the frustrations of their forty-minute lessons and the daily battles of the school

many teachers saw themselves as failing to live up to her exacting standards' (Hornbrook 1989: 15). Hornbrook states that some teachers resorted to discussion during the whole drama session. Such challenges made some teachers revert to the use of, 'popular menus of games and exercises in order to keep 'difficult' classes occupied until the life-saving bell' (Hornbrook: 45). Although Hornbrook is not against the use of games in drama classes, he indicates that the indiscriminate use of games questioned 'drama's legitimacy as a subject' (Hornbrook: 45).

Despite the criticisms of Heathcote's practice, Baldwin maintains that Heathcote's innovative practice was ground-breaking (Baldwin 2012). In this continuum of Heathcote's teaching approach, more drama strategies have been developed and various training sessions are held for teachers to become aware of them both in the UK and other parts of the world. The *mantle of the expert* approach seems the most reasonable approach to 'problem-posing' learning and fulfils the constructivists' recommended approach to teaching and learning; however special skills and time are needed to achieve desired results. This challenge might account for teachers' choice of simpler strategies in their use of drama pedagogy. For example after the Drama for Learning and Creativity (D4LC) project in Norfolk (explained in the next section of this thesis) it was reported that; 'Teacher in role, hot seating and thought tracking are becoming far more evident in teachers' work' in their teaching' (Simpson 2006: np). I do not rule out the possibility of engaging in the *mantle of the expert* approach in my project in Ghana, but in my quest to promote drama pedagogy there, it was necessary to explore drama strategies that would work in that context. The important objective was to offer children the platform to explore and share knowledge in a desirable environment that promotes learning.

At this stage, the questions I ask myself are: What impact would drama pedagogy have on teaching and learning in Ghana? Is the attempt to introduce drama pedagogy in Ghana worthwhile? My enthusiasm to introduce educational drama into the Ghanaian education system has to a large extent been propelled by the

numerous benefits of drama pedagogy professed by practitioners and scholars. The next section illuminates the efficacy of drama as a teaching pedagogy.

3.5 How Drama Pedagogy Impacts on Teaching and Learning

Drama pedagogy is said to have tremendous impact on teaching and learning in many countries. Courtney expounds that continual involvement in dramatic acts patently 'promotes all kinds of cognitive and intellectual skills' (Courtney 1990: 27). He additionally underscores the impact of dramatic activity on problem solving as he argues that '[p]lay, creative drama and improvisation, in particular, encourages spontaneity and inventiveness in the identification and solving of problems (29). Drama activities offer children opportunity to interact and explore knowledge together. Thus, drama pedagogy becomes an appropriate method of fostering 'problem-posing' education and a constructivist notion of learning as proposed by Freire (1996) and Pritchard (2009) respectively.

Further empirical evidence on the role drama could play in student learning is provided by David Simpson of the University of Brighton, School of Education. Simpson and Patrice Baldwin engaged in an action research project dubbed 'Drama for Learning and Creativity.' The project - which was sponsored by Norfolk LEA, NESTA and the University of Brighton - was to 'investigate the capacity of whole-class Drama to initiate, sustain and enhance children's creativity and learning' (Simpson: np). In the 14 designated schools teachers worked with consultants on a variety of whole-class, teacher-initiated and managed projects, which were designed to stimulate creativity through drama-based teaching and learning. The findings of this research show drama pedagogy 'to be a means to develop pupils' thinking … associated with creative thinking, communication and expressive skills' (Simpson 2006: np). Simpson indicates the teachers engaged in this project have imbibed the use of drama pedagogy and use a variety of drama strategies in their teaching.

In her book, *With Drama in Mind: Real Learning in Imagined Worlds,* Baldwin writes extensively on the value of dramatic activity to children in relation to neuroscience findings and learning. In her view, dramatic pedagogy aids students who respond well to different learning styles. Baldwin is convinced that drama provides 'multi-sensory, visual, auditory, kinaesthetic, tactile, multi-intelligent, emotionally and cognitively linked learning' (Baldwin 12: 3). Her deliberations on brain-based learning upholds neuroscientists' assertion that the brain absorbs information best in a stress-free environment (Baldwin 2012: 30). She further asserts that:

> Dramatic play stimulates the brain and can sustain the interest of young children over relatively long periods of time, well beyond the times that many educators claim that young children can usually concentrate. This is because the activity is enjoyable, motivating and directly links to the self-interests and needs of the child (Baldwin 2012: 32).

These claims illuminate drama as a distinct teaching pedagogy. In drama, 'students are involved physically as well as intellectually and emotionally in the learning process, which leads to greater retention of learning in the long term' (Marzano in O'Toole *et al* 2009: 66). Additionally, drama activities could enhance learning as it creates a relaxed and playful environment for learning (Pritchard 2009: 83). As research on brain and learning procedures suggest, the brain requires a propitious environment, devoid of stress, to achieve maximum potential in learning. As Pritchard (2009) states, 'Fun, excitement and positive relationships are almost prerequisites for learning to reach its full potential' (Pritchard 2009: 103). Drama pedagogy in this sense could replace the rather tense Ghanaian classroom with an exciting space where children can gain the relaxation their brains need to enrich their learning.

There has been extensive research on the effectiveness of drama pedagogy in language development, communication and expression. Winston underscores the fact that language needs to be learnt in context for better comprehension and future use.

He explains that drama imitates life and gives children the opportunity to create models of their lives, 'Language can … be experienced – heard, interpreted and used – in contexts that seem real to children' (2004: 18). In this way children are able to learn appropriate vocabulary in make-believe scenes they create with the help of their teacher. When this is done effectively, according to Winston, 'children feel they have lived through or have actually witnessed the experience' (2004: 21). This make-believe experience aids pupils to participate meaningfully in any topic under discussion.

Baldwin makes similar submissions that language is customarily acquired through interaction with others, replicated in dramatic play. She indicates that in make-believe play 'language can be generated, listened to, analysed, stimulated, learned and practised within a very broad range of contexts' (Baldwin 2012: 31). Harrison (1999) shares an identical view on how dramatic play could enhance language acquisition as he posits that drama 'provides a range of imaginary audiences for speaking and listening and for writing and can bring aspects of a text to life for closer analysis and reflection (Harrison 1999: 13).

In connection to drama and language development, O'Toole describes the classroom as a 'public performance space', where active communication takes place between teacher and children and amongst children. He states that drama is most beneficial if used as a medium for learning any language as 'Out of performed dialogue, new understanding emerges that is cognitive and embodied, personal and social, emotional and sensory and kinaesthetic, understanding that we can call 'learning' (O'Toole *et al* 2009: 49). O'Toole and Stinson conducted a study to ascertain the impact of drama engagement and oracy with year 4 pupils in Australia. In partnership with the class teacher, the researchers engaged the pupils in creating and performing scenes using a story as a stimulant. A significant achievement was that 'the students became much more conscious of language, how it impacted on meaning and their own processes of working with language' (2013: 172).

The use of dramatic processes becomes even more apposite in the teaching of a second language. In research conducted by Nazeryan, Jahandar and Khodabandehlou, in the Simin Language Institute in Iran, they observed that pupils lack opportunity to use English outside the classroom and that using drama methods in teaching English as a foreign language provides opportunity to use language in context which leads to greater achievements in the 'learner's oral proficiency' (Nazeryan et al.: 2013 np). Although numerous languages and dialects are spoken by various ethnic groups in Ghana, English language is the national language and the mode of communication in schools. It therefore can be very difficult for many students to learn and use English because of the influence of the first language. The use of drama to create scenes that will give opportunity to use appropriate words and expressions will be most appropriate. Drama pedagogy will also give pupils the confidence they need to communicate effectively in English.

There is also research evidence to show that teaching new vocabulary with images is very effective. For example, Marzano makes reference to Powell (1980) in a number of such studies. Powell's report indicates that 'analysis of 11 controlled studies, found that instructional techniques using imagery produced achievement gains in word knowledge that were 34 percentile points higher than techniques that did not' (Marzano, 2003: 140). The use of images becomes more expedient when the vocabulary to be learnt is very distant from the learning context. For instance, the use of tableaus, gestures, movements and sound images would be very appropriate for pupils in lower classes to understand and retain the word 'forest', for example.

The use of dramatic pedagogy is not very popular in the teaching of the sciences. However, in recent times, teachers such as Abrahams and Braund (2012) have used dramatic teaching methods extensively to teach secondary school science in a model which comprises a warm up activity, use of appropriate materials and a main activity. Abrahams and his colleagues are not claiming complete elimination of traditional teaching methods; rather they are proposing more innovative ways of

teaching that will aid full class participation and interest. Abrahams proposes that dramatic pedagogy in the teaching of science 'opens up a whole tool box of techniques … to illustrate and explain scientific concepts, to actively explore scientific theories and to access students' understanding' (Abrahams and Braund 2012: 2). Similarly in her study, Warner discovers that drama pedagogy allows learners to engage 'in fictionalized, unscripted and spontaneous dramatic scenes while also engaging in the actual and authentic process of scientific inquiry' (2013: 261). Additionally, Taskin-Can (2013) used dramatic activities in the teaching of the topic 'light and sound' in a science unit and confirms the effectiveness of drama pedagogy in Turkey. The researcher used drama pedagogy in the experimental group whilst the control group were taught through traditional methods. Taskin-Can reports that at the end of the session there was a:

> … statistically significant difference between the achievement and scientific process skills test of students - of the experimental group where the creative drama education had been applied and the control group taught through teacher-centred instruction - in favour of the experimental group' (2013:126).

These outcomes confirm my conception that the poor performance in mathematics and science in general examinations in Ghana is mainly as a result of ineffectual teaching methods, and the need for change is therefore even more urgent.

It is also worth noting that in the constructivist approach to learning, children need their peers in order to share and learn from each other. 'The interaction between learner and 'more knowledgeable other' is an important aspect of scaffolding, as is interaction between peers' (Pritchard 2009:108). Classroom drama provides a similar experience as children will normally work in small groups or, if appropriate, as a whole class. Drama in the classroom provides opportunities to form groups, share, take turns and care for each other. As team playing has become one of the essential criteria for employers seeking employees, the need to equip a child with this quality has become even more crucial. When children engage in drama activities they 'learn and reflect about (themselves) as human beings and about others and the world we inhabit together' (Baldwin 2012: 3). If such interaction is

adeptly fostered by teachers, it could concurrently reduce, or completely eliminate the current egocentrism in the Ghanaian classroom whilst inculcating the important social skill of teamwork in pupils.

Having examined the value of educational drama in aiding child learning, I will now turn to explore a series of questions. These questions are pertinent given the strong and particularly charismatic personalities of the early founders of educational drama movement. The questions concern the role of the teacher/facilitator in educational drama processes:

1. Can every teacher use drama in the classroom?
2. Can the inclusion of drama have adverse effects if teachers do not have the necessary skills to use it?
3. What skills do teachers need to teach drama or use drama pedagogy?

3.6 The Expectations of Teachers in the use of Drama Pedagogy

A major anticipated challenge in my bid to introduce educational drama in Ghana is the prominent roles teachers are expected to play in planning and engaging pupils in drama activities. Most teachers in Ghana are not familiar with drama techniques and it was my responsibility to provide teachers participating in my project with adequate training to equip them with the essential skills and the confidence to use drama strategies in their teaching. The ability of a teacher leading any drama process to effectively 'scaffold' the activity based on needs and challenges is prominent in educational drama (O'Toole *et al* 2009; Baldwin 2012; Matusiak-Varley 2011).

Drama pedagogy works best in the classroom when the teacher is able to 'shift from the most common and familiar styles of teaching and to relinquish a significant degree of lesson ownership and even content to the children' (Baldwin 2012: 27). The success of this approach is contingent on the teacher 'scaffolding exercises to encourage the participation of wide ranging needs of pupils'

(Matusiak-Varley 2011: 37). Somers has observed that a good rapport between a drama teacher and learners is a requisite to effective drama practices. This is necessary for the teacher to be able to help the learners 'discover and appreciate the satisfaction to be gained' from their involvement (Somers 1994: 45). In Winston's approach, the teacher should:

> … imagine the lesson as an excursion through a wood, where the teacher's duty is to know the terrain well and make sure that everyone stays together, goes in the same directions and gets to the planned destination more or less at the same time. However, because this excursion is across interesting terrain, there are many points along the way where we will stop to explore. Here children will be told what they might look for and where they are allowed to explore before coming back into the group (2004: 11).

Do teachers need special skills to achieve the above process or does it come naturally to them? Recognition of the demands on the drama teacher or teachers who use dramatic pedagogy must be accompanied by awareness of the skills necessary to successfully facilitate and scaffold a drama session. Cremin and Grainger (2001) confirm that although drama is a potent motivating tool for learning, 'many teachers lack the confidence to use it, and feel they are not theatrical enough, or are daunted by the challenge of handling children in open-ended, improvisational text' (107). Baldwin reveals that 'Some teachers can feel threatened and stressed at the idea of doing drama with children' (Baldwin 2012: 27) and, as is shown in the experience of Lin (2009), teachers in Taiwan were not ready to give up the traditional method of teacher-directed approach for a more democratic form of teaching and learning. Hornbrook also argues that the inclusion of drama can make the teachers' difficult job even more demanding: 'the creative stimulation which they have continuously to inject into the successful drama lesson makes quite unique demands on drama teachers' imagination and energies' (1989: 45). I anticipate that such an extra demand on teachers in their attempt to use drama pedagogy will be most challenging in my project because the teachers do not need to adopt this innovative teaching to get a teaching job or promotion in an existing one. It will require a high level of commitment to take this innovative path in teaching.

It has also been established that it is quite challenging for teachers to ascertain the appropriate starting point for drama activities for children at different levels. Identifying the level of drama for children in any dramatic activity is essential (Rawlins and Rich 1992). It becomes more difficult for the teacher and children to engage in any meaningful dramatic process if they enter the process at too high a level or even too low. It is therefore necessary for a teacher to select a mode of engagement considered suitable for the class which will also deliver appropriate learning objectives and outcomes. O'Toole (2011) has also elaborated on the difficulties drama teachers face especially in establishing the ability level of children in drama classes. O'Toole proposes a drama curriculum that integrates all forms of drama including child-centred drama as proposed by Slade and Way as well as pedagogical drama as professed by Heathcote and others. He has subsequently suggested the following needs for teachers at different levels of education:

- Early childhood teachers and care workers need skills in managing and shaping dramatic play, understanding the relationships of drama to all the arts and play, and to learning.
- Primary teachers need those skills too, and also dramatic pedagogy across the curriculum including process drama, playmaking, and student-centred performance work, and in making use of theatre for young audiences.
- All other (non-drama) secondary and post-secondary teachers right across the curriculum need just the basic skill and confidence to use dramatic pedagogy in their specialist area/s, and understand the role of drama in the school context (O'Toole 2011: 14).

It is obvious that the teacher who wants to engage children in drama faces the onerous task of planning, structuring, determining levels and progress of individuals (and the class as a whole), observing, intervening, assessing and other responsibilities as need arises. It is also clear that the failure of various forms of drama is, to a large extent, attributed to teachers' inability to understand the modes of working and/or to cope with the varied and heavy workload involved. It has become essential to have drama teachers trained at various levels as suggested by O'Toole and for the sake of drama across the curriculum to include drama courses in teacher training curricula to offer teachers the required skill and confidence to use drama in its own right and as a teaching pedagogy in schools.

3.7 Conclusion

This chapter has highlighted the ineffectiveness of 'banking education' as practised in Ghana and proposes 'problem-posing' education as promoted in constructivist teaching and learning approaches. The chapter has also illuminated drama pedagogy as a multisensory approach to teaching, offering pupils opportunities to explore and share knowledge with fellow pupils with the help of their teacher. The value of drama in an educational context has been extensively discussed in this chapter. The impact drama pedagogy could have on teaching and learning has also been discussed. This discussion has shown that the success or otherwise of educational drama relies on the teacher who is required to plan, structure and facilitate the dramatic activity in the classroom. It proposes the need for teachers to be offered the required training to use drama pedagogy effectively.

Informed by this literature I started envisioning what type of educational drama would be appropriate in the Ghanaian context. I realised however that I was limited to a few drama strategies and games and reasoned that more practical knowledge on how to use more strategies and games in educational drama would broaden my scope, selections and adaptations. To fulfil this ambition, I attended two workshops in London. The first was organised by Bigfoot Arts Education. Among other things, this organisation claims to 'Train and consult teachers in creative-based approaches to learning and teaching the National Curriculum, on and off-site' (Senatore 2012 np). The workshop was meant to empower participants to facilitate drama that is created by participants. During this workshop we were taken through the use of games to create scenes and devise stories in drama.

The second workshop was organised by David Farmer and was called *Primary Drama Across the Curriculum*. It was another intensive training session that aimed at helping teachers to use drama strategies to promote student learning. Farmer is a drama teacher and practitioner, who trains drama and non-drama teachers in strategies and games that could be used to facilitate drama lessons and the teaching of other subjects. During this workshop Farmer took us through various

processes to use some already known drama games and strategies as well as the ones designed by him for teaching various topics. The experiences I gained in the two workshops enhanced my skills, expertise and confidence for the next stage of this enquiry.

Equipped with the experience from the first project, perceived problems for the next project and practical knowledge acquired from the training workshops, I proceeded to plan my next action-based experiment aimed at further exploration of aspects of drama children can experience in their actual learning context, the classroom. I also took counsel from O'Toole's assertion that:

> Drama in education is very dependent both on the specific group of people taking part, and on external conditions over which they have little control, and so they must continually renegotiate the way in which they can manage and manifest the basic elements of dramatic form. It is therefore very processual, and has the potential to operate at quite extreme forms of processuality. The purposes of the participant and their **real context*** impose constraints upon some or all of the elements of dramatic form which demand their renegotiation (O'Toole1992: 4).

It was imperative to negotiate and renegotiate my educational drama practice in Ghana due to the constraints in the Ghanaian context discussed in my introduction and Chapter 2 of this thesis. I consequently modified the familiar drama approaches and created a model to suit the classroom and the teachers' context. In the next chapter, I have elaborated on a drama training session I facilitated for selected teachers in the Winneba municipality of Ghana. It includes descriptions of the activities covered, feedback from participating teachers as well as my observations and reflections. The chapter is accompanied by video clips from the training sessions.

CHAPTER 4

Project 2 Phase 1: Teacher Training in Drama Strategies for Teaching

4.1 Introduction

Create to Learn 2 (CtL2) was my second attempt to establish how drama could function in the Ghanaian classroom. It was planned as a three-phase practical project and the second major cycle of my action research plan. In the first phase, I facilitated a workshop in which I engaged selected Ghanaian teachers in drama strategies that could be used in teaching various school subjects. The training aimed at equipping selected basic school teachers with practical knowledge of various drama strategies that could be applied to enhance teaching and learning in the classroom. The workshop was essentially to determine the sort of training teachers who use traditional forms of teaching need in order to be able to apply drama strategies to teach various school subjects in their specific classroom contexts. In the second phase, I observed, and sometimes participated in, teachers' classroom experimentation with strategies they had learnt during the workshop. The third phase evaluated teachers' implementation of educational drama strategies in the classroom. The participating teachers were given an opportunity to share how they applied various drama strategies and how this affected teaching and learning in their classrooms. In this chapter, I highlight and reflect on the processes as well as various activities executed during the five-day workshop. I also include various forms of data collected through observations and feedback sessions.

4.2 The Project Context

This workshop was planned with special consideration for the context of my practice. The foremost recognition was that, the participants were not drama teachers; they were teachers who have been trained to teach various subjects other than drama in primary schools in Winneba, Ghana. Hence the drama games and activities selected for practice during this workshop were not meant for teaching discrete drama lessons but for integration into other curriculum subjects. It

is also worth noting that in recognition of this rationale, some of the familiar strategies and games were adapted and tailored towards the teaching and learning of other subjects in the classroom. The participants worked under the stringent guidelines and supervision of the GES as described later in this chapter, hence, it is important to emphasise that the project did not require teachers to get rid of their normal teaching methods and replace them with drama. It would have been an irrational ambition to require teachers to do away with their familiar form of teaching within a single project or research. However, I agree with Abrahams and his colleagues that teachers must use 'a variety of teaching and learning approaches and that, within this broad range of approaches, drama can play a significant part' (Abrahams, 2012: 1). Although teachers were not discouraged from teaching a whole lesson using drama (if they had capability to) the games and strategies selected for this workshop were for my proposed model as shown in chapter 1 of this thesis.

4.3 The Training Workshop

It was an anxious moment on the morning of September 8, 2014. I had phoned all participants a week earlier to remind them of the date, time and venue. They sounded enthusiastic about coming. The teachers had to sacrifice a week of their holidays to attend the workshop, hence my concern that they would not turn up, rendering my project inoperable. I called all 14 teachers who had been nominated and/or volunteered to participate again on the morning of the workshop. 13 teachers responded and were still eager to come. I discovered later that the fourteenth person was ill and awaiting admission to hospital. At 9:00 am when we were supposed to start, only three teachers had arrived. I was still nervous at this time but mindful that in Ghana we have a culture of arriving late, with apologies to the ones already present, I decided to wait a bit for the others. Those who had arrived early had the opportunity to go through the documents I had put in each person's file - copies of project information, the workshop plan, a description of drama strategies that could be used for teaching various subjects, ethical approval

and consent form, a letter of approval from the Director of Education of the *Effutu*[7] Municipality, as well as pens, pencils and a notepad. (Copies of ethical approval, consent form and approval from the Director of Education can be found in appendices G, H and I).

Finally, all the 13 teachers arrived and the workshop was officially opened at 10 am. It was meant to be predominantly activity centred, strongly based on how I was leading participants to integrate drama in their teaching. We therefore plunged into ice-breaking activities, encouraging participants to get to know each other and work in teams. The activities included *Catch my name* (Farmer 2007: 6) and *knowing you – knowing me*. I had used the same games as icebreakers with the pupils in the first project. The excitement displayed by the teachers was quite comparable to that of the pupils. After these activities, participants were relaxed, ready for subsequent activities and comfortable to work with each other. Once teachers were settled I gave a PowerPoint presentation on what my research project was about, why I was doing it and what was expected of participants during and after the workshop.

To begin with, it was expedient for me to find out how these teachers already functioned in their classrooms before introducing anything new. I solicited information on what methods participants were using in their teaching. This was a round-table focus-group discussion with participants voluntarily sharing information. What emerged from this discussion confirmed my earlier indication which was validated by Owu-Ewie (2008), that teachers mostly used teacher-centred approaches. Four major reasons accounted for the extensive use of this method of teaching in most Ghanaian classrooms. The first reason identified was the design of the classrooms and arrangement of desks at the basic-school levels (described earlier in the introduction to this thesis) that strongly promote this

[7] Efutu refers to a traditional area as well as the language of the people of *Simpa* (Winneba) in the Central Region of Ghana.

method of delivery. Secondly, lack of space and large class numbers limit the type of activity that can take place in the classroom.

The third major issue that constrains teachers from using extensive child-centred activities in the classroom are the time limitations for each lesson. In the primary school the time limit for a lesson on the timetable is 30 minutes and an hour for a double period. Although some teachers expressed the desire to do activities, they indicated it was extremely difficult to do so within the given time frame indicating that … 'by the time the child gets what he/she is supposed to learn, the lesson would have ended' (participant contribution). The teachers acknowledged the need to motivate pupils with some activity in teaching but were very apprehensive about the use of drama in classroom instruction as indicated by this participant:

> You can think of something to surprise the children, to excite them –but not drama, if you want to do drama your head teacher might sack you from the school because your lesson will not be complete, you can't achieve your objectives (participant contribution).

The next major issue is the requirements of the GES. In Ghana, teachers are trained in colleges of education. On completion of the teacher training programme, there are no interviews before gaining a teaching post. Postings of all newly trained teachers are done remotely by the Human Resource Unit of the GES to schools where vacancies exist. Teachers are directly supervised by head teachers and circuit supervisors who pay periodic visits to the schools to make sure teachers do what the syllabuses required of them. Schools are also occasionally visited by directors of education in charge of various metropolises and districts. Those who are found to be deviating from the prescribed procedures are sanctioned. Teachers' promotion is reliant on how well they comply with the set regulation. These circumstances make it extremely difficult for teachers to be exceptionally innovative in their practice. I had taught in junior secondary school for sixteen years and I was very familiar with the concerns these teachers raised. However, I kept reminding myself that the purpose of my research was to explore ways of introducing drama in this seemingly impossible context.

Although the workshop's aim was to engage participants in drama activities, I deemed it obligatory briefly to explain the theories underpinning the project and why it was necessary. Further, drawing on the constructivist theories of learning, I discussed learning and the need to connect what the children already know to the new concepts to be taught (Pritchard 2009:106). I highlighted the fact that different children learn in varied ways: visually, auditorily and kinaesthetically, for example, and emphasised the need to use methods that would benefit most of the pupils. I also used the learning cone of experience (Dale 1964) to illustrate how children learn through various activities. The need for teachers to use a multisensory teaching method which is recommended as a valuable mode of learning that satisfies those who learn by hearing, seeing and doing (Baldwin 2012) was illuminated in my presentation. Another reference point was neuroscientific recommendations that children learn best in a playful and relaxed atmosphere (Pritchard 2009). Having set the background with these basic theories, I projected the use of drama strategies for teaching as a multisensory mode of learning that also creates a conducive environment for learning.

The participants were not drama teachers and I needed to affirm the fact that they did not have to be drama experts to use dramatic strategies in their teaching. Nevertheless, I explained some basic drama terms and expressions that I felt might be useful in the practice of drama pedagogy and also for the few teachers who wanted to try *whole class drama*. I also highlighted the difference between drama as practised in schools, and theatre, which is performed for external audiences. I explained that drama in the classroom:

- Focuses on participation- not performance.
- Is spontaneous and flexible.
- Involves suspension of disbelief by participants and entry to an imagined world.
- Uses children's natural creative abilities and desire to engage in play

4.3.1 Selected Strategies

I had selected various drama strategies and games among the ones I experienced during the two drama workshops which were facilitated by Senatore and Farmer that could be used for teaching a range of subjects in schools. I have read about these strategies but experiencing them at these workshops gave me the expertise and confidence needed to include them in my workshop plan. I had also studied the GES syllabuses and selected topics which could be taught with the selected strategies. I presumed that these strategies were quite simple and teachers would be able to use them on their own once they had experienced them in the workshop. Unlike the first project, in which drama games were used as warm-up activities and building blocks for various aspects of the play, all games used in this second project were targeted towards their inclusion in particular lessons. I had printed copies of the descriptions of proposed strategies and games for participants but I needed to explain these and I did that through a power point presentation.

Drama Strategies and Games:

- Role play
- Teacher-in-role
- Hot seating
- The mantle of the expert
- Role on the wall
- Still images/Freeze frames
- Tableau
- Storytelling
- Word Tennis
- Fruit Salad

Although I facilitated the workshop in a bid to introduce participants to the use of drama strategies and games for teaching, I was mindful of the need for the participants to take ownership of the strategies and for them to be confident to use them after the workshop. I have learnt from the literature that teachers who observed Slade's practice were full of admiration for him, but they often failed in the imitation of his practice (Bolton 1984; O'Toole *et al* 2009). Similarly, although Heathcote was an expert, teachers who tried to use her method were often not

successful (Hornbrook 1989). Taking clues from these, the workshop plan included group activities by participants in which they were expected to select topics from their syllabuses and to use strategies or games learnt to prepare a lesson which they shared with the rest of the group each day. (Samples of the workshop plan that includes selected strategies, activity types and corresponding topics selected from the GES Primary School Syllabuses can be found in appendix J of this thesis).

As has been outlined, the use of drama strategies in teaching is fairly new in the Ghanaian context. Before I engaged participants in the strategies, I decided to give them the opportunity to observe how teachers elsewhere use drama strategies in their teaching. I showed a video in which Terri English of Great Hockham Primary School uses drama to teach mathematics to Key Stage 1 pupils. The Great Hockham School is a participator in the Drama for Learning and Creativity D4LC initiative project. The project has been developed by Patrice Baldwin, Advisor for Arts Development and Improvement Norfolk County Council Children's Services (www.d4lc.org.uk)[8].

I concede the setting of this video is very different from the ones in which the participants work and the pupils were in a lower class compared to the ones the participants teach. Nevertheless, I decided to show this video because the project for which this video was created seeks to train teachers who do not have drama background to use drama strategies for teaching other subjects. I thought that my participants would be able to identify with Terri English as she talked about her experience. The video also showed Patrice Baldwin explaining what the D4LC project was about and why they were doing it. I drew the participants' attention to Baldwin's statement that drama is part of English in the British curriculum, but the current project was to train teachers to use drama in teaching other subjects (Baldwin: Drama for Learning and Creativity (D4LC) pdf). I then concluded with the submission that we were going to practice some of the activities and they would

[8] See also: Teachers' TV 'Drama 4 Learning' - Maths through Drama at Key Stage 1.

then decide which ones would suit a particular topic, explaining that some strategies work well with some topics more than others.

The video did not achieve the desired motivation it was meant to generate in participants. They remained apprehensive, emphasising the Ghanaian context I have explained earlier, on how the GES expects teachers to work and how the supervisory system is structured. Although participants admitted it was a good way of teaching some thought this was never going to work in the Ghanaian context because: '1. the lack of resources, 2. the time factor, 3. the two ladies shown assisting will not be there, and you might not get the resource person to come and help you' (participant contribution). Participants who teach at the University Practice School (North Campus) were very particular about time because unlike the other schools, they do subject teaching and it is not possible to overstay their periods if the drama activity delays achievement of lesson objectives. Another concern was about large class numbers. For instance, one participant said 'drama can be used when the children are not many in the class. I had 60 pupils in a class I taught last year and I am wondering how I can do this if I have the same number of pupils this year.'

I deduced from some of their contributions that the main objection was the trepidation of their employers and supervisors for using unapproved teaching techniques in the classroom. There had been a recent assessment of teachers in the municipality and those who were found wanting had been transferred to areas they detested most. It was understandable that these teachers did not want to face such a situation, and would want to do just what is expected of them by the GES. The participants also cited inadequate time allocation on the timetable as another setback:

> You want to teach mathematics and you start with your introduction. You know the time is limited, and then, when you know you are expected to give a number of exercises to your pupils every week, you start introducing new things. You can't fit drama into the structure of our education system. Even if your supervisors see this method as good, you could still be penalised for

> using unapproved methods and you will be transferred - you will be sent to the village[9] (participant contribution).

Another participant bemoaned the creative limitations of the teacher as they are compelled to do exactly what the GES expects of them, notwithstanding the varied circumstances in which teachers work: 'The Ghanaian teacher is more or less a slave to the policies and guidance of GES. For instance the teacher is supposed to do 40 exercises in a term. That becomes the target of the teacher; nothing else matters' (participant contribution).

Although the teachers agreed that completely excluding such a regulation might breed indiscipline and lethargy, they thought that some flexibility would allow teachers to try new ways of teaching: 'So, as he was saying the policy implementers have to be a bit flexible with us' (participant contribution). I agreed that the issues raised were valid but explained that the idea is to adapt the strategies to suit the existing context, not to do exactly what Terri English was doing. Having been a basic school teacher myself, I am very conversant with the Ghanaian education system, and I anticipated participants might show a level of apprehension about participating in the project. But as I had done enough explanation and exposure I was expecting a high level of cooperation at this moment. I thought about Lin's experience in Taiwan. He had used drama pedagogy to teach primary 6 pupils, and although the children were happy with the project, the teachers refused its adoption (Lin 2009). Lin states that 'the teachers were afraid to lose control over the pupils, classroom order and knowledge delivery if they gave up their authoritarian position and pedagogy' (Lin: 210). The issues that Lin identified were emerging in my work. I also deduced the truth in Baldwin's observation that 'Some teachers can feel threatened and stressed at the idea of doing drama with children' (Baldwin, 2012:27). Was this the case with my participants? Thinking about using this teacher-group as volunteers, I became very nervous. What if the teachers decided to withdraw their participation? What if they

[9] A village in Ghana means you might be deprived of electricity, good drinking water, medical facilities, means of transport and shopping facilities. The school building might be sub-standard and most teaching materials are absent.

did not turn up on subsequent days? What if they decided not do the classroom experiments after the workshop? These and many questions contributed to my disquiet. Nonetheless, I managed to retain a good composure to have more discussions, not to persuade them to be part of the project but to engage in more dialogue to aid understanding and acceptance.

Fortunately, the discussion ended on a consenting note. A participant drew to the attention of the teachers the current poor performance of pupils to highlight a need to modify their current mode of classroom instruction. While acknowledging that the project might not be the ultimate solution to the education deficiencies in Ghana, the participant was prepared to consider that it could contribute to improvement in teaching and learning:

> This happens to be day one. And as we've all learnt, change comes not as easy, it comes with some level of difficulty. We may be pessimistic for now but until we give it a try we might not know whether it works or not. What we are experiencing today probably should be the answer - not the absolute answer but one of the ways, so to speak, in alleviating the dwindling performance of our pupils (participant contribution).

As shown in the statistics of student performance at general examinations in the introduction of this thesis, this participant's submission of poor student performance reflects a wider concern in Ghana. It was such discussions that eventually motivated the participants to accept my proposed introduction of drama pedagogy in their teaching. It was relief when a participant said he had identified some topics he could use the morning's warm up activity to teach. (See DVD 2 clip 1 [00:00-03:56] for excerpts of this discussion).

4.3.2 Highlights of the Training Sessions

The *Fruit Salad* Game

Fruit salad is one of the most popular games played in several variations in drama lessons in the UK. In one form of this approach, players form a circle. The game caller at the centre of the circle mentions a fruit and the others do the same: 'The object is to say somebody else's fruit three times before they can say the name of

yours' (Farmer 2007: 16). In the practice of Abraham and others, the activity is played like musical chairs and authors have suggested several variations to suit a teacher's purpose (Abrahams and Braund 2012: 126). (See also Swale (2009: 50) for a variation of the *fruit salad* game).

This game was proposed as an introduction or evaluation of a lesson on *Kinds of Fruit*, a topic selected from the GES primary school science syllabus. In an adaptation of this game, participants formed a circle and were told to imagine a big bowl in the centre. Each participant mentioned a fruit and mimed dropping it in the bowl. The rule was that no fruit was to be mentioned twice. We performed three variations of this game, filling various imagined bowls with dried fruits, fleshy fruits and vegetables respectively. Participants identified various topics that could be introduced or evaluated using this game. This included topics in Mathematics, English language and science. (See DVD 2 clip 1 [03:57-07:20] for excerpts of this activity).

The Use of *Storytelling* as a Teaching Strategy

The first drama strategy used with the group was *storytelling*, a traditional art form practised in different forms in all cultures. In Ghana, storytelling used to be the most common pastime. It was commonplace for children and adults to listen to after-dinner stories told by older family members within the courtyards of compound/family houses. Storytelling as a traditional art form has suffered a decline due to the influx of many Ghanaian and African films shown often on television. However, storytelling has survived because practitioners make varied use of it. The storytelling form 'is a broad church and is constantly developing and reinventing itself' (Wilson 2006: 7).

Storytelling was chosen as an initial drama strategy on the assumption that participants are conversant with this art form. The *storytelling* strategy used was somewhat different from what participants are familiar with. Unlike the traditional storytelling art, where narrators tell their stories to a listening audience, the

strategies used are participatory. The story is not as perceived by one person, it is created with contributions from participants; the story becomes *their* story. We used two different approaches to practise *storytelling*: *One sentence at a time* (adapted from *one word at a time* (Farmer 2011: 57). (See also *Story Circle* (Swale 2009: 128) and *character bag* (Farmer: 58). For the demonstration of *storytelling* as a teaching strategy, I selected and combined two topics, *Good Health* and *Food Poisoning* from citizenship education and science respectively. With *one sentence at a time*, participants formed a circle and each participant contributed a sentence in turn. The task was to create a story that would cover these two topics, not fully across the curriculum but at least across two subjects. Interestingly, the topic on *nutritional value of fruits* also crept in.

The first attempt in creating the story was distorted in terms of plotting, but on a second try, when participants better understood the concept, the story was well plotted with a good beginning and conclusion. Participants satisfied with this story clapped in appraisal as opposed to laughter, which followed the end of the first attempt. A participant who is a science teacher, spontaneously, in their role as a teacher, asked participants what they had learnt from the story. He then concluded by highlighting the need to maintain healthy lifestyles. The participant's view was that the *storytelling* process had great value for teaching and learning: 'I see the power of imagination, it makes the children think very fast - thinking about what to say' (participant contribution). I also introduced the 'character bag' as another way of using storytelling in teaching. According to Farmer, 'a character bag contains objects that give clues about the owner' (2011: 59). (See DVD2 clip 1 [07:21-18:26] for excerpts of this activity).

The *Word Tennis* Game

The next activity was *word tennis.* In this game 'participants have to keep thinking up words in a chosen category and 'bat' them to each other. Whoever repeats a word or can't think of one is out' (Farmer 2012: 84). We used verbs at the first attempt of this activity. After the first demonstration, participants were paired to

practice *word tennis* for a few minutes. We formed a circle and each pair came to the centre in turn to practice their 'game'. In the next try, we added action to the words we mentioned. However, this activity was restricted to action verbs and mime was mostly used. All participants were alert to point out the mistakes of partners being observed. There was excitement throughout this activity.

A participant observed that although they were supposed to mention verbs, his partner mentioned the opposite of each word he mentioned, thus adding an antonyms dimension to the category. Instinctively, teachers realised that, among many other topics, they could use this activity to teach verbs, synonyms, antonyms, adverbs and the different types of nouns 'And the actions that accompany the words will aid pupils to understand the words better' (participant contribution). One of the mathematics teachers identified topics that could be taught with *word tennis*, 'For example, multiples of numbers'.

Group Activities- *Storytelling* and *Word Tennis*

One of the main aims of the project was for the teachers to practise the drama strategies with topics they were supposed to teach at the early stages of the first term of the 2014/2015 academic year. Consequently, in the next major activity participants worked in groups to select lessons they would be teaching when school re-opened and identified any of the strategies practised, the two approaches to *storytelling* and *word tennis,* which could be used. They were also asked to identify the point during the lesson at which the selected strategy could be used. In basic school subject classifications, teachers who teach mathematics also teach science and those who teach English language also teach RME and citizenship education. The two groups formed were based on these subject classifications. Each group then demonstrated the various lessons whilst the other group observed and offered criticisms and suggestions for improvement. These are summarised in tables 5 and 6.

Topic	Strategy	Activity	Comments
Multiplication as repeated addition	Storytelling - Character Bag approach- for evaluation after the lesson.	The one playing the role of a teacher told his pupils that he was going on a journey to a neighbouring country. Customs officers would inspect his bag at the border. By law, all items were to be multiples of 5. If he went against this regulation, he would be arrested. In a circle, the rest of the participants playing the roles of pupils together with the teacher filled the bag with multiples of 5. (See DVD 2 clip 1 [18:27-22:55] an excerpt of this activity).	Participants suggested that instead of just dropping the numbers they could have created a border scene featuring the teacher and the customs officer. The journey was to be made by a selected group who were supposed to declare their items as multiples of 5. For example; 25 shoes, 100 shirts, 15 apples etc. In this case anyone who mentioned a number that was not a multiple of 5 would be arrested by the teacher.
Multiples of 3	*Word Tennis* adapted as *number tennis* Warm up - introduction to a Maths lesson	Participants formed two rows facing each other to play number tennis in multiples of 3. In the next level, multiples of 3 were still used. Pupils were asked to go to an imaginary market in turn and to multiply their turn number by 3. So for instance, the equation for the fourth person to go to the market was 3 × 4 with the answer 12.	Participants said the numbers could be picked at random instead of doing it in a sequence - that would make it more challenging.

Table 5: Group 1 demonstration lessons CtL2

Topic	Strategy	Activity	Comments
Nouns and adjectives - an amalgam of two topics.	One sentence at a time modified for a different purpose.	In a circle, one person said a sentence and the other identified the adjective in it. At the next level, the next person did not just identify the adjective but explained why the word is an adjective.	Participants felt both activities were well planned and effective in teaching the topics selected.
Nouns and adjectives - an amalgam of two topics.	*Word Tennis* - for lesson evaluation	Working as partners, one person mentioned a noun and in turn they mentioned adjectives to describe the nouns.	

Table 6: Group 2 demonstration lessons CtL2

One participant said it has always been difficult for pupils when they are asked to recite portions of the multiplication table in the mornings. This is a confirmation of my description on how teachers start their mathematics lesson in fear and panic in

chapter 3 of this thesis. This participant thinks that if teachers 'could use activities like these, the children will love what they do and indirectly understand the concept the teacher is trying to teach' (participant contribution). Participants identified several topics for which they could use these activities in lessons. A participant also suggested that *one sentence at a time* could be used to identify the varied abilities of pupils and aid the teacher to group them for maximum benefits.

The activities devised by the second group were highly recommended as a source of vocabulary-building that could subsequently improve pupils' writing. The accompanying actions that create a mental picture were also appraised to aid understanding of words. A participant suggested that since space in the classroom is limited and potentially unsuitable for whole-class activities, the teacher could take the class out of the classroom to achieve full class involvement. Other participants thought this a laudable idea.

Finally, participants felt that the modification of one sentence at a time by the second group was a particularly useful idea, especially the second stage where pupils were supposed to say why a word is an adjective. In recent years, teachers of English have been encouraged to go beyond definitions and help pupils identify the functions of words in sentences. This is because there are words that could be clustered as verbs, nouns and even adjectives. The difference in meaning could only be established by identifying the function the word is performing in a sentence. For example, a word like 'witness' could be used in varied ways to function as a verb, a noun or an adjective. It is based on this special consideration that the activity that required students to say why the words they identified in the sentence could be classified as adjectives was highly endorsed by participants. Due to pessimism expressed by participants at the beginning of the workshop, I needed to solicit feedback at the close of the first day to ascertain whether participants were still interested in what I was proposing in my project. Their responses showed significant changes in their initial perceptions of drama pedagogy. (See DVD 2 clip 1 [22:55-25:50] for excerpts of this discussion).

The rest of the four days were 4-hour sessions full of activities. Mindful of the fact that the participants in this workshop were teachers and the expectation that what they were learning was to be practiced with their pupils, strenuous attempts were made to modify all games towards learning in some aspects of the curriculum. In this sense the games served dual purposes; as a warm up and to identify their use as a teaching method. After engaging participants in the *7 Up*[10] game it was recommended that in addition to its use as a concentration exercise, the activity could be adapted for the teaching of mathematics, especially various number-practice skills, including multiples of numbers, odd numbers, even numbers and so on. The participants who were mathematics teachers found this game very useful for easing the tension in the mathematics classroom.

The *Hot Seating* Strategy

The next activity was to understand and practice *hot seating* as a drama teaching strategy. In *hot seating* a member of a team takes a position - in the hot seat - that faces the rest of the group who are seated in a horseshoe or another convenient formation. The person in the hot seat will then answer questions posed by the rest of the team (Farmer 2011: 28; Somers 1994: 73). According to Farmer, 'This strategy helps to develop questioning skills within the rest of the group' (2011: 28). It also builds the confidence of the one in the hot seat and helps the class to recollect in varied ways the information that has been given to them by the teacher during the actual lesson. Although *Hot Seating* is usually used in drama to generate interaction between a character and another character or audience members and characters, using it as a source of interaction relating to other subjects proved very useful in supporting memory recall and in building pupils' confidence. Importantly, the teacher and pupils take varied roles with their conventional teacher/pupils relationships replaced by a flexible environment for fruitful interaction. The hot seat could be occupied by a student, the class teacher

[10] In a circle, in turn, participants count one to seven, brushing either shoulder with their forearm and gesturing to left or right for the next person to pick the next number. At the number seven, the person raises the whole arm over their head to symbolise the figure '7'.

or another teacher. It could be used at the beginning of a lesson to recall relevant previous knowledge (RPK) or at the end to evaluate a lesson. A pupil could take a role as someone who had a lot of information to share with other pupils.

For the practice of this strategy, I selected *Water Borne Diseases*, a topic in the GES science syllabuses. I planned to use this strategy as evaluation at the end of a lesson. A participant in role as Chief Executive of the Winneba Municipality sits in the hot seat. The rest of the participants, seated in a horseshoe formation, in role as journalists from various media houses in Ghana, interrogated the Chief Executive on measures put in place to curtail the current spread of water related diseases in the municipality. We further explored the use of *hot seating* based on a section of *Social Vices*; a topic in the GES citizenship education syllabus.

The *Teacher-in-Role* Strategy

Moving from *hot seating*, the next drama-teaching strategy to which I introduced participants was *Teacher-in-role*. In this strategy the teacher takes a role other than their normal one and gives the pupils roles. The effectiveness of the strategy lies in the ability to break down the barrier between the teacher and pupils, replacing it with a positive environment for effective interaction in the classroom. This strategy has been postulated as the:

> …. most powerful, interactive and engaging drama strategy of all and the most potent in relation to learning. It enables the teacher to learn alongside the pupil as a fellow participant and interactive model and mediator of the shared imagined drama experience at moments of cognition (Baldwin 2012: 111).

Teacher-in-role requires a bit of acting on the part of the teacher and I anticipated some of the participants might be reluctant to participate. In the first attempt I incorporated story telling which I thought would make them comfortable from the start. The *Creation Story* from the GES RME syllabus was selected for the initial practice of this strategy in evaluating the lesson. With some coaching, a participant took the role of an ignorant old lady, distorted the story and asked the rest of the

participants in roles as pupils to fill in the gaps. In the course of the narration, I prompted the teacher to seek contributions from as many pupils as possible. I also drew the attention to the need to ask leading questions that will redirect the pupils when the story drifts in the wrong direction. Conflict as to what was created on which day was resolved as the narrator asked another pupil to rectify the mistakes of others contributing to the story. I also emphasised the need for the narrator to keep in mind that although she is in role as an old lady, she is the teacher and could direct them to the right answers when the pupils go wrong.

To further practise *teacher-in-role*, participants worked in their original two groups to select topics in the syllabuses in which they could use this strategy to teach and later present to the whole group. The topic selected by the first group (teachers of English, citizenship education and RME was *Teenage Pregnancy* from the citizenship education syllabus of the GES. The strategy was used to evaluate the lesson. The teacher in role as the queen mother of the *Effutu* traditional area discussed the causes, effects and possible solutions to teenage pregnancy. The queen mother interacts with other members of the group in role as community members.

The second group used *Sources of Water*, a topic in the GES primary school science syllabus. They used *teacher-in-role* as an evaluation at the end of the lesson. The teacher introduced himself as the Assemblyman of the constituency, giving himself the 'honourable' title. The other participants in the group played the roles of pupils, who were very excited about this and asked him a number of funny questions. He told the class that he was making one of his usual visits to the school and had decided to interact with them. He then asked what the pupils had learnt that day. Because the Assemblyman wanted the class to actually move away from their usual teacher and pupil relationship, he requested that the pupils mention their names before they contribute since, in the role, he does not know them. A participant observer thought that the pupils were too free with the Assemblyman and that they should have shown some respect. Another debunked

this submission indicating that ‘the pupils still respect the Assemblyman as their teacher so taking that role means they were all playing in role.’ Another linked what the researcher had said at the beginning of the workshop, saying ‘as children learn in a relaxed environment, it meant that the class should not feel tensed because of the Assemblyman’s presence.’ Another commended the group for the systematic questioning pattern that helped the pupils to think more deeply about the topic.

Freeze Frames* and *Tableaux

The last drama strategy we practised on the second day was an extension of role play, from which we captured *freeze frames* and *tableaux*. *Freeze frame* 'occurs when students hold a particular moment in the drama' (Somers 1994: 72). In tableaux, 'students make still images with their bodies to represent a scene’ (Farmer 2012: 67). For this strategy, I selected *The Water Cycle*, a science topic in the GES syllabus. This activity was meant to assimilate the concepts of the water cycle. Participants were selected to play roles of plants, sun, clouds, human beings and rain. Loose peanuts and polystyrene chips were used to symbolise rain. With the help of participants who were science teachers, we went through the process of the water cycle with the characters. The sun collected water from the plants, humans and the soil and deposited it in the clouds. The rain was too long in coming; the plants started dwindling and the human being became weak. The cloud moved around and eventually poured out the polystyrene chips as rain. The plants then came back to life and the human beings became strong again. At the next level the characters used dialogue as follows:

Human:	The sun is too hot, and it hasn't rained for days. The rivers are drying up.
Plants 1:	We need the sun to prepare our food, but this is too hot, I am drying up.
Plant 2:	The soil is so dry we can’t get water to prepare our food.
Plant 1:	We are going to die if it doesn't rain.
Sun:	(To Clouds) What are you doing, can't you hear the complaints of the people who need water?
Cloud:	I am condensing myself; no disturbance.
Sun:	How long is this going to take? They are all blaming me.
Cloud:	(Releasing the rain) I am done, I give it back to them.

This activity was highly commended by the participants as they felt it simplifies this complex science concept.

The warm-up activity for the third day was another concentration exercise, the *One, Two, Three* game. The instructions for this game are as follows: 'In pairs, face each other. Start to count from one to three between yourselves, over and over. Now each time you or your partner says 'one', that person claps their hands. Then whenever one of you says 'three', bend your knees' (Farmer 2007: 54). The one who says 'two' does not do any activity. I introduced this activity as a warm up/concentration exercise that preceded a mathematics lesson. (See DVD2 clip 2 [00:00-02:06] for an example of this game).

Drama Improvisation

The ensuing activity was an exploration of the of drama improvisation for teaching mathematics. I felt that children would probably be at their best in classroom improvisation because the process is similar to their spontaneous play activities (Baldwin 2012: 137). According to Farmer, drama improvisation is very beneficial when used as a teaching method, as it 'develops pupils' confidence, encouraging them to be creative, to cooperate, negotiate, speak and listen' (Farmer 2012: 95). To practise improvisation with the participants, I selected a combination of two topics from the GES mathematics syllabus for primary schools, *Measurement of Money and Direct Proportion by Unitary Method*. The improvisation explored a market scene.

The market created during the *drama* improvisation was an imitation of the open market system in Ghana. In my role as a housewife, I told the students that my mother-in-law was visiting and I needed to prepare some food for her. I then told the students that I needed help with the shopping. They were happy to help and so we quickly set up the market. Some pupils in the role of market women sold the various items needed for the meal, whilst others did the buying. Because we did not have the actual items, I asked the pupils playing market traders to write the names of their wares on A4 size manila cards so buyers could identify their goods. I then gave the buyers improvised money (used train tickets with various amounts written on them). Sellers and buyers engaged in bargaining, a customary way of

doing business in Ghanaian markets. After each operation, we assessed the exchange to verify the correctness of the transaction. This included:

- the unit cost of the item
- the quantity bought by customers
- the total cost of items purchased
- the amount of money given by customers
- what was given back as change

This improvisation offered opportunity for pupils to use various denominations and to identify their values. The activity also integrated various forms of calculations: addition, subtraction, multiplication and division. Both buyers and sellers experienced bargaining and negotiations. The sellers wrote the names of items they were selling and this helped in spelling and writing. The use of used train tickets was to show participants that they did not need real items for improvisation. Drama is make-believe and if all players agree on what a particular item represents, it can be used as such. Drama improvisation creates an environment which can alleviate the fear of mathematics. It links real-life, instinctive mathematics to the taught classroom mathematics, and replaces the tense classroom environment with a flexible and relaxing one. An important thing is for the teacher to check the negotiations to make sure they are getting the calculations right. (See DVD 2 clip 2 [02:07-07:40] for an edited version of the market scene).

After the improvisation of the market scene, participants worked in groups to use improvisation to teach selected topics. The first group (teachers of English, citizenship education and RME selected *Social Vices*, a topic in the citizenship education syllabus, and focused on Cyber Fraud, generally called *Sakawa*[11] in Ghana. (See DVD 2 clip 2 [07:40-15:54) for an edited version of this drama).

[11] Sakawa is a recent practice of some young men in Ghana, where they try to defraud others through the internet. These young men also perform abhorrent rituals that they believe will help them succeed in defrauding unsuspecting internet contacts.

The second group (maths and science teachers) improvised a scene that depicts a typical Ghanaian scenario in a compound house[12] in Ghana. In the drama, a teacher took the role of a landlord distributing the cost of a water bill to the rest of the group in role as tenants. He first mentioned the total amount as three hundred and fifty Ghana cedis (GH¢ 350.00) and the total units of water used as 28. The first task was for the tenants to calculate the cost of each unit. This came to twelve Ghana cedis, 50 pesewas (GH¢ 12.50) per unit. The number of persons in each family was then counted to calculate the number of points. For instance, if you are a couple living with three children you have five points. Each tenant then multiplied their points by the unit cost. In this case, a tenant who has seven people in the family pays eighty-seven Ghana cedis, 50 pesewas (GH¢ 87.50). Each tenant calculated and paid various sums that sometimes required the landlord to give them change.

An interesting part of what the teacher/landlord did was to always do the calculation of each person and provide a wrong answer. The tenant then had to provide the correct answer to which the other tenants had to agree. These transactions involved the use of money and integrated all the simple equations. The observing group applauded this group for the innovative way they handled the lesson. However, participants felt that integrating all the equations in a lesson might be difficult for pupils at a certain level. The science and mathematics teachers explained that in the selected topic all the equations are used because that lesson is taught after the teacher has done lessons on all the simple equations. Participants felt that the landlord's comic actions made the lesson lively and pupils could contribute happily whilst not recognising the activity as a mathematics lesson. (See DVD 2 clip 2 [12:55-16:35] for an edited version of the

[12] Compound houses in Ghana are normally big houses with many rooms that open to the courtyard. The rooms are rented out to various families sharing a common kitchen, bathroom and toilet. The electricity and water supplies to the house run through a single meter and the bills are apportioned to tenants based on the number of people in the family or electrical gadgets a family possesses. If the landlord/landlady resides in same house they usually try to evade payment of their portion of the utility bills.

mathematics lesson and [16:36-19:00] of same clip for excerpts from feedback session at the end of these activities).

Similar to my young participants in CtL1, by the third day participants had developed more interest and those who arrived early started practising some of the activities on their own. I observed them as they practised *one, two, three*, and *big booty*. Inspired by this attempt, the official warm up activity by the whole group was *Big Booty*. As they became more familiar with the game the pace became faster. This time we were able to introduce solely even numbers (For example: 2, 4, 6, 8, 10) and odd numbers (For example: 1, 3, 5, 7, 9) as well as multiples of numbers (For example: 4, 8, 12, 16, 20). (See DVD 2 clip 3 [00:00-0:35] for examples of these games).

The *Psychiatrist*

Another drama strategy that could be used to teach and, especially, ascertain relevant previous knowledge (RPK) or evaluate a lesson is the *psychiatrist*. *Psychiatrist* is 'a team improvisation game in which a psychiatrist has to diagnose the group's problems' (Swale 2009: 108). This game was adapted during the workshop to serve as an evaluation tool for teachers. In our adaptation, one person took the role of a *psychiatrist* to diagnose the issue others brought to them. To avoid any ambiguities that would confuse the *psychiatrist*, I suggested the issues should be very specific. If it was a mathematics lesson the *psychiatrist* could be given paper and pencil to do calculations. The chalk board could also be used for illustrations. The *psychiatrist* could also be given the opportunity to ask for more clues. For instance, a dialogue could go like this:

Patient 1:	This morning my sister was mentioning some strange words: 'behind, on, in between, under, (trying to remember more) in front of, beside...'
Psychiatrist 1:	Did he also mention 'around, outside, after, during...?'
Patient 1:	Yes, yes and 'across, beneath...'
Psychiatrist 1:	I think your sister was just mentioning prepositions.
Patient 1:	And what is the meaning of that – 'preposition'.
Psychiatrist 1:	They just show the position of a noun or its relation to other

parts of the sentence. (*Psychiatrist* explains with a sample sentence).

Patient 2: I occupy space and have weight, can you tell me who I am?

Psychiatrist 2: I know who you are. You are 'matter'.

Patient 3: I have diarrhea, I have gone to the toilet 6 times this morning, I have thrown up 4 times already and I feel weak.

Psychiatrist 3: I know, you have cholera, you must seek immediate medical attention.

This game is similar to *hot seating* but it is more engaging and interactive. I advised that the teacher could also take the role of the *psychiatrist* to answer pupils' questions. In this case, the teacher could engage the pupils by offering some of the issues a 'patient' brings to them to the rest of the class for a solution. If the *psychiatrist* is a pupil, the teacher ought to guide the rest in their questioning so that they remain focused. (See DVD 2 clip 3 [00:35-01:14] for an example of this activity).

Role on the Wall

The next activity was *role on the wall*. For this activity, 'A large... outline of a body is drawn ... Words or phrases describing the character are written directly onto the drawing by the teacher and pupils or attached with sticker notes' (Farmer 2011: 34). The image is placed where it is accessible to pupils. During one of the feedback sessions, participants had expressed the desire to engage in drama strategies that would aid pupils to improve in their writing. This was necessary because at the end of each lesson teachers have to set written exercises for pupils. This activity was going to serve this purpose because it engages pupils in writing. This strategy was mainly used to aid the writing of essays about a person, object or activity.

For this strategy, one of the participants drew an image of a person on a manila card. This was pasted on the wall. The participants named the image *Ayitey* Powers[13]. Participants wrote descriptions of the image on sticker notes and pasted

[13] The image resembled Michael Nii Ayitey Okine, a cruiserweight Ghanaian boxer who is popularly known as Ayitey Powers.

them on the image. Physical descriptions were pasted outside the image and inner qualities were pasted inside it. Each participant orally constructed a full sentence with the descriptive words or phrases they had written before they pasted them. After this, participants used the pasted descriptions to construct sentences that described *Ayitey* Powers. The rule was that participants could not use a description *they* had written, but they had to use those of others. Farmer has observed that 'Role on the Wall enables students to pool their ideas and develop understanding of a character whether real or fictional' (2011: 34). In writing, students will not be limited to solely descriptive words and phrases that they know, but will use others. (See DVD 2 clip 3 [01:14-04:33] for this activity).

This activity gives the pupils the opportunity to share knowledge and will help get rid of class rivalry that make pupils keep what they know to themselves. We identified a number of topics that this strategy could be used to teach. These included essay writing, spelling, reading, construction of sentences and labelling of organisms such as human beings, plants, animals and insects. Participants were advised to keep the posters in the classroom so the pupils could keep learning from them. We agreed that the point of teaching at which the strategy should be used must be at the discretion of the teacher. If it is for essay writing, then it would be best to use it before they write the essay, but it could be used for evaluation at the end of a science lesson. We also decided that although it is best for the writings to remain anonymous, the teacher could ask the pupils to write their names on them if it will serve the interest of the pupils.

The *Mantle of the Expert* Approach

The last drama strategy we practiced on the fourth day was the *mantle of the expert*. This strategy was the last on the plan because, as discussed in chapter 3, it is quite complicated and I felt the teachers would do better at it after they had practised much simpler strategies and games.

For the practice of this, I selected two topics from the GES syllabus: *Natural Disasters* from science and also, *Individual, Education and Work* from citizenship education. The background to this assignment was that a number of cities and towns lack proper planning. Some houses are built on waterways, which are flooded when there is persistent rain. In a number of vicinities, there are no access roads for fire officers to get to fire spots. Some towns lack proper health facilities and schools. Using *the mantle of the expert* strategy, we assumed that the participants had gone through some level of education and had the expertise to do a better design of a city. The participants worked in two groups performing the same task with various levels of expertise: city engineers, architects, builders, town planners, for example. Their duty was to build a model city with all important amenities and components sited at appropriate places. Each group was given materials, including manila cards, stickers, felt pens, ruler and pencils. The groups had to identify their individual roles and contribute to the plan. They were expected to do a presentation on their proposed design to the other group, who would be in role as delegates from the Bank of Ghana, donor agencies, ministries and opinion leaders. They would then make comments and ask questions.

After the presentation of the first group, the observing group suggested they could place the zoo near the forest reserve instead of placing them far apart. They also observed that positioning the industrial area near the parliament house was inappropriate for security reasons. Additionally, the pollution of noise, chemicals and smoke could affect people who worked around the ministries.

Before the presentation of the second group, the leader introduced the experts as city engineer, chief architect, contractor consultant, queen mother of the town and district chief executive. After their presentation, the observing group commended them for a good road network but realised they had not earmarked any place to process their liquid and solid waste. It was also pointed out that although the city was very big they had proposed only one hospital and positioned the residential area close to the industrial area, which might expose residents to pollution-related

diseases. They also indicated the market was too far away from the residents and so proposed satellite markets at vantage points. This activity was the most participatory and engaging and participants did not want to stop. (See DVD 2 clip 3 [04:33-10:33] for this activity and [10:34-12:54] of the same clip for feedback from participants).

The final day of the workshop was packed with various activities. Participants practised some of the warm-up drama games on their own. This included *7 Up* and *One, Two, Three*. This time, participants were more confident and made fewer mistakes. They were also introduced to the game *Zip Zap Zoom*, another concentration exercise that could help liven up a class (Swale: 2013). Participants were also introduced to another concentration exercise that could be used as introduction to a lesson, ascertain levels of RPK or evaluate lessons. It is dubbed *Call and Response Concentration, Concentration* (CRCC) (See DVD 2 clip 4 [00:00-01:30] for how participants played these games on their own).

What are you doing?

This game is played in a circle formation with participants taking turns. The first person (say John) mimes an action and when the next person (say Mary) asks 'what are you doing?' John mentions the name of a different action. Mary mimes the action John mentions and the game continues until everybody has had a turn (Winston 2004:11). After doing this activity, participants felt it was a great way of teaching action verbs. They indicated that the actions would help pupils to understand the words. They also suggested the activity could help in vocabulary-building as each person will have to mention a new action verb. Additionally, the miming will quicken the imagination of the pupils as they have to mime the actions of verbs which other pupils mention. (See DVD 2 clip 4 [01:30-03:00] for this activity).

Final Group Practice

Besides the major purpose of introducing participants to drama strategies and games for teaching, it was equally crucial for participants to build enough confidence to be able to practise these strategies in their teaching. For this purpose participants were given space and time to practise what they had learnt during this period. Participants working in their usual subject groups selected topics from the GES syllabus and identified various drama strategies they could use to teach them. After working in groups for 30 minutes, each group presented plans for two lessons, after which the observing group made comments, asked questions and offered contributions for improvement.

The second group's first lesson was *Type of Triangles,* selected from the GES mathematics syllabus. They also started the lesson with a game. The teacher adapted *role on the wall* for an evaluation of the lesson. The second lesson of this group was *Parts of a flower*, a science topic selected from the GES syllabus. The teacher started his lesson with a review of a previous lesson on types of flowers. He then taught the new topic on parts of a flower. He enabled the pupils to form a *freeze frame* of a flower.

Group one decided to teach *Prepositions,* selected from the GES English syllabus. The teacher used the *CRCC* exercise to review his previous lesson on *Nouns*. At the end of the lesson, the teacher used *character bag* to evaluate the lesson. The second lesson of the same group was *Teenage Pregnancy,* selected from the GES citizenship education syllabus. The group decided to use *teacher-in-role* to teach the lesson, focusing on the causes, and used *role-on-the-wall* for evaluation. In evaluating the lesson, the now out-of-role teacher pasted an image of a pregnant girl on the wall and the pupils wrote the causes on stickers. The causes that were attributed to the girl were placed on the girl's stomach whilst the ones attributed to parents or community were pasted outside the figure. (See DVD 2 clip 4 [03:00-05:08] for this activity and [05:09-10:46] for some of the views of participants on the project).

4.4 Observations and Reflections

This workshop was meant to expose participants to drama strategies that they could use in their teaching. However, the remote rationale was to ascertain the sort of training teachers who have no drama background require to be able to use drama strategies in teaching. The workshop I facilitated for this purpose was activity-based and participants had the opportunity to practise these strategies using topics from various subjects in the GES syllabuses for primary schools. After demonstrating a strategy, participants were given the opportunity to try it on their own, either in groups or in pairs.

Although the responses of participants suggested the project would probably not succeed at the start, the picture was completely different at the end of the workshop. Participants' attitude towards the use of drama strategies had completely changed and they were all enthusiastic to practise the strategies they had experienced in their teaching. This change of attitude is due to the fact that participants realised the strategies could help them in their teaching. The participants acknowledged that their current modes of instruction have very little impact on the entire class population. They viewed the drama strategies as providing more effective ways of engaging their pupils in the classroom. The question is: how exactly did they find these strategies useful? I quote a few of their feedback comments here:

Participant 1: I have also learnt a lot. Although we were told about the possibility of using drama approaches in teaching at the university we were not able to use them because we lacked the practical knowledge. Practising them here has given me a better understanding. I am going to practise these strategies.

Participant 2: This workshop has done me a lot of good. My teaching techniques and methods have been enhanced greatly. What I normally do is I go to the class, write the topic and do all the talking. I then give the pupils a written exercise and end the lesson. They simply give me back what I have taught them - no practical activity. Now I know I can use warm-up activities and drama strategies that will involve the children. I have written a number of them in my notes and I am going to practise them. It's unfortunate that today is the last day; I wanted to learn more strategies.

Participant 3: Initially I didn't want to come. Indeed if I had not come I would have regretted it. I have learnt a lot that is going to help me in my teaching. If I employ the drama games and strategies, it will enhance my teaching and the understanding of the pupils.

The participants in the workshop recognised the use of drama strategies as a child-centred[14] approach to instruction. For example, one participant said: 'I realise that when you use drama activities for teaching it makes the lesson more child-centred, because every child will try to participate or say something' (participant contribution). There is no doubt that instructors need to be knowledgeable and well equipped with the knowledge they seek to transfer to learners. However, the vehicle through which this transfer is carried out goes a long way to determining how effective this education would be. Baldwin makes an important point that as teachers:

> We are developing learners through education but we are also developing people and the ways in which we educate will influence the way the brain develops and the children's attitudes to learning and to life (for better or for worse) and will influence their development as citizens of the future (Baldwin, 2012:1).

A child-centred mode of instruction in the classroom has been advocated by many educational theorists as a superior form as it places the child at the centre of learning, focussing on the child rather than the instructor. Child-centred instruction does not deprive teachers of their authority but 'teachers and students play an equally active role in the learning process. The teacher's primary role is to coach and facilitate student learning and overall comprehension of material' (Teach Makes a Difference: np).

The implication is that the children must be engaged in activities that will aid them in learning. Child-centred education has been popularised and practiced in many countries and the participants in my projects were aware of these theories but needed some exposure and hands-on experiences to practise them in their teaching. They found the workshop experience a great form of motivation to initiate child-centred instruction that they acknowledged as a more effective mode of classroom instruction.

[14] The mention of a child-centred approach in this participant's comment indicates a shift from a teaching and learning approach where the teacher is the focus, to a mode that engages learners in the learning process. The experience does not cover the complete child-centred approach as delineated on pages 32-34 of this thesis.

The teachers also found the activities a suitable alternative to their current mode of assessing pupils. In Ghanaian schools, the usual form of assessment is for a teacher to give students notes and exercises at the end of a lesson which the teacher subsequently marks. In a child-centred approach, as advocated by constructivist theory, 'The construction of knowledge and not the reproduction of knowledge is paramount' (Jonassen *et al*. 1999 in Pritchard 2009: 32). It is not surprising that the participants realised that the mode of assessment which merely expects the pupil to reproduce only what the teacher has given out was an inappropriate mode of evaluation. In a child-centred approach, however, formal means of assessment are not completely eliminated. Rather, 'Student learning is measured through both formal and informal forms of assessment, including group projects, student portfolios, and class participation. Teaching and assessment are connected; student learning is continuously measured during teacher instruction' (Teach Makes a Difference: np).

The participants recognised that using the drama strategies for evaluation (the way they were practised in the workshop) as a mode of assessing pupils would be more favourable because pupils learn through varied stimuli. A participant suggested that:

> If more teachers are invited to such workshops, including staff from the education office, they would realise that learning or assessment is not only achieved through writing. At present, all they want to see are a specific number of exercises (participant contribution).

The participants also realised that the strategies could break the barrier between teacher and pupils: 'These strategies will make the relationship between the teacher and the pupils very cordial' (participant contribution). A purely instructional approach to teaching hinders such a relationship. In Ghana, some teachers reinforce their imperious position with a cane and pupils become frightened in their presence. Indeed if the brain 'closes down under conditions of negative stress' as suggested by Pritchard (2009: 104) in such a fearful classroom environment then little or no learning is achieved. Bolton describes drama activity orientated around a

teacher-in-role as ‘a partnership between teacher and children as agents, a ‘folding in’ of teacher’s intentions with the children’s intention’ (Bolton 1980:71). Participants observed that the drama strategies provide such collaboration and opportunity for pupils to interact better with their teachers. One participant thought that the pupils will no longer see the teacher as a tyrant, ready to punish pupils for whatever they deem misbehaviour, but as a friend, and co-learner. The participants also admitted that there are some topics about which the pupils might have more knowledge than the teacher and the cordial relationship will offer the platform to learn from the pupils.

Additionally, the teachers perceived that the drama strategies could reduce the amount of talking and instructional input they do during a lesson and this they found a more relaxed and energy-saving approach: 'I like the strategies very much. One of the advantages is that it reduces the work load of the teacher; that is, you talk less and the pupils perform more – it saves energy' (participant contribution). This does not suggest the strategies make the teacher redundant; it offers the teacher the opportunity to observe pupils discovering knowledge that could bring a lot of satisfaction to teachers, who normally regard themselves as the major ‘information provider’. The strategies offer pupils the opportunity to explore and discover knowledge and this, according to the teachers, might conserve their energies. Instead of talking throughout the lesson, in some cases to inattentive pupils, the newly-employed activities would allow the pupils to take responsibility for aspects of the work, with the teacher facilitating and observing.

The possibility of combining various topics and subjects in one session adds another advantage to the use of drama strategies. According to the participants this would be most useful during revision periods before examinations, in a situation where a teacher teaches two or three subjects, it is advantageous to use the newly learned strategies to combine topics and subjects during revision and evaluation and to test the understanding of pupils in those subjects. (See DVD 2 clip 4 [05:09-10:46] for excerpts from the final discussion).

4.5 Conclusion

What seemed impossible at the beginning of the workshop was considered highly laudable at its end, and participants were eager to try the strategies in their teaching. I observed that some of them were already aware of the possibility of using drama in their teaching but did not know how to approach it. The most important observation was that participants were able to do the group work successfully on their own. This showed that they already have the necessary creative skills and they only needed a little spur to employ them. The practise of the drama strategies by the two groups using various topics from the school syllabuses show that, with a well-planned and highly participatory in-service training, teachers could feel equipped enough to practise these strategies in their teaching.

The participants not only used the given strategies but went further in adapting some of them to suit the lesson they demonstrated. The innovative presentations by the two groups were indicators that the participants felt able to practise these approaches in their classrooms. For instance, the innovative ways participants in the second group used drama *improvisation*, *storytelling* and *teacher-in-role* in the teaching of mathematics and science were very stirring. The first group also adapted all the strategies and games in varied ways to teach English language, RME and citizenship education. The responses from participants also support this view as they felt well equipped and eager to practise these strategies in their schools. Unlike the teachers in Lin's Taiwan project, where the teachers refused to accept creative pedagogy, some of the participants of this workshop were going to create more strategies on their own and others felt equipped enough to teach their colleagues who were not part of the workshop to use these strategies. As one participant said, ‘I am suggesting that those of us who had the opportunity to be part of this project should seek permission from our heads to teach the rest of the teachers in our various schools' (participant contribution). This indicates how beneficial participants perceived the use of drama strategies and games could be in enhancing classroom learning.

It was clear from their contributions and my own observations that the objectives of the workshop were achieved. The participants were equipped and ready to go ahead with the classroom experiments which formed the next stage of the project. In the following chapter, I report on the classroom experiments. I will also discuss my observations and feedback from participating teachers and pupils on how the strategies have impacted on their teaching and learning.

CHAPTER 5

Project 2 Phase 2: Experimenting with Drama Pedagogy in the Classroom

5.1 Introduction

In the previous chapter, I reflected on the drama workshop experience with selected teachers as well as their responses and my observation of their group practice of drama strategies and games. Participants indicated that the use of the strategies and games would enhance their teaching and improve children's learning. However, the ultimate aim of the study was to determine how drama pedagogy could function in the actual classroom context. My experience during my teaching years has taught me that most in-service training for teachers has not yielded the required impact due to initiators' inability to follow up on its implementation. It was these among other thoughts that led me to include classroom implementation and observation in my action plans. Subsequently, teachers who attended the workshop to learn various drama strategies and games that they could use in their teaching were asked to experiment with their pupils for my observation. Auspiciously, the teachers were enthusiastic about experimenting with them even given large class numbers, limited space and the GES's stringent directives on classroom delivery. This chapter reports on how teachers used drama games and strategies at various points of their teaching and instances where I participated in these experiments. It also discusses my observations and reflections of these try-outs.

5.2 Overview of Classroom Experiments

All 13 teachers taught at least two lessons each, which I observed and sometimes participated in. I observed a total of 30 lessons within the period of the project. Lessons included at least one drama strategy. Two teachers did four lessons each involving drama. Although I needed to observe only the drama strategies they used, because the strategies were used at different points in the lessons, I sat through the whole period of each lesson. It was also necessary for me to understand the lesson being taught in order to ascertain the appropriateness of a

drama strategy and offer suggestions for future usage. The teachers used these strategies and games to teach various topics in English language, mathematics, integrated science, citizenship education, RME, information and communication technology (ICT) and physical education.

The workshop deliberately exposed participating teachers to drama strategies and games specifically to be used as (1) an introduction to a lesson or test (RPK), (2) to aid assimilation of a concept they are teaching or (3) to evaluate a lesson at the end of the teaching episode. Notwithstanding the limitation of my model, some participants progressed to using drama to teach their entire lessons. Subsequently, the report and discussion are organised under these four themes. The chapter focuses on how participating teachers have effectively used these strategies in their teaching. In this report pseudonyms have been used. I need to state here, as a reminder, that a number of the strategies and games used were adapted to suit an individual teacher's lesson and context. The frequencies of how participants used the strategies are shown in Figure 9 and Tables 7 and 8.

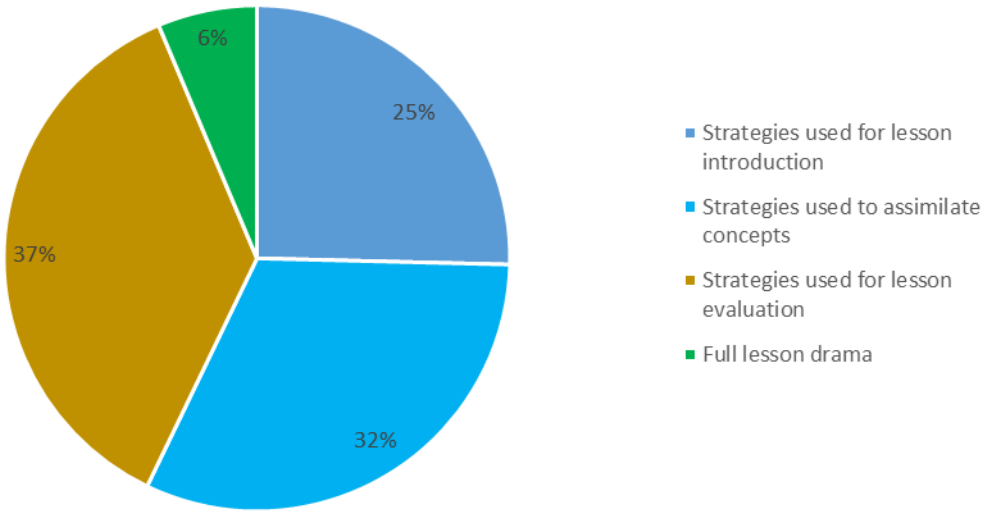

Figure 9: Strategies used at various points of lessons in percentages

Participant Pseudonyms	Number of strategies used for lesson introduction	Number of strategies used to assimilate concepts	Number of strategies used for lesson evaluation	Full lesson drama
Kwabena	3	2	2	
Akwesi	1	2	3	1
Akosua	2	2	2	
Efua	1	1	2	
Kojo	3	2	1	
Kweku		1	1	
Kwame		1	1	
Kofi	1		2	
Adjoa	1	2	2	
Yaw	1	3	3	1
Yaa	1	2	1	1
Abena	2	2	2	1
Ekua		1	1	
	16	20	23	4

Table 7: Number of strategies used at various points in lessons

Drama Strategies/Games	Frequency
CRCC	18
Word Tennis	5
Storytelling	1
One word at a time	3
Character Bag	5
Hot Seating	8
Big Booty	5
7 Up	4
Role on the Wall	15
Zip Zap Boing	4
Role Play	12
Teacher-in-Role	2
Catch my Name	1
Tableau/Freeze Frames	2
One, Two, Three	6
Mantle of the Expert	1
Psychiatrist	1
What are you doing?	1
Total	94

Table 8: Drama strategies and games used in various lessons

5.3 Classroom Experiments – Drama Strategies and Games used for Introduction of Lessons or RPK recall.

The introduction to a lesson is supposed to focus pupils' minds on the topic to be taught. It must therefore link, directly or indirectly, with the new lesson. The choice of any activity for introduction considers a way to recall any existing knowledge or experience pupils possess which is relevant to the new topic (Pritchard, 2009). More often, teachers view their previous lessons as RPK and do a revision of that lesson before a new one is introduced. In cases where there are no links to a previous lesson, teachers find ways of connecting pupils' previous experiences - outside the classroom - to the new knowledge. Whether the sources of RPK or introduction are drawn from previous lessons or pupils' experience, the drama strategies and games provided creative ways of recollecting RPK or introducing a lesson. Thus, the strategies and games were relevant to this section of their teaching. Table 9 shows the strategies and games participants used for introduction or RPK recall.

S/N	Name of Participant	Subject	Topic	Strategy/Game	Category	Introduction/RPK
1.	Kwabena	Citizenship Education	Dangers of belonging to bad peer group	Character Bag	Names of friends, Good things we do with our friends, bad things we do with our friends	Introduction drawn from community experience
2.	Kwabena	Science	Pollination	CRCC / Flower Tennis	Names of flowers / batting names of flowers- boys against girls.	RPK from previous lesson and experience drawn from community
3.	Akwesi	Mathematics	Sets of numbers	CRCC	Writing materials items in the mathematics	Experience drawn from classroom
4.	Akosua	Mathematics	Sets of numbers	CRCC	Multiples of various numbers	RPK drawn from previous lesson
5.	Akosua		Sets of numbers	Fruit Salad	Types of fruits	Introduction drawn from community experience
6.	Akosua	Mathematics	Investigating with Numbers	One, Two, Three	One, two three	Introduction to the lesson
7.	Efua	Integrated Science	Characteristics of metals	Word Tennis	Metals and non-metals	Introduction drawn from community experience
8.	Kojo	ICT	Parts of the computer	CRCC	Parts of a computer	RPK drawn from previous experience
9.	Kojo	Integrated Science	Types of fruits	CRCC	Names of fruits	RPK drawn from community experience
10.	Kojo	Physical Education	Volley	CRCC	General warm up / Specific warm up	Introduction to the lesson- activity based
11.	Kofi	English Language	Prepositions	CRCC	Nouns, countable nouns, uncountable nouns, collective nouns	RPK drawn from previous lessons
12.	Adjoa	English Language	Aspects of composition - My Friend	What are you Doing?	What are you doing?	Introduction to the lesson.
13.	Yaw	English Language	Reading - bedtime - dialogue	CRCC	Nouns	Introduction to the lesson
14.	Yaa	English Language	Countable and uncountable nouns	Role cards	Impersonating the names (nouns) on cards	Introduction to the lesson drawn from previous lesson
15.	Abena	Citizenship Education	Members of the extended family and their roles	One, Two, Three- adapted	Father, mother, son, daughter	Introduction to the lesson drawn from previous lesson on nuclear family
16.	Abena	English Language	Adverb of manner	CRCC	Verbs	Introduction to the lesson drawn from previous lesson

Table 9: Drama strategies and games participants used for lesson introduction or RPK recall

As shown in Table 9, out of the 30 lessons I observed, 16 participants used drama games or strategies to introduce their lessons or test RPK. Due to the prescribed thesis word limit, I have selected six cases which I have described in detail and

have made references to the remainder in this report. This trend runs through the rest of the discussion.

Kwabena's citizenship education topic was on *The Dangers of Belonging to a Bad Peer Group*. His lesson plan included the *storytelling* strategy; *character bag,* which he used to introduce the lesson. He told his pupils they were to travel to a neighbouring country, and that they had to take their friends. Pupils were asked to mention the names of their friends and drop them in an imaginary bag in the centre of the circle pupils had formed. After that bag was filled, the teacher asked them to fill two other bags with good and bad things they do with their friends respectively. It was difficult for the pupils to say the bad things they do with their friends so the teacher asked them to mention and fill the bag with bad things they see other people do. Because the class was large, these activities were done in groups. The children lived in the community so they were able to mention a lot of bad activities they observe. The teacher reconstructed some of the sentences and repeated them for emphasis. The social vices were directly linked to the topic to be taught and the teacher easily introduced the topic, picking the information the pupils had placed in the bag as examples. The pupils had responded with great enthusiasm to this strategy and had fully participated. The teacher had joined hands with the pupils in the activity, breaking the barrier between him and them. This cordial relationship contributed to the free flow of information during the lesson itself.

In Kojo's use of *CRCC*, he requested individuals to mention parts of a computer. It was an ICT lesson on *Functions of Parts of a Computer*. The pupils had been taught the various components of a computer by another teacher in their previous class. It was the first time this teacher was meeting the pupils in their new class and it was necessary for him to find out what the pupils could remember from their previous lessons on this topic or from community experience. The use of this strategy served two purposes, as a novel form of welcome and as a start to the new lesson. To make sure the pupils were not just mentioning parts of a computer without knowledge of their function, the teacher adapted *role on the wall* to further

ascertain the pupils' RPK. He pinned up a large picture depicting various images of a computer's components and asked pupils to write these components' names and paste them beside the images. Both activities were received with excitement by the pupils and they knew they were going to find their computer lessons with this new teacher exciting.

Again, in an introduction to an integrated science lesson on *Different Kinds of Fruits*, Kojo had used *CRCC* and called for fruits in general. He realised the class number was quite big and space was limited so he went out to the school park with the pupils to do this activity. In the park they could form a big circle and the whole class participated in one go. He also used *fruit tennis*, in which the pupils batted names of fleshy and dry fruits. The pupils suggested a competition between boys and girls, which was exciting to watch. Away from their usual desk positions, the children participated without inhibition and the noise that came from these activities did not disturb other classes. (See DVD 3 clip 1 for this lesson).

In another classroom, Kofi was going to do an English language lesson on *Prepositions*. He used *CRCC* to check how much pupils could remember from the lesson on nouns he had taught the week before. Because the class was quite large and the space in front of the desks was limited, he did the activity in rows whilst the pupils were standing at their desks. He called for nouns, proper nouns, improper nouns, collective nouns, countable nouns and uncountable nouns. Although *CRCC* is best done in a circle the teacher's decision to do it in rows is laudable, as the pupils were not deprived of this experience because of space limitations. Doing the activities in groups would have been an option, but class control could have hindered the success of the lesson. Working this way, the teacher was able to control the class and noise was minimised. The class was very active and participation levels very high.

Akwasi and Akosua taught the same mathematics topic, *Sets of Numbers* in their respective schools. Both used *CRCC* in their introduction. Whilst Akwasi's call was

for writing materials and items in the mathematical set, Akosua's call was directly for multiples of various numbers. Akosua additionally used the *fruit salad* game in which she asked the pupils in a circle to fill an imagined bowl with fruits. In another mathematics lesson on *Investigating with Numbers*, Akosua used the *one, two, three* game. Efua introduced her integrated science lesson on *Characteristics of Metals* with *word tennis*. In a line facing each other, one group bats names of items made from metals whilst the other bats names of items made from non-metals. These teachers used the drama games in various ways but still serving the purposes of recalling previous knowledge which the teachers later linked to the new knowledge they wanted pupils to acquire.

The examples cited so far are lessons in which, in my opinion, drama strategies and games used by participants were suitable for the topics being considered. However, I had diverse views on some choices and the link to topics to be taught. For instance, in Adjoa's English composition lesson on *My Friend*, she used *what are you doing?*[15] as an introduction to the lesson. The students later identified all the words mentioned in the activity as verbs. I thought that this strategy did not fit too well into the lesson she was going to teach. Although the teacher had taught *Verbs* in an earlier English lesson, verbs did not have much use in the descriptive essay the pupils were expected to write at the end of the lesson. Although the game had an additional role of enlivening the class before the main section of the lesson, we had discussed the need to relate all games to a lesson and not play games for games' sake. I would have used storytelling, and specifically, *one sentence at a time,* in which the teacher and pupils could create characters and describe them. This would have linked better with the subsequent task of describing a friend.

[15] See previous chapter for full description of this strategy.

5.4 Classroom Experiments – Drama Strategies and Games used for Assimilation of Concepts

S/N	Name of Participant	Subject	Topic	Strategy/Game	Activity
1.	Kwabena	Citizenship Education	Dangers of belonging to bad peer group	Hot Seating	Pupils hot seated to answer questions on bad behaviour they observe in society
2.	Kwabena	Integrated Science	Pollination	Freeze frames / tableau	Pupils in role as flowering plants and agents of pollination dramatises self and cross pollination- teacher freezes the action to explain the concept.
3.	Akwesi	Integrated Science	Water borne diseases	Improvisation/role play	Performance to show the causes and symptoms of various water-borne diseases
4.	Akwesi	Mathematics	Multiple of numbers	Role play	Playing roles (selling and buying of oranges) to show how numbers are multiplied.
5.	Akosua	Mathematics	Investigation with numbers	Role play	Market scene to perform activities involving addition and subtraction
6.	Akosua	Mathematics	Sets of numbers	CRCC	Sets of fruits, countries
7.	Efua	Mathematics	Identification of edges and vertices	Role card	Role cards with descriptions and answers to match
8.	Kojo	ICT	Functions of parts of the computer	Role play	Pupils take roles and act out the functions of the parts of the computer.
9.	Kojo	Mathematics			More of evaluation
10.	Kweku	Integrated Science	Pollination	Role play	Pupils in role as flowering plants and agents of pollination dramatizes self and cross pollination
11.	Kwame	English Language	Poetry - The colour of God	Role play	Pupils perform roles personifying the colours
12.	Adjoa	English Language	Aspects of composition - My Friend	Role on the Wall	Pupils write descriptions and paste on the image
13.	Yaw	English Language	Nouns	Teacher-in-Role	As a chef sharing food (nouns) with his children.
14.	Yaw	English Reading	Bedtime - dialogue	Role play/ improvisation	Expanded the provided scripts and performed
15.	Yaw	RME	The creation story	Story telling	Teacher-in-Role as narrator tells the story of creation
16.	Yaa	English Language	Countable and uncountable nouns	Role play	Impersonating the names on role cards
17.					
18.	Abena	English Language	Adverb of manner	Role cards	Pupils perform the adverb the role cards indicate
19.	Abena	RME	Members of the extended family and their roles	Improvisation/ role play	Improvisation to show the various roles of members of the extended family
20.	Ekua	English Language	Writing - penmanship	Adaptation of One, Two Three game	Adapted One, Two, Three game to distinguish between ascenders and descenders.

***Table 10*: Use of Drama Strategies and Games to Assimilate Concepts in Lessons**.

As shown in Table 10, 20 participants used drama games or strategies out of the 30 lessons I observed to aid pupils assimilate concepts being taught. I have described in detail four of the lessons in which I thought the teachers' use of drama games or strategies they included in their lesson could be good examples for others to emulate.

Kwabena did an integrated science lesson on *Pollination*. There were two main concepts he wanted the pupils to grasp; self-pollination and cross pollination. He decided to use *role play* and *tableaux* to achieve this aim. In the first attempt, three pupils on their knees held up flowering branches of a plant. Two images were formed. The images were not visible to the entire class, especially those in the back row, so the ones performing the roles had to stand and hold the plants up. Another pupil in role as a bee buzzed around moving between flowers. As the 'bee' moved to the second flower, the teacher froze the action and explained the concept of pollination. We had done this activity during the workshop but without the plants. Adding them to the images made it more realistic and aided the children's understanding. Images from this activity are shown in Figure 10.

***Figure 10*: Creating images to show the concept of pollination**

The teacher had earlier used the *role on the wall* strategy to aid pupils' labelling of a flower's parts' diagram. He was able to refer to both the tableau and the diagram to explain the concept. The teacher established a cordial relationship by engaging directly with pupils during the 'flower tennis' activity he used as an introduction to the lesson. The class was excited and participated fully throughout. Although class

numbers were large, this classroom was very big and there was adequate space in front of the desk for activities. At a point when the class was becoming noisy, the teacher decided to call only those who were silent to participate in the activities. This was great incentive for noise control. At the end of the lesson the pupils confirmed they had enjoyed the lesson and also understood the concept of pollination very well. (See DVD 3 clip 2 for this activity).

Kojo used *role play* in his ICT lesson to help pupils understand the *Functions of parts of a computer*. As mentioned earlier, he had used *role on the wall* to test RPK from a previous lesson on parts of the computer. Following the new lesson, volunteers in role acted out how the various computer parts function. The rest of the pupils, in role as the audience, welcomed them as they entered, saying 'Mr. Mouse, you are welcome', for example when the person playing the mouse entered. Mr. Mouse then introduced himself and told them his function as a computer part. They also acted out how they perform their functions. The teacher gave comments as and when he deemed necessary.

After this activity the teacher did not do any more talking but asked them to write in their exercise books what they had learnt about the parts of the computer through the *role play*. The children's involvement was remarkable. The teacher was astonished at the participation of a particular pupil who he considered of low intelligence. He performed the role of a computer mouse and was able to say what its function was. Although the pupils participated fully in this activity and the class was very lively, the noise level was low. Because of the nature of the classroom block, I could clearly hear the teacher teaching in the neighbouring class and wondered how much the class I was observing could disturb others if they made a lot of noise.

In her English composition lesson on *My Friend* Adjoa found *role on the wall* an appropriate means of aiding the pupils to write. The teacher displayed a card that had an image of a girl described by the teacher as their 'friend'. She then asked the

pupils to write descriptions of the physical appearance of the image, which they pasted in the space surrounding it. They then wrote down the inner qualities of their ‘friend’ and pasted them inside the image. Each pupil read the sentence they had written before pasting it onto the image. The teacher had to communicate in sign language as they read because of the presence of hearing-impaired class members. After the teacher had given a reflective summary of the activity pupils were asked to write about their ‘friends’ in their exercise books. We had done a similar activity during the workshop and it was exciting to observe pupils doing this activity with such enthusiasm and success. The pupils had constructed a lot of descriptive sentences and pasting them on the image gave them opportunity to share and learn new vocabulary from their friends. A teacher in the school who was also a participant in the project was in the class to help and noise was reduced to the barest minimum. I felt it was a good way of handling a class with large numbers. They could do this because they were all subject teachers and when a teacher had a free period it allowed them to help each other.

In the Basic 2 classroom, Yaw taught an English lesson on *Nouns*. The pupils were between the ages of six and eight; very young compared to all the other students I observed. The class size of 18 pupils was quite manageable for the teacher. To the excitement of the pupils, the teacher entered the class wearing an apron. It is uncommon for males to wear aprons in Ghana, because men hardly do any cooking. The teacher had a covered plate and asked whether the pupils would want to dine with him. They were excited to do so, wondering what was on the plate. It contained pieces of paper on which words had been written. Each pupil picked a piece; those who picked nouns were separated from those who picked other words. The teacher had told them that he eats only nouns so only those who picked nouns could dine with him. The pupils identified the nouns as the names of persons, places and things. The teacher's usual way of teaching was to write a few sentences on the board and pupils would copy this and underline the nouns in them. The use of this strategy offered presentational variety which escaped the limitations of the chalk board. Each person showed their words and announced

them to the rest of the class. I considered this teacher very innovative in his approach to using this strategy. (See DVD 3 clip 3 for this activity).

5.5 Classroom Experiments – Drama Strategies used for Evaluation of Lessons

Participants often used drama games and strategies to evaluate their lessons. In 24 of the 30 lessons I observed, each participant used at least one drama strategy or game for this purpose. Table 11 shows the subjects, topics and strategies used.

S/N	Name of Participant	Subject	Topic	Strategies
1.	Kwabena	Citizenship Education	Dangers of belonging to bad peer group	Hot Seating
2.	Kwabena	Integrated Science	Pollination	Role on the Wall
3.	Akwesi	Integrated Science	Waterborne diseases	Role on the Wall, One word at a Time, CRCC
4.	Akwesi	Mathematics	Multiples of numbers	Role on the Wall, CRCC
5.	Akosua	Mathematics	Investigating with numbers	CRCC, story maths - narration
6.	Akosua	Mathematics	Sets of numbers	Psychiatrist
7.	Efua	Integrated Science	Characteristics of metals	Role on the Wall, CRCC
8.	Efua	Mathematics	Identification of edges and vertices	Role Cards, Hot Seating
9.	Kojo	Integrated Science	Fruits	Fruit Tennis
10	Kojo	Mathematics	Multiples of numbers, factors, prime numbers, prime factors, highest common factor (HCF) and lowest common multiple (LCM)	Hot Seating in groups/ performing numbers
11	Kweku	Integrated Science	Pollination/agents of pollination	CRCC, Word Tennis, Role on the Wall
12	Kweku	Mathematics	Even numbers, prime numbers, composite numbers, multiples of numbers	Role on the Wall, Hot Seating, CRCC
13	Kwame	English Language	Poetry - the colour of God	Hot Seating, CRCC
14	Kwame	English Language	Poetry - the colour of God	Hot Seating, CRCC
15	Kofi	Citizenship Education	Education	Hot Seating, Character Bag, Role on the Wall
16	Adjoa	English Language	Aspects of composition - My friend	Character Bag, Storytelling- one sentence at a time
17	Adjoa	Citizenship Education	Significance of the national colours	Hot Seating- group
18	Yaw	English Language	Nouns	Teacher-in-Role
19	Yaw	RME	The Creation story	Role on the Wall
20	Yaa	English Language	Countable and uncountable nouns	Role on the Wall
21	Yaa	English Language	Listening and speaking - roles of various ministers	Teacher-in-Role
22	Abena	English Language	Grammar - adverb of manner	Character Bag
23	Abena	RME	Members of the extended family and their roles	Narration, Role on the Wall, Big Booty
24	Ekua	English Language	Listening and Speaking - vowel sounds	Character Bag, CRCC, Role on the Wall

***Table 11*: Drama strategies and games used for evaluation of lessons**

I have selected six examples and described in detail how participants used drama to establish the level of pupils' understanding of concepts at the end of their teaching. The selection includes lessons in mathematics, English and citizenship education.

Akosua had finished teaching her mathematics lesson on *Sets of Numbers*. She had used *CRCC* and *fruit salad* as her introduction which was very successful. I suggested she could use *psychiatrist* as a strategy to evaluate the lesson. With a little bit of coaching she agreed to try it. We used a pen marker to draw curly brackets {} -which is the symbol for sets in mathematics- on A4 sheets. Two pupils held these in front of the class. The teacher then appointed the *psychiatrist*, who was offered a seat adjacent to those displaying the curly brackets. The teacher gave the psychiatrist a 'doctor' title. The rest of the class were grouped and the teacher gave them names. This was done in a way that the *doctor* would not hear them. Each group then went to the *doctor* and identified themselves with names given to them by the teacher. The *doctor* then positioned them in-between the ones holding the curly brackets and mentioned what sets they were.

The curly brackets were used this way to show that in mathematics it is only when items are so positioned that they can be described as 'sets'. For instance, names such as: {cat, dog, goat} - would be described as 'a set of domestic animals'. After the doctor had told them what set they were in, the teacher asked the rest of the class whether the *doctor* was right. Sometimes the group had more than one diagnosis and the teacher directed them to the extra diagnoses. So for instance {5, 9, 12, 21, 29} could be described as a set of whole numbers but additionally they could be described as a set of whole numbers greater than 5 and less than 30. When the *doctor* gave a group the wrong diagnosis and treatment, its members acted as if they were dying. Another pupil assumed the role of the *doctor* if the one in the seat was not able to diagnose the groups correctly.

The teacher appointed a boy who normally does well in class as the first *doctor*. When he was not able to diagnose the group accurately, the teacher requested the answer from the class and suggested that the one who gave the right diagnosis would become the next *doctor*. After a number of attempts by other students, the girl who provided the answer was the one the teacher least expected to. When she took the doctor's seat, she was able to diagnose all the groups that came to her. At the end of this activity, I realised the pupils were so excited and disappointed the lesson had come to an end. The teacher was amazed at the level of participation and was pleased that the activity had taken away the usual tension present in her mathematics lessons. The teacher commented: 'the class is lively and the pupils have shown a high level of understanding of this topic. Additionally they are developing more vocabulary because we mentioned a lot of items; oh this is good' (Akosua: participant). (See DVD 3 clip 4 for this activity).

Kofi's lesson was a citizenship education lesson on the *Importance of Education*. After the lesson the teacher used *hot seating* for evaluation. A pupil was *hot seated* as the director of education who had visited the school and the rest of the pupils asked her questions about forms of education, why they should be educated and what could happen if they were not. The pupils introduced themselves before they asked a question. This created the impression that the director was a stranger to the class. The teacher also used *character bag* to fulfil the writing aspect of the evaluation. He asked the class to write on pieces of paper a sentence on each of the reasons why we need to be educated, either formally or informally. They had to convince the director who had just left their classroom that they had learnt something from the discussion they had engaged in. The teacher reminded them that the director had talked about legible handwriting and emphasised the need to make what they wrote readable. The teacher collected the strips in a bag and assured the pupils he was going to give it to the director and would bring them feedback in their next lesson. (See DVD 3 clip 5 for this activity).

The teacher ended the lesson with *role on the wall* for further writing. He put an image that showed a school building and two pupils walking towards it. The pupils in the image were dressed in school uniforms and carrying backpacks. The teacher asked each pupil to write one reason why those two pupils were going to school and to paste the comments in the empty spaces on the manila card. It was amazing to observe this teacher's ability to use three different drama strategies effectively - *hot seating, character bag,* and *role on the wall* - to evaluate this lesson. The students were eager to participate in all the activities and it was a very lively classroom. Although the class size was quite big, the teacher was able to control the class and the noise level was low.

As described earlier in this chapter, Adjoa had used *role on the wall* for assimilation in her English composition lesson on 'My Friend'. She used *character bag* to evaluate the lesson. In this activity, she told the class that the Inspector General of Police had requested her to bring along the descriptions of their friends by 2pm, and failure to do so would lead to her arrest. She asked the pupils to fill an imaginary bag with various descriptions of their friends in groups. I felt that the *storytelling* strategy might be most appropriate for this lesson so, with the teacher's permission, I started a story using *one sentence at a time* and the pupils responded as follows:

> Researcher: There once lived a girl….. (behaves as if I have forgotten the rest) -will somebody continue for me?
>
> Pupil 1: She is called Sarah.
>
> Researcher: Yes, I remember her name is Sarah.
>
> Pupil 2: She has a big head.
>
> Researcher: Oh Sarah has a big head – (indicating pupil 2) she knows Sarah very well.
>
> Pupil 3: She is a beautiful girl.
>
> Researcher: Oh you also know Sarah. (To another pupil) What about you?
>
> Pupil 4: She comes from Winneba.
>
> Researcher: Sarah comes from Winneba. (To the class) Is that true?
>
> All: Yes.

Pupil 5: She lives at Lagoon Lodge.

Researcher: Ah, that's where she lives - she also knows Sarah.

Pupil 6: She is honest.

Researcher: Ah, Sarah is honest. (To the class) Is it true?

All: Yes.

Pupil 7: She has big buttocks.

Researcher: (To Pupils 8) Do you know Sarah?

Pupil 8: Yes.

Researcher: Does she have big buttocks?

Pupil 8: Yes.

Pupil 9: She likes saying 'thank you'.

Researcher: (Ei?) Sarah likes saying 'thank you'. Great! Any bad thing about Sarah?

Pupil 10: She is a lazy girl.

Researcher: Oh Sarah is lazy. (To Pupil 11) Do you know Sarah?

Pupil 11: Yes.

Researcher: Do you think she is lazy?

Pupil 11: Yes. And she is a talkative.

Pupil 12: She attends church every Sunday.

Pupil 13: She sleeps in class every day.

Researcher: Very good, you all know Sarah, I am sure you can also describe your friends.

All: Yes.

In facilitating the last activity pupils mentioned random things about 'Sarah', the character we were describing. But if a teacher is using this strategy, she could use leading questions that will prompt the pupils to provide any details the teacher deems appropriate for the essay. For example, the teacher could ask: 'How old do you think Sarah is? Where does she attend school? What food does she enjoy most? How tall is Sarah? What are her hobbies?' At the end of this activity, if the teacher keeps using this strategy in such lessons, I felt the pupils would be able to write descriptive essays. They had shared ideas and learnt new words and constructed meaningful sentences they could use in their essays. It was interesting to watch this teacher speak and sign at the same time because of the hearing-

impaired class members. As before in this school, the other teacher was there to help with class control.

Adjoa used *hot seating* to evaluate her citizenship education lesson on the *Significance of the National Symbols*. To achieve full class participation, the class was divided into two groups. One group was in role as community members, sitting on benches positioned in front of the class. One of them told the rest of the class that they were waiting to meet their member of parliament (MP) to ask her some questions. A pupil entered in role as MP of the constituency and was offered a seat facing the group. The group then asked her questions about the national symbols, their meaning and significance. When the first group finished, the second group, which had been observing, took their turn.

At the start of the lesson the teacher used the *7 Up* game for a warm up. Considering the topic, I felt it would have been better if the teacher had used *CRCC* or *word tennis* and called for colours. This would have linked the lesson because colours could easily be linked to symbols. Again, during the lesson presentation, I felt the teacher could have used the storytelling strategy because she was teaching part of Ghana's history. Despite these critical observations, the *hot seating* strategy she used to evaluate the lesson was very effective. The groups were formed before the class began and this eliminated the noise that usually arises during the grouping process. Doing the *hot seating* in groups was very appropriate for class participation because the class numbers were quite big. It also gave the other group the opportunity to observe and listen. Although those hot seated were their classmates, the questioners acknowledged them in role as MPs and accorded them appropriate respect when addressing them. The pupils seemed to grasp the process of learning through the drama activities.

In another classroom, Abena had used *role play* in her citizenship education lesson on *Members of the Extended Family and their Roles*. In the evaluation, she adapted *one, two, three* and *big booty* games. In the first game which represented

the nuclear family, father clapped, mother mimed washing, daughter bent knees and son saluted. In the second game pupils in a circle were given titles that represented members of the extended family - grandfather, grandmother, father, mother, daughter, son, nephew, niece, aunty, uncle and cousins. The teacher as big booty started the game – 'big booty son', then the son responded by mentioning his title plus another title and so on. For example:

> Teacher: Big booty son.
> Son: Son – Grandmother.
> Grandmother: Grandmother - cousin.
> Cousin: Cousin - Niece.

At the next level, when their title was mentioned individuals responded by mentioning the role they play in the family. For example;

> Big booty: Big booty mother.
> Mother: I cook for the family.

The teacher also used short narrations to identify the various family relationships in the extended family system. To make sure the children had understood the lesson through the games, and also to satisfy the need for writing, the teacher adapted the *role on the wall* strategy. She pasted a manila card with various family titles and asked pupils to pick descriptions she had placed in a bag to match the titles on the manila boards. These sentences were read before they were pasted. Abena's adaptation of *one, two, three* and *big booty* to suit the lesson she was evaluating was very innovative. She used four drama strategies and games efficiently in this lesson; *one, two, three*, *big booty*, *role play*, and *role on the wall*. The class was very active and engaged, yet noise levels were very low.

Yaa used *role play* in her English lesson on *Countable and Uncountable Nouns*. The teacher had written various words on strips of manila card. Some of the words were nouns, others verbs and adjectives. Each pupil picked one and later they were asked to read them. The teacher then summoned all noun words to the front. The pupils were asked to adapt the names on the cards they possessed as their

new names. Each pupil holding a noun was asked to introduce themselves. For example: ‘My name is lorry’; ‘I am book’; ‘Call me stick’ etc. At the categorising stage the teacher questioned each of them and dialogue like the following ensued:

Teacher: Who are you?
Pupil 1: I am *car*.
Teacher: Can you be counted?
Pupil: Yes
Teacher: (to the rest of the class) Do you agree
All: Yes
Teacher: move to my right side.
Teacher: What is your name?
Pupil 2: My name is *milk*.
Teacher: Can you be counted?
Pupil 2: No.
Teacher: Are you sure you cannot be counted?
Pupil 2: Yes.
Teacher (To the rest of the class) Do you agree?
All: Yes.
Teacher: move to my left side.

The teacher used this procedure to help pupils differentiate between countable and uncountable nouns. In the sense of role play, this procedure could be described as casting without a performance. The teacher could have asked them to perform roles of their names, as was done in Kojo's lesson on computers. However, the approach each person adopted depended on the content and expected achievement by the end of the lesson. The teacher's focus was on the categorisation of the words, not their meaning. We had agreed at the workshop that participants could adapt these strategies in innovative ways to suit their lessons and this is exactly what Adjoa did. This procedure helped the children to learn more vocabulary as each pupil in the class was given a different word to display. They also learnt the differences between countable and uncountable nouns in a more exciting way.

Following her English speaking and listening lesson on *Vowel Sounds* Ekua told her pupils the researcher (she referred to me as ‘aunty’) was going on a journey and she was required to fill her suitcase with words that have the 'a' sound in them - the more words in her suitcase, the more wealth she would amass. In return for their kind gesture, aunty was going to buy them special presents. In a circle, the pupils filled an imagined suitcase in the centre with words that have the 'a' sound in them. For example: apple, mat, Ama, hat etc. Anyone who put a wrong word in the suitcase sought misfortune for aunty and had to leave the circle. She also used *role on the wall* to provide opportunity for pupils’ further vocabulary building. She drew two baskets on the chalk board. Pupils picked words already written on pieces of paper and identified them as words with either an 'a' or 'â' sound and pasted them in the appropriate basket. This activity was a competition between boys and girls.

After these activities, the teacher gave me the opportunity to do an activity with the pupils. It was an unplanned, impulsive invitation, but it was an opportunity to test how well equipped I was to utilise the strategies I was advocating. I told the class that I had not eaten for three days and that I was very hungry. I told them this was because I only eat words with the 'a' sound, and I had not been able to get any of those. I asked if they could help and unanimously they said 'yes'. I then asked them to mention any words with the 'a' sound so I could gradually fill my stomach. I asked the teacher's approval for any word mentioned before eating them. They mentioned so many words including ones that the teacher thought were above their standard. After a while, I told them I was satisfied and could not eat any more. The pupils did not want to stop; they suggested they could put more words in a carrier bag so that when I became hungry again I could eat them. The teacher mimed holding a carrier bag whilst the pupils dropped in more words with the 'a' sound. Before I left them, they asked me to come back whenever I was hungry and they would provide me with more words. It was an exciting experience for me, the teacher and the pupils. (See DVD 3 clip 6 for this activity).

5.6 Whole Lesson Drama

The workshop had trained teachers to use various drama strategies at specific points in their lessons. However, some participants expressed interest in doing whole lesson drama. Yaw, Abena, Akwasi used drama improvisations in their English reading, citizenship education and integrated science lessons respectively, whilst Yaa used *mantle of the expert* in her English lesson. Table 12 shows the subjects, topics and strategies used in these lessons. This is followed by descriptions of the strategies as used in various lessons.

SR/N	Name of Participant	Subject	Topic	Strategy
1.	Yaw	English Reading	Bedtime	Improvisation
2.	Abena	Citizenship Education	Extended family members and their roles	Improvisation/ role play
3.	Akwasi	Integrated Science	Waterborne diseases	Improvisation/role play
4.	Yaa	English Language Listening and speaking	Functions of various ministries	Mantle of the Expert

***Table 12*: Whole lesson drama**

In his English reading lesson, instead of just reading the story entitled *Bedtime,* which was already written in dialogue, Yaw decided to help the pupils do a performance. There were only six lines for three characters in this script - mother, son and daughter. The original dialogue was as follows:

Andrew: Mummy, please look at Awo, she has been yawning. I can see from her eyes that she is feeling sleepy. So she is dozing.

Mummy: Please tell her to go to bed.

Andrew: Please Awo, you are feeling sleepy; mummy said you must go to bed.

Andrew: Please mummy, listen to Awo, she is fast asleep and she is snoring.

Mummy: She has slept for a long time, wake her up.

Awo: I was dreaming when you woke me up. You have disappointed me. Ah! It was a pleasant dream.

The pupils had no prior knowledge of this script. The teacher created space in front of the class, placed a mattress in the corner and assigned the roles to three pupils. As they went through the script the children were not comfortable to say just these

words, it was just boring so they started adding other lines and actions. They kept reviewing the play until the lesson ended. The final performance is transcribed as follows:

(*Andrew and Awo return from school*)

Andrew: Mummy, mummy *(no response)*

Awo: She is not back from the market, let's go and play with our friends. *(They call their friends and start playing the 7 Up game)*

Mummy: *(Returns from market- carrying a basket)* Awo, Andrew, where are you?

(Seeing their schoolbags hanging). I am sure they are playing outside. Let me cook some food for them. *(After cooking)* Awo, Andrew, food is ready, come and eat.

(After eating Awo is seen dozing)

Andrew: Mummy, please look at Awo, she has been yawning. I can see from her eyes that she is feeling sleepy. So she is dozing.

Mummy: Please tell her to go to bed.

Andrew: Please Awo, you are feeling sleepy, mummy said you must go to bed.

(Awo goes to sleep on the mattress)

(Andrew washes the dishes and sweeps the kitchen)

Andrew: Please mummy, listen to Awo, she is fast asleep and she is snoring.

Mummy: She has slept for a long time, wake her up.

Andrew: *(Waking Awo)* Awo mummy says you must wake, you've slept for too long.

Awo: *(Sits on the mattress)* I was dreaming when you woke me up. You have disappointed me. Ah! It was a pleasant dream.

I asked the teacher to limit his intervention to class control and correction of sentences and leave the creative aspect to the pupils. To the amazement of the teacher, the pupils showed their creative abilities by modifying this script. There were only a few conflict situations that usually characterise child's play. It was often to do with who plays what and what to add to the story. These were usually resolved quickly by the pupils but on a few occasions the teacher had to intervene. The pupils were able to engage in this creative activity because the subject was a familiar home situation. Following this performance, the teacher tried another

lesson - about the weather - in which the pupils were supposed to learn a script and perform it. This was a complete failure because the subject was too abstract and the children could not perform it. People hardly talk about the weather in Ghana and most of the words were not familiar to these Basic 2 pupils. What I deduce from this is that, these children were not ready for drama that uses an already written strict script that has no room for innovations. Rawlins and Rich make the point that 'Students need the confidence that comes from having practised basic skills before they can become involved in more advanced Drama sessions' (1992: v). Introducing children to a form of drama that is above their level might result in these children losing interest in drama at this early age.

The second full drama lesson I observed was Abena's citizenship education lesson on the *Roles of members of the extended family*. She decided to use role play for this lesson. Some of the pupils used costumes but they did not have to change completely, they wore them over their school uniforms. The grandfather, who is supposed to be the head of the extended family, called all the members of the family to a meeting. The grandfather then asked each of them to say what their roles in the family were. As each mentioned their roles, conflicts arose when the grandfather or another member of the family challenged a role a family member purported to perform. For instance, the mother challenged the father, who said he paid their children's school fees. The mother insisted she had been paying the fees. The grandfather, performing his role as the one who settles family disputes, resolved the issue and advised the embarrassed father to face up to his responsibilities. The teacher stopped the action and asked questions about the roles and emphasised issues where necessary. At the end, whilst the cast were still out front, the teacher did a narration and sometimes asked some of the cast to replay their roles to emphasise the main points in the lessons. The pupils had to improvise in this drama, which gave them the opportunity to express themselves. Additionally, wearing costumes over their school uniforms and right in front of the class, made the performance suitably casual and pupils were very relaxed and

confident. After the *role play* the teacher gave me the opportunity to introduce the pupils to the *teacher-in role* strategy. (See DVD 3 clip 7 for both activities).

The final full drama lesson was facilitated by Akwesi, who used drama improvisation to teach his integrated science lesson on *Waterborne Diseases*. The performance is transcribed as follows:

> Scene 1 - a food vendor sells within a dirty environment near the school. The already-cooked food she is selling is not covered. A group of pupils in role as houseflies go searching for food. Spotting the uncovered food, they settle on it. Observing the dirty environment, the first customer refuses to buy the food. Unfortunately some school children *do* buy this food.
>
> Scene 2 - At home the pupils who had bought the food had serious diarrhoea and vomiting. Soon, they became weak and the parents had to send them to the hospital.
>
> Scene 3 - A mother in another family asked her children to fetch water from the stream. Before they got there, some other children had defecated in the stream whilst other children dumped refuse in it. The children drank some of the water and soon after, they started feeling unwell.
>
> Scene 4 - At the hospital, both families brought their children to see the doctor. After the children of the first family had told the doctor about their symptoms, he diagnosed one with typhoid fever and the other with cholera. One of the children of the second family, who could not walk properly because her limbs had become weak, was diagnosed with poliomyelitis.

The teacher, in role as narrator, filled in the gaps between the scenes. Sometimes he stopped the action to ask questions and emphasise important points. After the lesson, the teacher laid more emphasis on the causes of the diseases. He asked each of the performers to describe their actions and their possible outcomes. This was like *hot seating* but the performers returned to their seats during this interaction. The pupils showed they had clearly understood this topic by answering the teacher's questions correctly. It was essential for pupils to achieve a good understanding of this topic because it linked with the community's reality. There had been an outbreak of cholera and typhoid fever in some parts of the communities where pupils lived. Dramatisation that allows pupils to encounter the

problems associated with these diseases would help pupils and their families avoid practices that could transmit them. The effectiveness of this activity proves that drama could be used to enhance the teaching of science to aid a better understanding, as shown in the experiments reported in Abrahams and Braund (2012). (See DVD 3 clip 8 for edited version of Akwasi's lesson).

Yaa did an English listening and speaking lesson concerning the role of various government ministries - Education, Health, Energy and Agriculture. She decided to try the *mantle of the expert* strategy. The teacher formed four groups to represent these ministries. She then gave each group strips cut from card on which some of the duties of the ministries were written. The task was for group members to equip themselves with the workings of the various ministries and to present two representatives to be interviewed for the positions of ministers and deputies for those ministries. The groups settled to the task of exploring the tasks the teacher had given them and brainstorming to add more points. When the time allowed for this work ended, the teacher, in role as the president of the country, interviewed the representatives. She then wrote appointment letters for deserving representatives. Unlike some other lessons I observed, the grouping was done so efficiently that it created no noise. The teacher just numbered them 1 to 4 and so all pupils with the same numbers just moved into their groups. Although there were many pupils, the teacher was well organised and very much in control. I commended such ingenuity in using the drama strategy. All the pupils were working and interacting concurrently in special ways. In role as the president, the teacher had the opportunity to comment on the contributions and fill in all gaps. She also made it clear to the pupils when she was herself and when in role. (See DVD 3 clip 9 for this activity).

5.7 Observations and Reflections

Most of the participants I observed used drama games as warm up or introduction to their lessons. The most popular was *CRCC*, which was used in 18 out of the 30 lessons I observed. This activity was widely used because it is easy to apply and

lends itself for use in any subject and topic. Other participants had used this strategy effectively to evaluate their lessons at the end of a teaching episode. It was useful and flexible enough for the teachers to use it in multiple situations. In one of the lessons I observed, Kofi used *CRCC* to control class noise. Anytime the noise levels were rising he would just say; 'Concentration, concentration ….' and the pupils would then respond by being quiet in anticipation of a game, but the teacher would keep on teaching or carry on with the activity in progress. In addition to *CRCC*, participants used games such as *big booty*, *7 Up* and *Zip zap boing* as an introduction to, or warm up before the lesson.

Five participants who used *word tennis* had used it in similar ways to CRCC. They had tailored the activity to the various topics and labelled them as such. There were labels such as: fruit tennis, metal tennis, flower tennis etc. They had done the batting of these words either in pairs or in groups. Two of the participants made the game more exciting by initiating a tennis match between girls and boys. The competition generated a higher noise level due to support from each side, but it encouraged hard work and increased effort and involvement on both sides.

In 15 out of the 30 lessons I observed participants used *role on the wall*. This strategy is generally used to help define the qualities of a character in a play. Pupils are asked to write descriptions of a character and paste them on an image. I adapted this strategy during the workshop for descriptive essays. Adjoa used this adapted version to teach an English composition lesson on *My Friend* as shown in figure 11.

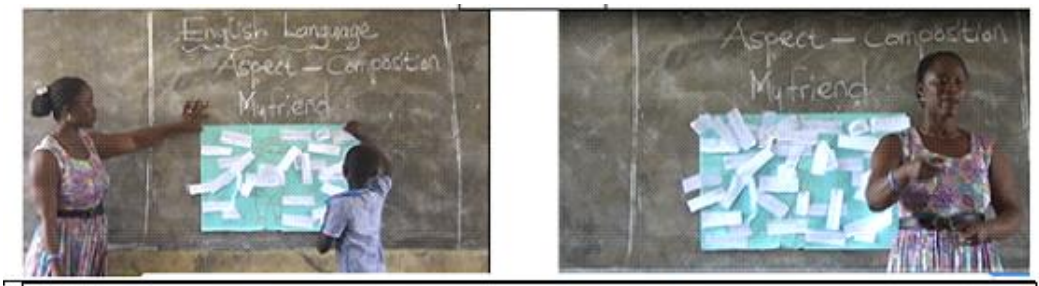

***Figure 11*: A participant uses role on the wall to teach descriptive essay – My friend**

Yaw's use of this strategy was very innovative and, as described earlier in this chapter, this went well. He had taught an RME lesson on *Creation* and used this strategy to evaluate his lesson. He pasted a manila card on the board without an image. I wondered why he had nothing on the manila card except the title *Creation*. In his explanation to the pupils, he established the fact that God is invisible and as such he cannot create any image. The pupils were supposed to write some of the things God created on this 'invisible' image.

However, all of the other teachers who tried to use this strategy were not actually describing characters or persons. Some understood it as labelling diagrams and pasted diagrams on the chalkboard, for which pupils wrote labels and sentences to paste on. For example, in figure 12 the participants just created columns and provided titles that guided pupils in writing items to paste under these categories.

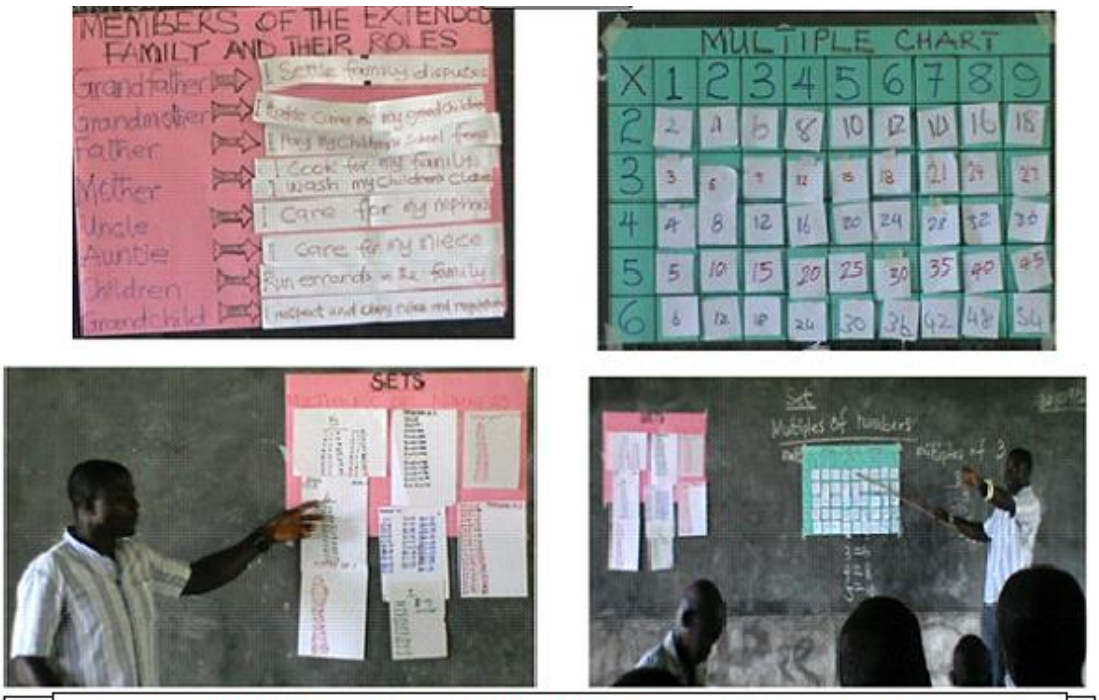

Figure 12: Different ideas emerging from the role on the wall strategy

The teachers' desire to use this strategy - and where they used it - was due to the fact that the usual lesson evaluation is a written exercise. They found this particular strategy, which employed writing, useful in fulfilling their prescribed GES mandate. Teachers are expected to do approximately 40 written exercises per subject, per term, which implies that there should be one written exercise after each lesson. Although the participants used this strategy in unexpected ways, I perceived it as an opening for sharing knowledge, which is one of the objectives of using drama strategies for teaching. It also provided room for full-class participation. Additionally it provided an avenue for reading and writing, which could improve vocabulary and expression in the classroom.

Another strategy that participants used mainly for evaluation of their lessons was *hot seating*. Although in its original form *hot seating* enables others to pose questions to a character in a play who answers in role, this strategy has the additional value of helping children develop questioning skills and, for the one in the hot seat, confidence. It was for the second quality that we adapted this strategy

during the workshop. A major difference between the original format and our adaptation is that whilst the former questions a character in a play, the latter questions an in-role person about facts on a particular subject or topic. Most of the teachers who used this adapted version to evaluate their lesson were amazed to discover that pupils could ask and answer questions unaided, although in some cases, the teachers had to direct the questioning and emphasise some points. In recognition of their large class numbers, Kojo and Adjoa did *hot seating* in groups. This approach was very effective as almost everybody had the opportunity to participate and class control was better in both cases.

Another popular drama strategy the participants used was role play, with 12 participants using it, mostly to assist pupils to assimilate concepts they were teaching. These were simple role plays, as shown in Akwesi's mathematics lesson on Multiples of Numbers, Akosua's mathematics lesson on Investigating with Numbers, Kwame's English poetry lesson on the Colour of God, Kojo's ICT lesson on the Parts of the Computer and Akwesi's citizenship education lesson on the Dangers of Belonging to a Bad Peer Group. Most of the roles were well performed for the purposes for which they were used. However, there were others who did not seem to achieve much using this strategy. Kweku's science lesson on Pollination is one example. The pupils were asked to play roles of flowers and agents of pollination with the purpose of creating still images for concept emphasis. The teacher was a little rigid in their approach and pupils could not identify effectively with the roles they were playing. Kweku also had problems with class control and the pupils took advantage of this, which disrupted the lesson.

Three of the participants used teacher-in-role. Yaw and Yaa's uses of this strategy in their English lessons on Nouns and speaking and listening respectively were innovative. Both approaches have been described earlier in this chapter. Efua also used teacher-in-role in her lesson on Characteristics of Metals. She had entered the class in role as the director of education to find out what the children had learnt that day. She started very well and to establish a visitor’s presence and assume

unfamiliarity, she asked the pupils to mention their names before they answered her questions. Unfortunately, she could not stay in role. After a few questions she found herself relating to the pupils in her normal role as ‘teacher’. It was a useful experiment, however, given the fact that she was trying this approach for the first time. Her adaptation of role cards as a strategy to teach a mathematics lesson on Identification of Edges and Vertices was quite good. Role cards are used in drama to provide 'information about the character to be played and the context in which that character operates' (Somers 1994: 68). In adapting this strategy, Efua wrote descriptions of various shapes, which some pupils displayed, whilst others gave them names depending on instructions on the cards. The pictures in figure 13 were taken from Efua's lesson.

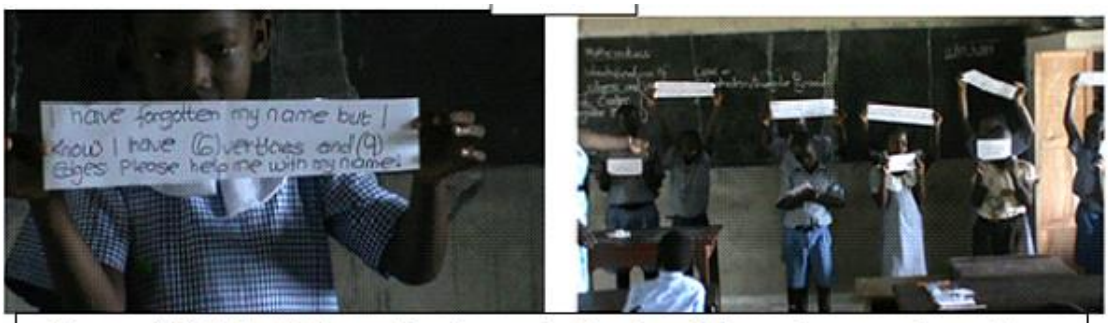

***Figure 13*: Adaptation of role cards for teaching edges and vertices**

As described in chapter 4, *character bag* in drama is used to identify a character by examining items found in the bag or an empty bag to be filled with items that participants perceive could be useful for a character they had previously described. All the participants who used this strategy asked pupils to fill bags they were travelling with. The pupils were to mime filling various bags with items that were relevant to the topics taught. In some cases pupils filled bags with names of their friends, adverbs, words with 'a' sound, reasons for education etc. Pupils mentioned the name of items before placing them in the bag and the item was rejected if it did not belong to the prescribed group. This served as a simple but useful way of evaluating a lesson before the usual written exercises.

Another game which was usually adapted by the teachers was *one, two, three*. Six participants used this game at various stages of their teaching. Akosua had used the original version to introduce her mathematics lesson on *Investigating with Numbers*. Abena and Ekua had adapted it for the teaching of the *Roles of Members of the Extended Family* in citizenship education and *Penmanship* in English lessons respectively. The content of each adaptation was different but the concept was the same. It was exciting observing the teachers undertake these activities together with the pupils. It was particularly exhilarating to see Ekua jumping around with joy in the presence of her pupils when she won a drama game competition she initiated with her pupils. (See DVD 3 clip 10 for this activity).

On my prompting, Akosua successfully used the *psychiatrist* in evaluating her mathematics lesson on *Sets*. She was the only person who used this method, described earlier in this chapter. Only one person used the mantle of the expert approach, which I have also described in this chapter. This approach requires sufficient time and teacher skill and I can understand why most participants did not use it. Two teachers had used *freeze frames* and tableaux to assimilate concepts on pollination in their integrated science lessons. Kwabena's approach was very successful as described earlier in this chapter but Kweku had problems in using it.

Although I had done various demonstrations during the workshop and this stage of the project was principally to allow me to observe participants experimenting with the strategies, there were occasions when, with permission from their teachers, I stepped in to do activities with the pupils. This happened when, after observing a lesson, I felt a particular strategy would have worked better to evaluate the lesson taught. In all four cases, I used a *teacher-in-role* approach. These were in Ekua's English lesson on *Vowel Sounds*, Abena's Citizenship Education lesson on *Members of the Extended Family System and their Roles*, Adjoa's English composition lesson on *My Friend* and Kwabena's RME lesson on *Creation*. I felt that *teacher-in-role* was one of the simplest strategies a teacher could use in a lesson, but most teachers did not use this approach. Doing it in the class with the

pupils motivated those teachers who realised its efficiency in evaluating lessons. After observing for a while, all of the teachers joined the activity and they were happy to try it on their own.

An important observation was how participants found various ways of dealing with challenges such as class control, noise levels, limited space and large class sizes. Kojo's idea of taking the pupils out to the school park was an excellent solution to all the aforementioned problems. Others planned various activities in groups due to large classes and limited space. Except for Kweku's class, which was very noisy and disorganised, I feel it was commendable that most of the teachers, in lessons which employed drama strategies, were able to control noise levels.

5.8 Conclusion

This chapter has examined how teachers implemented what they learned in my training sessions in an actual classroom context. Drawing on specific examples, I have reflected critically on participants' choices and how they adapted the strategies for use in their teaching. It was interesting and gratifying to observe four teachers engage their pupils in full-lesson drama. The teachers' ability to use the strategies and the innovative ways in which they adapted them to suit their context show that if teachers are given the right training and motivation, as these experiments demonstrate, they will be able to liven up their classrooms and employ more child-centred approaches that promote effective teaching and learning. It also became obvious that the teachers preferred to use simpler methods, confirming my earlier hypothesis that the majority of teachers need ample training over sufficient time, to gain the confidence and skill to use complicated approaches such as *mantle of the expert* in their lessons. Applying my intentionally limited model, the teachers were able to integrate drama strategies and games into their work plan without violating GES set lesson objectives.

The major means of evaluating the work done was to observe teachers using drama strategies in their classroom teaching. My reflections of their classroom experiments with drama usage inspired the following questions:

How have these teachers planned and used the drama strategies?

Were they doing it solely for the researcher to observe?

What were the challenges they faced?

Are they convinced that this new way of working is sustainable?

These and other questions are answered in the third phase of CtL2 in the next chapter.

CHAPTER 6

Project 2 Phase 3: Evaluation of Second Project (CTL2)

6.1 Introduction

The primary aim of this study was to explore ways of introducing and developing educational drama in Ghanaian schools. I acknowledge this cannot be achieved in a single study. However, I suppose any significant accomplishment in future projects, to a large extent, will depend on how I am able to build on this modest beginning. In addition to critical refection on the project undertaken, the evaluation session involving the teacher participants was planned to explore how further relevant enquiry could be shaped and the outcomes used to support the case for the introduction of drama into the school curriculum.

The first consideration was that the 13 participants had come from five different schools in Winneba and worked together as a team during the workshop. However, they had done the experiments in their individual classrooms and each person had learnt various ways of doing so and faced different challenges. The plan was to bring the participants together again to share these experiences to discuss various issues they and their pupils experienced in the use of drama pedagogy. It was also an opportunity for me to ascertain how effectively my project plan had worked in order to inform the planning of future projects. This forum also made it possible for the teachers to learn from each other and possibly stay in contact to support each other in their continued use of drama pedagogy. Importantly, it was to discuss various challenges that confronted the participants in their experimentation with drama pedagogy. Information gained could be of crucial importance for the planning of any future training for teachers and subsequent classroom implementation.

As part of my long-term aim to introduce drama in various forms into the Ghanaian curriculum, there was the need to design drama courses for teachers who might want to use drama pedagogy or teach effectively at least the drama aspect of the creative Arts subject. I reasoned that I will need the support of my faculty

members. To this end, three lecturers – including the Head of Department- from the Department of Theatre Arts, UEW and a lecturer from the Department of Theatre Arts, University of Ghana were invited to observe the evaluation session in order to be acquainted with first-hand information on my project and what it had achieved. This I presumed would aid any future discussion on inclusion of educational drama in the Department's curriculum.

During this forum, each participant did a 5-minute presentation on the strategies they used, how they used them, how it affected teaching and learning. The various challenges they faced and how they could be solved were also extensively discussed. At the end of the session, the participants were given certificates of participation, which were presented to them by the Head of the Theatre Arts Department, UEW. (See Appendix K and L for a sample of the certificate and pictures taken during the session). This chapter discusses my observation and feedback from the participating teachers as well as responses solicited from pupils during the experimentation stage. The focus is on how the project impacted on teaching and learning in the participants' contexts and ideas for improvement.

6.2 Discussion of General Observations and Feedback

A general observation I made throughout these experiments is that untypically in Ghana, almost all of the teachers physically engaged in activities with the children. The strategies and games generated laughter and smiles for both teachers and pupils, creating a more relaxed environment for learning. This broke the barriers that usually exist between teacher and pupils, replacing them with cordial relationships that offered pupils the freedom to actively participate in the teaching/learning process. It was exciting to see teachers holding hands and playing together with their pupils, a very uncommon practice. Some of the participants affirmed this gain:

> Previously there was always that space between myself and the pupils. That gap is closed now. We do the activities together; we hold hands, they touch me. And I realised they are very happy in class now (Kwabena: participant).

> I was not using these strategies before. The reason why I am going to continue using the strategies is that they really enhance my relationship with my students (Adjoa: participant).
>
> We have not been using those strategies - sadly. The children are very happy with the strategies and games. Anytime they see madam's (researcher) car they get excited (Yaw: participant).

The children I spoke with joyfully revealed their teachers had become very friendly. Hornbrook, (1989) has indicated how the introduction of drama created such flexible and happy classrooms in the 1970s and 1980s in England. But is drama in the classroom just about fun? How relevant is this new relationship between teachers and pupils in the Ghanaian classroom? It is established that a good teacher-pupil relationship promotes a healthy environment, which in turn promotes learning (Pritchard 2009; Baldwin 2013). This feeling of happiness is vital for learning because neuroscience research has proved that the brain learns better within a relaxed and happy environment and learning is diminished in a tense environment (Pritchard, 2009; Baldwin 2012). Feedback from the pupils confirms they felt happy when their teachers used the drama strategies and games in their teaching. This does not mean teachers lost their authority. In order to use drama strategies and games effectively it was essential for the teacher to 'develop a way of relating to students which allows both parties to feel comfortable whilst preserving the necessary role of 'teacher'' (Somers 1994:45). Participants were still aware of their roles as teachers and exercised various forms of class control and in most cases were able to teach the lessons planned for the session.

One of the benefits of using drama in teaching and learning is that it enhances understanding and assimilation of concepts (Marzano: 2003). Dale, whose cone of experience has been extensively used to promote participatory learning, indicates that 'Dramatic participation can help us get as close as possible to a certain reality that we cannot reach at first hand' (Dale 1946: 41). The assertion that the use of drama strategies helps pupils to understand and retain lesson content was well established in my project. Abena attested that anytime she uses a drama strategy

or game the children remember what they have been taught and this becomes evident during RPK recall in subsequent lessons. The participants were amazed at the responses the pupils were giving during lessons in which they had used drama strategies. These responses indicated high levels of understanding of the issues embedded in the lessons. For instance, after Ekua's lesson on the 'a' sound I asked them to feed me with words that have an 'a' sound in them. The teacher told me she was surprised at the words the pupils were mentioning: 'I was expecting them to mention fan, pan, etc. but they were mentioning associate, application. I wouldn't have used those words because I estimate they are above their standard' (Ekua: participant). The pupils also confirmed that the strategies help them to understand issues in other lessons. As one of the pupils said, '… now I understand the 'sets' better'. Another said, 'Right now I can mention a lot of fleshy fruits and dry fruits'. During the final feedback session some participants attested that drama strategies enhance pupils' understanding of concepts as follows:

> I realised the children understood the lesson better. This was evident in the written exercises they did. It was very easy for them because they had written these themselves and pasted them on the manila card. And even now, when I ask them about the characteristics of metals they easily say them. I realised that the children are embracing the strategies; they love the strategies. They get disappointed when I don't use them in my lesson. And they always remind me to use one before the start of a lesson. I think if we continue using them the standard of education will improve and pupils will actually better understand the lessons we teach (Efua: participant).

> I used group *ot seating* to evaluate my lesson on national symbols. I deduced from the sort of questions the groups in role as community members asked the one in role as the MP, that they actually understood the lesson. And both MPs were up to the task; they answered all the questions and even added facts I had not mentioned in the lesson (Adjoa: participant).

> The children surprised me. If the children are given opportunity and the right environment they can really perform (Kojo: participant).

> I wish GES would accept that it's not all the subjects or topics that must be evaluated with written exercises. When they do something like role play, the children understand the lesson better than just writing what the teacher says (Kwabena: participant).

> I also used *hot seating* to evaluate my lesson on the importance of education and I was amazed at the sort of questions the pupils asked. The girl who took

> the hot seat was in role as the director of education, so she was a subject-matter specialist. She gave brilliant answers to the questions. Some of the pupils who asked questions were the ones who never want to speak in class (Kofi: participant).

The contributions of these participants confirmed what the pupils said in feedback after I observed their lessons. To find out from the pupils whether the strategies had benefited them in any way, I decided to solicit feedback from the pupils who looked so excited after Kojo's lesson on *Fruits*, concerning how they felt about the lesson delivery. Here are their responses:

Researcher: Do you prefer the method the teacher used to teach today?
Class: (unanimously) Yes.
Researcher: Why?
Pupil 1: That one, it sticks in our heads much faster.
Pupil 2: Right now I can mention all the fleshy fruits and the dry fruits.
Pupil 3: We enjoyed the lesson.
Pupil 4: It makes our brain work faster.
Pupil 5: We were playing and learning at the same time.
Pupil 6: It makes us attentive and to think fast.
Pupil 7: It makes us active.
Pupil 8: Everybody takes part.

Also, after Akosua had used *psychiatrist* to evaluate her mathematics lesson she solicited feedback on the lesson from the pupils. The following were the responses from volunteer respondents:

Teacher: How do you find the way we are teaching now?
Pupil 1: I feel better.
Pupil 2: I feel like learning hard.
Pupil 3: I feel happy.
Pupil 4: I can now understand the lesson better.
Pupil 5: I feel proud.
Pupil 6: How the teacher did it, now I understand the sets very well.
(The teacher made them aware they had learnt the strategies from me. The pupils and teachers showed their appreciation)
All: (to researcher) Thank you, God bless you, more, more, more.
(The whole class communicated this in sign language).

Before I left the school premises one of the students walked to me, and this was the conversation that ensued. For the purpose of anonymity, I will call her Ama:

Ama: Madam I want to be your friend.
Researcher: Why? (I was surprised because that was not what I was expecting).
Ama: Because I like what you are doing.
Researcher: Why do you like it?
Ama: I feel happy, I think fast.
Researcher: Good to know, but did you understand the lesson?
Ama: Yes, I understood the lesson and I can take part in the activity.
Researcher: Do you normally participate in a Maths lesson?
Ama: No.
Researcher: Why?
Ama: I am always afraid, but today, the teachers are very friendly.
Researcher: But sometimes there is so much noise, doesn't that disturb you.
Ama: No, no, no, I like it, it's good.

Although this study could not progress to ascertain its impact on end of term exams or any external examination, based on submissions of educationists, neuroscientists and other educational drama theorists and practitioners, it is predicted that the understanding of concepts as attested by both teachers and pupils could lead to significant improvement in these assessments. That is, if these teachers continue to use drama pedagogy in their teaching.

A significant point that emerged during these experiments was the demystification of 'monster' subjects; mathematics and science. In my project, out of the seven participants that I observed who used drama strategies to teach science and mathematics, six lessons -Kojo's lesson on Fruits, Kwabena's lesson on *Pollination*, Akosua's lesson on Sets, Akwasi's lesson on *Waterborne Diseases*, Kojo's lesson on a combination of mathematics topics and Efua's lesson on *Characteristics of Metals*- achieved tremendous results pertaining to pupils' understanding of concepts. This was evident in their verbal responses as well as their written exercises. This achievement is particularly important in the Ghanaian context because of the grade requirements of these subjects needed to progress on the academic ladder. These are contributions of some participants at the evaluation session:

> The pupils no longer see me as their maths and science Teacher who scares them; now they see me as a friend, a playmate (Akwesi: participant).
>
> I was privileged to be part of this project because it has enhanced my teaching. I used big booty and CRCC for RPK. The children started to call me 'big booty' and anytime I go there they want me to do it; their fear of maths has vanished (Kojo: participant).

The strategies not only remove the fear of these subjects: 'Drama techniques such as warm-up, physical theatre, tableaux and role play give you added opportunities to personalize the science for your students' (Abrahams and Braund, 2012:2). Achievements in using drama pedagogy to teach Science concepts are also confirmed in Taskin-Can's experiment, in which he used drama strategies to teach science in Turkey. The controlled experiments yielded important statistical evidence on the effectiveness of using drama to teach Science concepts (Taskin-Can 2013).

In chapter 3, I have cited the concerns of the Head of National Office of WAEC, Ghana, that poor performances in mathematics and science examinations are due to, among other things, students' inability to understand 'technical and scientific terms and mathematical concepts' (GNA: 2015). It is more distressing to know that Ghana performed badly in these two subjects at a recent international school assessment (myjoyonline 2015). Aside from this abysmal performance, comprehending mathematics and science concepts is very important in Ghana because a minimum of credit passes are a requirement in both subjects for a student to progress from junior high school to senior secondary school and then to university. However, these two subjects have remained 'monster' subjects that a lot of students dread. If the foundations are not well established at primary school it becomes difficult for pupils to do well in the subject during later years. A lot of students have to re-sit mathematics and science a number of times to be able to get the minimum required grades for university entry and there are others who never make these crucial grades.

It is against this background that a change in method of delivery that aids a better understanding of mathematics and science at primary school is essential. The efficacy of the use of dramatic pedagogy in the teaching of science has been affirmed (Abrahams and Braund 2012; Taskin-Can 2013). Consistent use of drama strategies to enhance understanding in these circumstances will give pupils the foundation they need to understand more complex science procedures at higher levels of education, which most likely would improve examination results. This achievement was very evident in Akosua's mathematics lesson I observed. She conceded that the pupils showed a greater level of understanding of the concept of 'Sets' when she used *psychiatrist* as a teaching strategy. This is her comment: 'I certainly have to change my old style of teaching mathematics; I least expected this girl to give any right answers' (Akosua: participant). She was referring to the second pupil who had played the *psychiatrist*. I have reported fully on her lesson in chapter 5 of this thesis.

The participants acknowledged that the use of the drama strategies and games made their teaching more child-centred, providing an avenue for enhanced class participation. One participant said: 'I used *freeze frames* to teach my lesson on pollination and, very unusual in my science lessons, everybody wanted to participate; they even suggested the roles' (Kojo: participant). And in Akwesi's full lesson of drama, he said that 'All of the pupils were 'fighting' for roles; everybody wanted a role' (Akwesi: participant). Another participant was quite passionate about the use of drama strategies and said:

> The strategies make my teaching child-centred. I only give them a little guidance and they are able to do a lot of discovery on their own and they usually want to do more and more. In the previous methods, the pupils get bored and don't pay attention. Sometimes I ask a question and they will just be looking at me; and I get very frustrated. But this time everybody is active in class. Although the class is large, everybody is eager to participate; they don't want the lesson to end (Kwabena: participant).

In Efua's lesson on metals the pupils were given sheets of paper to write some of the characteristics of metals and pasted the sheets on a card on the board. The

teacher indicated that ‘Initially I gave the paper to those who can write but later everybody was asking for it, so I gave everybody one’. This breaks from the usual classroom procedures in Ghana where the teacher’s question is only answered by the few students who are considered intellectually good in class. The request by all members of the class to write something shows how drama could give the opportunity for full class participation. This is important because every child in the class must have the opportunity to be equally involved in teaching and learning in the classroom. The teacher no longer teaches the few able extroverts but, as the participants pointed out 'even the quiet ones participate, they talk' (Efua: participant).

The use of drama strategies could lead to the discovery of innate creative talents as well as the concealed academic abilities of pupils. Although all children do not have the same levels of creative abilities, it has been argued that every child has such innate abilities (Way 1969; Craft 2009; Baldwin 2012). These are displayed when children are given the opportunity to explore learning. In the performance of *Bedtime* by Yaw's class the children were able to modify the script with their own words and actions. This participant had always underestimated his pupils but the drama changed his perspective. He shared these thoughts with the other participants:

> In fact the drama is helping. I realised that the children have a lot of hidden talents and if they are given the opportunity they can excel. In the performance of *Bedtime*, I was surprised at how much these children observe what goes on at home and around them. Initially, I was doing it my usual way- dictating what they should do, but madam (referring to researcher) prompted me to leave them alone and observe them. Surprisingly, the children did three different performances on the same theme. They just adopted roles and performed them. A mother came from the market and was so tired and still had to cook for the children, one person played the security at the gate, another had just woken up from bed and was stretching, children washed plates after eating, another was sweeping the room. It was just like how they play on their own outside; and everybody wanted to play a part; it was very interesting. I have really learnt a lot. The strategies have really equipped me with valuable skills and I am going to continue using them in my teaching (Kwabena: participant).

Aside from creativity the strategies led to the discovery of the actual intelligence levels of some pupils. Abrahams and Braund make the point that drama activities help to involve children with varied abilities in a lesson. Because classroom drama is highly participatory it draws 'the more reticent, quiet students who will avoid being drawn into the lesson by hiding behind their good behaviour and politeness. (Abrahams, 2012: 3). As much as I agree with Abrahams on this point, I think some children do not participate in class because the methods the teacher uses do not favour their style of learning, as illustrated in the theory of multiple intelligences (Gardner 1993). Obviously, the diverse abilities of individuals affect the way they learn. If a person has high interpersonal intelligence but never has the opportunity to engage with others in learning situations, logically, learning achievements will be minimal for this person. The classroom experiments provide significant evidence as to how drama pedagogy can streamline imbalances in learning achievements.

For instance, in Kojo's class, a pupil he had assumed to be less academically able, was able to perform the role of the mouse and also talk about it. And in Kwabena's class the pupil whose contributions excited everybody was described as someone who is very loud outside the classroom and only quiet in class. In the use of *psychiatrist* in Akosua's class the second person who took on the role of the *psychiatrist* surprised the teacher with her answers. Adjoa also thought that pupils who were normally shy in her class were gradually becoming assertive. Similarly, Abena observed that those considered introverts were able to express themselves in class when these strategies were used. This showed that these pupils learn best in instructional forms that involve activities; thus, the activities opened up avenues for them to learn. This experience also provided opportunities for the teachers to become aware of the need to use varied forms of teaching and the effectiveness in the use of drama pedagogy for pupils with varied learning styles.

Team work and sharing of knowledge were other relevant skills that the use of these strategies gave pupils and their teachers. The groupings were done randomly so pupils did not have opportunity to be with their friends or preferred

work partners. This helped pupils with varied abilities and social backgrounds to work and learn together and to collaborate with each other. They were motivated by the fact that there was something at stake for the whole group at the end; no one wanted their group to perform abysmally at the given task, therefore they worked together with a common aim. This gain was also observed in the first project.

Researchers and scholars have established that children learn a great deal from their peers through play and interaction (Sewell 1990; Prichard, 2009; Vygotsky, 1966; Baldwin 2012). By working in teams the pupils learn how to make their own contributions as well as to take account of others' views. The strategies also break the competitive tendencies that encourage pupils to keep their views from each other as, during such drama activities, a pool of knowledge is gathered and shared. A participant acknowledged that 'sometimes there are things the children know better than we do, so we learn from them'. This makes sharing even more important. The teacher and pupils with varied learning activities pull resources together to the benefit of all. A number of participants used group activities in which the groups were supposed to work together. Examples are Yaa's experiment with *mantle of the expert'*, Akwasi's use of r*ole on the wall*, Kojo and Adjoa's use of *hot seating* and Kojo's use of *CRCC,* in which he held a competition between girls and boys. Witnessing these activities, I observed the egocentrism had completely diminished and each person was contributing and tolerating each other's views.

Other researchers have observed similar traits when children engage in drama activities in school. For example, Nicolopoulous *et al* use a group storytelling approach and confirm that this, amongst other techniques, helps the children who come from varied social backgrounds to cope with each other (Nicolopoulous *et al*, 2010). In recent times, the ability to work in a team has become paramount in the job market and if children learn how to work with others from varied backgrounds it will go a long way to help their future endeavours.

The strategies and games the teachers used opened avenues for learning vocabulary and expression. Drama is created in unique settings that use varying vocabularies. The people in the drama engage in conversation within the given settings, which forces the performers to use contextually-specific words and expressions. Winston suggests ‘drama provides vividly imagined, fictional contexts which can make language activities, including those which are skills-based, seem not only purposeful but even fun and exciting to children’ (Winston 2004:20).

The English teachers among the participants attested to the fact that the strategies help the children in language acquisition and expression. This was also the case for other subjects. For instance, when Akosua created a market scene during her mathematics lesson, the pupils were supposed to work out how much an item cost and multiply this by the quantity bought. However, the pupils learnt to use the word 'change'. In Ghana, most people use the word ‘balance’ instead of 'change' in money transactions. They also wrote names of the items they were selling on strips of manila card which the pupils could read, thus helping with spelling. The spelling of the names of foodstuffs such as: cassava, banana, plantain, onion, tomato, pepper etc. does not come readily to a lot of pupils and even some adults. Additionally, the pupils used various expressions in the market scene, which they would not have used if the teacher had adopted the usual way of teaching addition, subtraction and multiplication by just putting the figures on the board for pupils to calculate. Improvement in English language and expression was also observed in CtL1, as discussed earlier in Chapter 2 of this thesis.

Educational drama practitioners such as Heathcote and Bolton (1995) and Somers (1996), have recommended the use of drama across the curriculum. At the evaluation session, some of the participants expressed ways in which the use of the drama strategies had aided them in similar ways. Most of the teachers who participated in my project were subject teachers who taught various levels of pupils. Although each teacher teaches more than one subject, they were restrained by the school timetable and could not readily combine subjects in one lesson.

However, Kojo was able to combine five mathematics topics with what he called ‘group hot standing’: factors, prime numbers, LCM, HCF and prime factors. Kojo’s approach of combining several topics in one lesson with the use of a drama strategy was very innovative. Reflecting on his ten years’ teaching experience, he deemed the use of drama strategies and games for teaching as the best methods he has experienced throughout his teaching career.

As the participants indicated during the workshop, after the classroom experiments they confirmed that using the drama strategies really conserves teacher energy. They compared the newly-absorbed, active-learning techniques to the instructional method of teaching where the teacher does most of the talking, writes notes on the board for students to copy, writes exercises on the board for pupils and does the marking afterwards. This teacher-centred approach often leaves teachers exhausted at the end of each lesson. The children simply listen and do the exercises in their books. In addition, whilst the teacher is doing all this, class control becomes an added burden. Engaging the pupils in the drama lessons gives opportunity for the teacher to share the teaching and learning with the pupils, which could significantly diminish the stress. As Kojo indicated, ‘Because it’s fun it makes both the teacher and pupils happy whilst they learn’. He also indicated that previously when the pupils made noise in class he had to use a lot of energy combined with frustration to shout: ‘keep quiet, keep quiet’ and the pupils did not even obey that command, unless they saw a cane whereas ‘Now I just say concentration, concentration’ and the whole class is quiet’. Thus replacing an intimidating approach to class control with what Pritchard (2009) calls ‘relaxed alertness’.

6.3 Dealing with the Challenges in Implementing the Model

There is no doubt that use of drama strategies and games can impact positively on teaching and learning in the classroom. However, it has not been easy sailing for these teachers as they strove to use drama strategies and games in their teaching. Some of the participants were able to deal with the challenges as they cropped up.

They shared these experiences with others during the evaluation session. In this section, I discuss some of these challenges and how participants handled them in their various classrooms.

The major challenge that participants continuously had to deal with in their zeal to frequently and appropriately use drama strategies in their teaching was the time constraint. The issue of time in the practice of educational drama was neither typical to my project nor peculiar to the Ghanaian context. For instance, it has been established that a 45-minute lesson constraint was one of the major problems that confronted teachers who decided to use Heathcote's drama pedagogy approaches in the UK (Hornbrook 1989: 15). In Ghana, the primary school timetable allots 30 minutes to a lesson, which makes it even more difficult to use drama pedagogy. The GES has prescribed the activities for a teacher to do within this period and any additional activity would mean infringement of the GES requirements. In considering the effectiveness of the drama strategies in his teaching one of the participants felt that the time limitation was not an issue:

> Yes, drama takes time, but I don't want to worry about that. Usually, I try to do all the lessons or at least 80% of the lessons that the syllabus requires. But I realise that I rush through the topics like that and at the end of the day I don't achieve anything. So if the drama strategies consume a lot of time and the children grasp the concept, I think it's better than just rushing through and achieving nothing (Kwabena: participant).

The other participants agreed with him that it is more important for the pupils to understand the lesson, but how would they cover the syllabus? And would GES tolerate this decision? In an interview with the chairman of the Ghana Education Service Council, the main concern was about time: 'Yes they learn well through drama because they get involved in it. But Drama takes time. If within a semester you are to teach 10 concepts, is it possible to use the same approach throughout?' (Interview with Chairman of GES Council). Again in an interview with the Municipal Director of Education for the Winneba municipality, the issue of time was also raised:

> At the primary level they only have 30 minutes for a lesson. What time will the teacher need to share the roles and give them guidelines as to what to do? And if it is at the end of the lesson, they still have to make time for it. And if the teacher has to do this for every subject then they will not be able to finish their syllabus. So time is the big issue because they work within the allocated timetable (Interview with Director of Education, Winneba Municipality: 2014).

I acknowledge that any drama activity requires an amount of time to establish, especially when you are dealing with children. The need for the teacher to focus and direct the children's playfulness to achieve the objectives of a lesson can be time-consuming. Additionally, the teachers were not drama teachers, and the only training they received was the 5-day workshop. Also, the children do not do drama as a subject and are therefore not conversant with its workings. During the feedback session, the participants cited this limitation as a major setback for the use of drama in teaching. If teachers need more time to be able to use drama, it will take the GES and Ministry of Education to make a major policy change. I do not foresee this happening, at least not in the very near future. So, how could these teachers who find drama pedagogy very useful, continue using them in their teaching?

During the evaluation session we looked at how teachers could still use the drama strategies within the available time frame. Participants who have managed to cope with the time issue shared their experience with us. For instance, Kojo was able to combine five mathematics topics in one lesson, which in effect was time gained. It was established that the use of the drama strategies promotes understanding of concepts better than the instructional method. Adjoa indicated that because the children better understand the lessons which use drama strategies, they are able to do more work: 'The children understand the lessons better. It has increased my output of work. When I give them exercises they are able to do them and then I give them more'. When Ekua used the drama strategy to teach a lesson on vowel sounds, the children grasped the concept easily. According to her; 'The strategy was effective because I would normally have done a number of lessons to achieve what I achieved in that lesson'. The implication of these submissions is that

although the use of drama takes time in the initial stages, its effective use would save time in the long run.

Efua felt that the time limitation had become an issue because most of the participants used a number of strategies within the same lesson. She suggested that; 'it's good to use one strategy at a time - for introduction in one lesson, assimilation in another and evaluation in another. It is when you use it throughout the lesson that it consumes time'. During an interaction with some of the participants, they indicated they used many strategies in their lessons because they wanted me to observe how they went about it and give my suggestions for improvement. It is expected that once the teachers are left on their own, to save time they would limit the number of drama strategies in their lessons. It was also a general consensus that once the teachers and pupils get used to the strategies, they would use less time in practising them.

Another way of dealing with the issue of time is to integrate the drama strategy one wants to use for a particular lesson in the lesson plan. In Ekua's view, 'You can allocate time to it, whether it is for evaluation or introduction. If it is five minutes, when the time is up, whether others want to do it or not, you must end it'. Kwabena endorsed this view because he has tried it: 'I include it in my advance preparation. I plan the strategy, imagine how the lesson will go and then I get the materials needed for the lesson'. Kwabena also shared what I asked him to do when I observed his lesson, which, according to him, solved the issue of time significantly: 'If you have a big class size you can use one role for the warm up, then use the others for evaluation or other planned activities - it saves a lot of time compared to involving all the children in one activity'. The teachers indicated that because their subject teaching is ruled by a strict timetable, it is very difficult to use drama strategy throughout the lesson. In Adjoa's view, 'You won't even reach half of the topic and the next teacher will come and kick you out of the class. The best is to use it in some portion of the lesson'.

Akwasi felt they seemed to be spending more time on the strategies because they were new to the pupils and that the issue of time would dwindle once the pupils got used to the approaches. The issue of pupils becoming familiar with the strategies was accepted as a partial solution to the issue of time limitations. The participants suggested ways of achieving this. Ekua had asked her pupils to practise the activities they did during the lessons on their own during their break times. If they are more familiar with drama approaches, it would be easier for the teacher to use them during the limited lesson time. Efua also offered a brilliant idea: 'We have games time on the timetable. We can use part of this to introduce the children to the activities so that, when they come to the class, they can get the concepts quickly'.

Another issue that I was concerned about was the level of noise the drama could generate to disturb other classes. As I mentioned in chapter 5, almost all the teachers were able to control the levels, though not completely. A participant indicated that 'The first day the class was so noisy but as time went on I managed to control the noise' (Efua: participant). Kojo, Kofi and Yaw were able to use other strategies to control noise levels: 'The noise level during an activity could be combatted with another strategy. For instance you can use *CRCC*. As soon as you say concentration, concentration the class becomes quiet, expecting an activity which they love.' Kofi did the same and Yaw used the word 'freeze' to quieten his class. Other participants suggested that grouping pupils helps to reduce noise when the class size is large. Adjoa and Yaa have done this effectively in their lessons. Kofi moved the whole class to the school park to teach his science lesson in order to have adequate space and avoid disturbing other classes. (An excerpt of the evaluation session can be found in DVD 3 clip 11).

It was gratifying to learn about how teachers have used drama games and strategies in their teaching and how the practice has enhanced teaching and learning in diverse ways. Equally important was knowing about the challenges that confronted these teachers in their use of drama strategies and games in their

teaching. Most rewarding was their desire to find antidotes to these challenges. These experiences would come handy in future drama projects. The participants were eager to solve the problems to be able to continue using the drama strategies because they felt their use of drama in their teaching was beneficial to them and their pupils. They expressed a desire to learn more drama strategies and to practice them in their teaching. Among other things, they suggested the need to involve more teachers in future drama training projects. This session was the last activity in my action research plan for this study; however, its reflections provide indicators to subsequent actions after my PhD.

Conclusion

Principally, this research has explored ways of introducing drama into the Ghanaian curriculum. To achieve this aim, projects CtL1 and CtL2 were planned and executed with particular consideration for the Ghanaian context.

7.1 Implications of Findings

CtL1 showed a significant impact on the personal and inter-personal development of participating children. The participants had the opportunity to develop their creative potential by creating and performing drama and learning from the issues embedded in it. The process enhanced their concentration and provided opportunity for language development, communication and team work. However, for this process to be effective, I perceive that it ought to be facilitated by a teacher who is trained to teach drama. Additionally, children need sufficient space to move around, as well as facilities to construct different settings for the drama they create.

CtL2 was exploration of drama pedagogy. In the Ghanaian classroom, teachers predominantly use a teacher-led approach, which is not conducive to the introduction of drama as a tool for learning. Educational drama requires a more liberal classroom approach and a more flexible teaching style. The existing teaching approach as described above was a major, but not the only restriction in the second project. Other constraints included:

- The classroom architecture and arrangement of the desks, which limits space for free movement and student association
- The non-existence of soundproof classrooms
- Strict timetable adherence
- Limited lesson-time allocation and strict GES rules compliance

These challenges necessitated a shift from familiar educational drama approaches and a subsequent change in my approach in the second project, CtL2. I was aware

that initiating innovative practice comes with attendant risks; nonetheless, the need for novelty becomes extremely important when one is faced with various challenges that compel a shift from the *status quo*. My study had proposed an adaptation of familiar educational drama practices to suit the Ghana context. This innovation required extensive planning, personal experimentation, risk taking and a need to employ considerable flexibility in meeting the demands of the context. I believe that by working in this way, the research attained significant results.

Although more sophisticated drama approaches such as *mantle of the expert* are more appropriate in 'problem-posing' as proposed by Freire (1972), this study has proved that any form of drama, if well-structured and with consideration of context, could significantly enhance teaching and learning. In his experience of educational drama, Way noted that 'a few minutes of active drama could stimulate children's learning' (1969: 7). In this project, although teachers were introduced to the *mantle of the expert* approach, only one was able to use it. Most of the teachers used other, simpler drama strategies for just a few minutes of their allotted time but it still made an impact comparable to that which other scholars have observed in the use of more complicated drama approaches. These outcomes have been discussed in detail in chapters 5 and 6 of this thesis.

The foremost outcome from CtL2 was that, notwithstanding a strict classroom context such as that pertaining in Ghana, drama strategies could be used in ways that will not require teachers to suddenly change their accustomed and prescribed way of teaching. The drama strategies selected were used in a manner that did not require teachers to do away with their accustomed and GES-prescribed ways of teaching. This approach gave teachers opportunities to explore new ways of teaching as well as satisfying the mandated teaching styles, thereby avoiding any conflict with school authorities that could lead to a complete rejection of drama in the Ghanaian classroom. This achievement rebuts my initial hypothesis -confirmed by the participants on the first day of the workshop- that the Ghanaian context might make it impossible to engage in drama practice in the classroom. My

hypothesis was completely debunked as four venturesome teachers were able to do full lessons with drama.

The study further revealed that the use of drama strategies for teaching could help demystify 'monster' subjects such as mathematics and science and significantly enhance the teaching of English as a second language. This is particularly important to Ghana because a report from the West Africa Examination Council, as indicated in chapter 3 of this thesis, shows abysmal performance in these subjects. According to Ghana Education progression criteria, without good passes in these subjects one cannot progress up the educational ladder. As this study demonstrates, the use of drama strategies for teaching these subjects enhances understanding of concepts which could lead to improvement in examination results. The need to enhance the teaching of science is more critical because students who are inclined to arts and business subjects at senior high school still need a minimum of a credit pass in a subject called integrated science -which quite often eludes them- to gain admission to universities. Images created in drama could aid the understanding of science concepts, as demonstrated in the lessons on 'Pollination and Waterborne Diseases' in Chapter 5 of this thesis.

The fact that the use of drama strategies and games aids pupils' understanding of concepts is borne out by previous research (Abrahams and Braund Ed. 2012; Taskin-Can 2013; Morris and Obenchain 2001; Nazeryan *et al*. 2013). Their findings have been substantiated by my research. The teachers attested to this and the children have confirmed it. A teacher's main objective for teaching any lesson is for the children to understand and retain the concepts being taught. If both teachers and pupils are comfortable using and benefit from the drama strategies, which have the potential to impact on teaching and learning in the ways both teachers and pupils describe, then I think the teachers who participated in the project have been empowered to improve their customary *modus operandi*.

It was pleasing for teachers and pupils that the use of these strategies and games changed the rigid classroom and teacher instructional method of teaching, replacing them with a more flexible and relaxed classroom atmosphere and teaching approaches that allow the pupils to participate in knowledge-discovery and sharing. This cordial and happy environment aids learning (Prichard 2009, Baldwin 2012).

It is established that teachers need training to be able to use drama effectively in their teaching. Although it might be more appropriate to include the use of drama pedagogy in their training, both in the colleges of education and universities, this study has shown that practising teachers could be given periods of effective in-service training to enable them to migrate from instructional, mostly teacher-centred methods of teaching, to absorb and employ drama strategies and games in a child-centred approach to teaching and learning.

The workshop I facilitated totalled twenty-two hours spread over five days, yet even in that restricted time the teachers were able to learn and subsequently use various drama strategies and games in their teaching. A lot of them were quite innovative in adapting the strategies to suit their lessons. Others extended the expectation and developed full lesson drama. A number of them were able to solve the attendant problems through their own ingenuity. My conviction here is that, despite the various challenges, if teachers are offered the right training and motivation they will be able to use drama in varied ways to suit their teaching and learning context.

There are possibilities that the findings of this thesis would aid the argument to include drama more firmly in the Ghanaian curriculum. A lecturer at the Department of Basic Education, University of Education, Winneba, indicated that they are aware of the efficacy of drama pedagogy and they introduce their students to it. But the problem is that they do not have the expertise to teach its practice or the underlying theory. They would therefore welcome any steps which would help

equip their students with the necessary skills to use drama pedagogy in their teaching (Interview with Asonaba 2014).

My thesis could lead the way to drama being included in the Ghanaian curriculum but there is so much more to be done. The Vice Chancellor of the University of Education thinks it is very important to introduce teacher trainees to a wide range of teaching techniques so at any point in their teaching they could employ those options. He indicated that drama strategies for teaching could be included in the University's current programme:

> And at the university level, we should be able to make it part of the curriculum so all the trainees will learn something novel in addition to the conventional strategies that we know. If it's a national policy then it presupposes that all colleges of education should have it as part of the curriculum. In same way, if at any point the academic board of this university finds that every teacher that is being trained here should have certain skills in drama to enable them to be more functional in their classroom, why not? But that will be a decision of the academic board. And if the academic board is going to take a decision like that, it means that the proponents of this idea should be very convincing in every forum at which the decision ought to be taken. You need to prepare a strong memo and defend it. You have to be very convincing that the average teacher will need to get those skills to be able to improve their functionality in the classroom. And I can assure you that we will move in that direction. So it depends on the experts (Interview with Vice Chancellor, UEW: 2014).

Based on the outcomes of my thesis and the research of others, it should be possible to argue in any relevant forum that drama pedagogy is an effective way of teaching. But there are other issues that might need to be addressed before this can happen. More facilitators would have to be trained to be able to expand this initiative. Teachers already in the field need to be trained as well as those still in initial training and it is inadvisable to initiate a programme that cannot be sustained. The Municipal Director of Education indicated that there have been occasions where teachers have been given in-service training on particular concepts or techniques only for them to wither because no one follows up the initiative to ensure sustainability. She made very valid points in an interview as follows:

> We run workshops for teachers and they seem excited about it, then after a while they go back to their old ways. Because this is what they are used to in the training colleges, that's what is incorporated in their system. And then again, apart from training teachers we need the necessary books and other resources. If we have to take every teacher through one week (of) training, when they come back, implementing it becomes an issue. Are the teachers going to adapt the strategies to their lessons themselves or will there be ready-made drama pieces available for their use? So the issues of guidance and handbooks come to play. For me I am looking ahead, assuming we agree to use this, how many facilitators is the university going to produce to handle the programme? Those are some of the issues we need to think about (Interview with Municipal Director of Education – Winneba Municipality: 2014).

The issues raised by the Vice Chancellor and the Municipal Director of Education are wholly legitimate. I cannot address these within my PhD study period but those submissions will aid my next line of action in my attempt to assist in introducing drama into the Ghanaian curriculum. However, one crucial issue clearly arises from how skilled, knowledgeable and readily-available support can be provided for teachers who wish to begin using drama techniques in their classrooms. I am assured of the support of colleagues in the Theatre Arts Department of the University of Education, Winneba to pursue that agenda to the benefit of teachers and pupils.

In doing so, the experiences gained from CtL2 would be of great use in future workshops and training sessions focussing on the use of drama pedagogy. Additionally suggestions by participants of the project would be very helpful in dealing with some of the challenges in classroom implementation.

Finally, the innovative model I employed could aid other researchers or practitioners who desire to use drama in similar, seemingly stringent and unsympathetic contexts. The model will be particularly useful in other African countries which employ teacher-centred approaches to education. Practitioners in other parts of the world may also find it useful when they have to practise in contexts which are not ready to accept full drama lessons.

7.2 Limitations of the Study

The plan for the workshop and classroom experiments for Create to Learn 2 was generated with consideration for the limitations of my working context. I had facilitated drama with children in the hope of introducing similar strategies to teachers for use in their classrooms. However, the 30-minute time slots on the timetable made it impossible to engage in full lesson drama, especially where teachers were not fully trained to teach it. The desire was for the teachers to continue using the drama strategies after the project ended. I needed to avoid introducing concepts that teachers would struggle to understand and judge impossible to integrate into their practice. The plan to request teachers to use drama strategies as introduction, assimilation of concepts and evaluation of lessons made it possible for them to contemplate experimentation with these approaches in their teaching. This also avoided any conflict that might arise for supervisors who would want to see teachers use approved methods of teaching and assessment.

Another challenge that hindered the fulfilment of aims of this this project was lack of funding. My inability to involve many teachers in this project was mostly due to financial constraints. It is the policy of the University of Education, which is funding my PhD, that all PhD candidates pursuing their courses outside Ghana do not receive any form of sponsorship other than their tuition fee and accommodation. Therefore, the two Ghanaian fieldwork projects I did were both self-funded. In the first, the parents were happy to provide lunch as the children were to spend six hours at the Central Campus where I ran the project. Those who lived near the project site walked to it whilst others were brought in and picked up by their parents. I had to provide some snacks, water and materials for the project. Additionally, throughout the fourteen days I had to provide lunch for the five facilitators and two others who helped with the videoing and the construction of a representational set. The second project took place within the school holidays and I needed to motivate teachers to participate, an issue for many programmes organised during school holidays. I offered the participants snacks, soft drinks,

water, lunch and transport costs as motivation for participation. I also provided various stationery items and other materials needed for the workshop from my own resources.

Another limitation was the restricted time I had to run the project. The workshop spanned five days and at the end of the period the participants indicated they needed more time for participants to learn additional strategies. They could have continued coming without provision of transport and lunch, but schools were just re-opening, and their director would not allow them to attend the workshop during school hours. Future projects of this nature might require a minimum of two weeks to fully equip teachers with knowledge of the potential use of drama strategies. This would be necessary because the participants might not be volunteers or interested in drama from the start and might need more time to establish interest that would lead to them using the strategies in their teaching.

I also acknowledge that outcomes obtained from such experiments are best substantiated when observations are carried out over a longer time period. Originally, I planned to do the project throughout a whole term. I had envisaged I would observe each teacher at least three times during the period and have periodic meetings to discuss various challenges and ways to meet them. However, after discussions with the Municipal Director of Education it became necessary to amend my plan. She had initially declined my application to work in schools but later approved it after discussion on the nature and aims of the project. However, she indicated the experiments in schools should be carried out within the first two weeks of term when teachers and pupils were still settling in at the beginning of the academic year. This was because she felt the drama might disrupt and disturb classes once the term was in full operation. I therefore had to devise a timetable which allowed me to observe each of the thirteen teachers in two lessons in which they used drama strategies. This put pressure on me to observe all the teachers within this period. The teachers were also stressed as, given the rigidity of the curriculum, they had to select only topics they had to teach within the two weeks

allocated for the experiment. It also proved impossible to complete evaluations during this same period as initially planned. I therefore scheduled an evaluation session a week after I had observed all thirteen teachers.

Additionally, as it was the beginning of the academic year, some of the teachers had just been allocated to their various classes and were deeply involved in getting to know their pupils. This however, turned out to be fortuitous as the pupils had only just met these new teachers who were using new methods of teaching. Had their teachers been known to them, it would have taken all involved more time to switch to this new approach to teaching and learning.

Although the results from this short period of experimentation were appreciable, the Ghanaian education system is results-based and any improvement would be better regarded if it were linked with improved examination results. In my research, my results were obtained within a few weeks of experiments. It would have been more substantive if the experiments were extended to a whole term and end of term examination results could be compared with previous ones.

I acknowledge that some of the processes I used in my second project may not be regarded as educational drama, as practiced in the UK and other countries where educational drama and child-centred approaches are practised; although this was what I had originally envisioned. Research has shown how fundamental cultural and policy differences make it difficult to implement child-centred educational drama in its totality in all contexts. Schweisfurth (2011), for example, explains failed attempts to implement child-centred education in some developing countries due to contextual incompatibilities including unavailability of trained personnel, materials and the rigidity of educational authorities. Similarly, Mtika & Gates (2010) observed in a study in Malawi how the inability of teachers to implement child-centred education was due to an over-loaded curriculum and other difficulties in their classrooms. My project in Ghana encountered similar difficulties and I had to modify the processes to suit the context. I, however, employed some fundamental

principles of educational drama such as playfulness, democracy and class participation.

I would, finally, classify my practice with the teachers in schools as 'creative pedagogy'. Anna Craft, who has done extensive research in creativity in education, considers creative approaches to teaching as 'engaging with pluralities, playfulness, possibilities and participation which permeates the lives of children and young people' (Craft 2011: 152). Thus this approach to teaching involves aiding learners to explore and acquire knowledge through pleasurable and participatory activities. These best describe the results of my experiments as participants learnt to use games and drama in more participatory modes that enriched their classroom environment and enhanced teaching and learning. In future projects in Ghana, I would encourage a focus on more educational drama approaches, which allow teachers to use creative processes.

7.3 The Post PhD Action Plan

My research provides the necessary evidence to support the arguments for the inclusion of drama in the Ghanaian curriculum. However, there is so much more to be done. The underpinning purpose of this action plan is to accomplish my paramount aim of getting GES to acknowledge and accept the role drama could play in the development and learning of children. The plan is a systematic approach that would assist in firmly establishing drama in the Ghanaian curriculum and create strategies that would include the knowledge and practice of drama in the training of teachers for all levels of education.

I admit that one study is obviously not enough to convince policy makers to change a whole school system. I regard what I have been able to do in this project as a pilot. The next stage is to upscale for expansion. To validate my findings in this initial study I need to seek financial support from GES or other donor agencies to help me expand the project, which will include more teachers across the ten regions of Ghana. This will have to be executed within an extended time frame to

achieve the required examination-oriented outcomes. To be able to execute this project and to help facilitate future workshops for other teachers, I need to follow up teachers who participated in this pilot project to ascertain levels of their continuing use of drama strategies and to co-opt those who have sustained their interest in using drama to help me implement my plans. I would also invite other people who have experience of drama projects in schools to join the study. For instance, Margaret Kuusangyele, who explored story telling as a mode of teaching Natural Science in Basic 3 in her MPhil in African Studies, would be someone I could cooperate with.

I also acknowledge the Municipal Director's view that we need facilitators who can help train teachers to use drama. I concede I cannot execute this plan alone nor even with the assistance of the few people I have identified above. As a matter of urgency I am going to lobby my faculty to start a one-year Master of Fine Arts (MA) in educational drama for practising teachers and a four-year drama in education programme for young people who are interested in teaching at any level of education. The MA would produce graduates within a year to help facilitate subsequent workshops whilst the four-year programme will provide more educational drama graduates in the long term. Fortunately, I have the support of members of my faculty and the Vice Chancellor thinks it could be accepted as a general university course if a well-presented and defended strategy is presented to the academic board.

Another important step would be to make the findings of this thesis available to education policy makers in Ghana to assess the roles drama could play in the school curriculum. A copy of my thesis will also be available at the libraries of the University of Education, Winneba as well as the Ghana Library Board. In addition, it is essential to produce easily-absorbed articles for education journals and to consider publishing a book on educational drama that focuses on the effectiveness of a child-centred approach of teaching and the need to create an environment that allows pupils to participate freely in class. The emphasis would be on the use of

educational drama as a preferred way of teaching and learning that enhances the teachers' and pupils' experience in the classroom.

Additionally, relevant areas of my thesis - essentially how to make drama work in the Ghanaian context - will be extracted and published as a book. This will be most useful to students who will enrol on the proposed Drama in Education programme in the Department of Theatre Arts as well as to tutors at colleges of education and their students. I will write and publish academic articles in refereed local and international journals based on my current research findings and other studies that will be executed after my PhD.

Furthermore, I will initiate the publication of a simple magazine that will be accessible to all teachers in Ghana. The contents of such a magazine will include drama-teaching strategies and how they have been used by other teachers. It will also include the possible barriers and challenges involved and how to deal with them as and when they arise. Topics will also include ways of using basic materials to make simple props from local materials. The suggestions will be based on a number of carefully selected and relevant topics and the strategies employed in their classroom use.

Another essential is the need to provide manuals that would be readily available for teachers who want to use drama in their teaching. The Municipal Director has indicated this is essential because a lot of teachers might not be able to adapt the strategies on their own without such support. They would be more likely to try drama approaches if they had access to tried and tested material they could rely on. Thus, based on the projects that I did, I will design activities that will relate to various topics and subjects in the curriculum and make them available and accessible for use by teachers and teacher trainees. In addition to the strategies and selected subjects and topics, the manual will include information on how to make various props by recycling familiar waste materials.

I acknowledge that my quest to help to introduce drama in the Ghanaian curriculum cannot materialise without the assent of policy makers. These include the Ghana Education Service and particularly its Curriculum Research and Development Division (CRDD), the Ghana Education Council and the Ministry of Education. In an interview with the chairman of the Ghana Education Council, he expressed the possibility of incorporating drama in the curriculum if there is enough evidence to support its inclusion and, more importantly, if the attendant problems of time constraint could be dealt with. The Municipal Director of Education expressed similar views, which have been considered in this action plan. However, there is the need to involve the CRDD in the planning and execution of subsequent projects because the unit is in charge of research that leads to potential curriculum change. In creating a manual for teachers' use, it is important to involve other subject organisers in the CRDD to advise on the appropriateness of specific strategies and the course content to be taught.

The aforementioned plans and others that emerge will be executed after I have completed my PhD and returned to Ghana to resume work at the Department of Theatre Arts, University of Education. It is my hope that I will get the support needed to pursue the ambitious agenda of including drama in the Ghanaian school curriculum and to make the model available for other African countries to emulate.

Appendix A

Certificate of Ethical Approval CtL1

UNIVERSITY OF EXETER

COLLEGE OF HUMANITIES

College of Humanities
Queen's Building
The Queen's Drive
Exeter UK EX4 4QH

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f +44 (0) 1392 724344
e humanities-collegeoffice@exeter.ac.uk
w www.exeter.ac.uk/humanities

CERTIFICATE OF ETHICAL APPROVAL

Academic Discipline: Drama

Title of Project: *Create to Learn 1* (broader topic: *Exploring the Impact of Creative Writing and Performance on the Holistic Development of Children*)

Name(s)/Title(s) of Project Research Team Member(s):
Faustina Brew
(Supervisor: Dr. Kerrie Schaefer)

Project Researcher's Contact Details (email and telephone no.):
Email: fb260@exeter.ac.uk
Tel. +44 7787 166241
Contact in Ghana: 0277574935

Brief Description of Project:
Create to Learn 1 is the first of three practical projects that form a major part of this PhD research on the impact of children's involvement in drama. The aims of this first project are to observe and evaluate the impact of creative writing and performance workshops on the social, emotional and intellectual development of participating children. Data will be gathered through observation as well as feedback from participants and parents. The venue will be the Central Campus, University of Education, Winneba, Ghana.

This project has been approved for the period

from: August 2012

to: September 2014

Signature Z. Boughton Date: 16 August 2012

(College Ethics Officer)

Name/Title of Officer (BLOCK CAPITALS): DR ZOE C. BOUGHTON

Appendix B

Consent Form CtL1 – Sample

COLLEGE OF HUMANITIES

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Proposal and Consent Form for Research Projects

Title of Research Project: *Create to Learn 1*

Name and Title of Researcher: Faustina Brew (PhD Candidate)
Details of Project:
My name is Faustina Brew. I am pursuing research for a PhD in Drama (Performance Practice) at the University of Exeter, U.K. My research topic is: *Exploring the Impact of Creative Writing and Performance on the Holistic Development of Children.*

Create to Learn 1 is the first of three practical projects that form a major part of my PhD research on the impact of children's involvement in drama. The aims of this first project are to observe and evaluate the impact of creative writing and performance workshops on the social, emotional and intellectual development of participating children. Data will be gathered through observation as well as feedback from participants and parents. The project will be held from 10-25 August (excluding Sundays) from 8:00am - 2:00pm each day. The venue will be the Central Campus, University of Education, Winneba, Ghana. The Central Campus is one of three campuses of the University of Education, Winneba. It currently houses the Departments of Theatre Arts and Music Education. The premises are secured with a wall and security presence. Facilities available for the project will be the mirror room, lecture rooms and Amu Theatre – a performance hall.

Definition of invited participants:
The main participants of this project will be children between ages 11 and 13 in Basic Stage 6 education in selected Junior Schools in Winneba, Ghana. Given that the participants are considered minors, consent from parents or guardians is needed for enrolment. Parents and guardians will also be invited to watch the performances (to be created by participants) and will be expected to contribute to group discussions focused on the impact of the project on their wards. Participants and parents will also be required to provide answers to questionnaires and/or interviews, which will be transcribed and analysed.

There will also be six facilitators to help with the creative process and organisation of the children during sessions and break periods. The facilitators are teachers from selected schools and graduates of the Department of Theatre Arts. Each facilitator will be in charge of a maximum of ten children.

Data or information to be collected, and the use that will be made of it:
Daily sessions as well as the entire creative process and final performances will be video recorded. Parents will also be requested to respond to a questionnaire that will take approximately 15 minutes

to complete. Some parents will be randomly selected for structured interviews that will last 10 minutes each. The interviews will be audio recorded and later transcribed as part of impact assessment data. Although all interviews will be anonymous, participant consent will be sought for direct quotes. Video recordings of the project, as well as analysed data from parents, will be submitted as part of project impact evidence to the University of Exeter. Various segments of the research may also be presented at international conferences and/or published in academic journals.

How will the information supplied by participants be stored?

During the project, information gathered will be stored on my personal computer and a backup will be kept on a digital database in the Drama Department of the University of Exeter. After submission, the thesis with the above-mentioned information will be available in the reference section of the library at the University of Exeter and the University of Education, Winneba.

Contacts for further questions:

Researcher:
Faustina Brew
Department of Drama
University of Exeter
Exeter EX4 4LA
U. K.
Tel +447787166241
Email: fb260@exeter.ac.uk

Supervisor:
Dr. Kerrie Schaefer
Department of Drama
University of Exeter
Exeter EX4 4LA
U. K.
Tel +441392 722507
Email: K.V.Schaefer@exeter.ac.uk

Contact in the case of complaint or unsatisfactory response from the above named:

Dr Zoë Boughton
Ethics Officer, College of Humanities
University of Exeter
Department of Modern Languages
Queen's Building
The Queen's Drive
EXETER EX4 4QH
U.K.
+44 (0) 1392 724209
Z.C.Boughton@exeter.ac.uk

Consent:

I voluntarily agree that my ward participates, and agree to the use of my data for the purposes specified above. I can withdraw consent for my ward at any time by contacting the interviewer/researcher.

Note: Your contact details will be kept separately from your interview data.

Name of participant: Derrick Brew

Name of Parent/Guardian: JAMES EBOW BREW

Telephone: 027-3739769

Email: ebowbrew@yahoo.co.uk

Extra Information: Please state here if there is any other information about your child I need to know. (Health condition etc.) N/A

Signature of Parent/Guardian

Date: 20/07/2012

Signature of researcher: ENROLLED

Contact in Ghana: 0277574935

There are limited places for this first project. To secure a place for your ward please sign and return this form latest by **Monday 23rd July, 2012.**

One signed copy to be retained by the researcher, and one by the participant.

Appendix C

Samples of Project Plan - CtL1 (Sample 1)

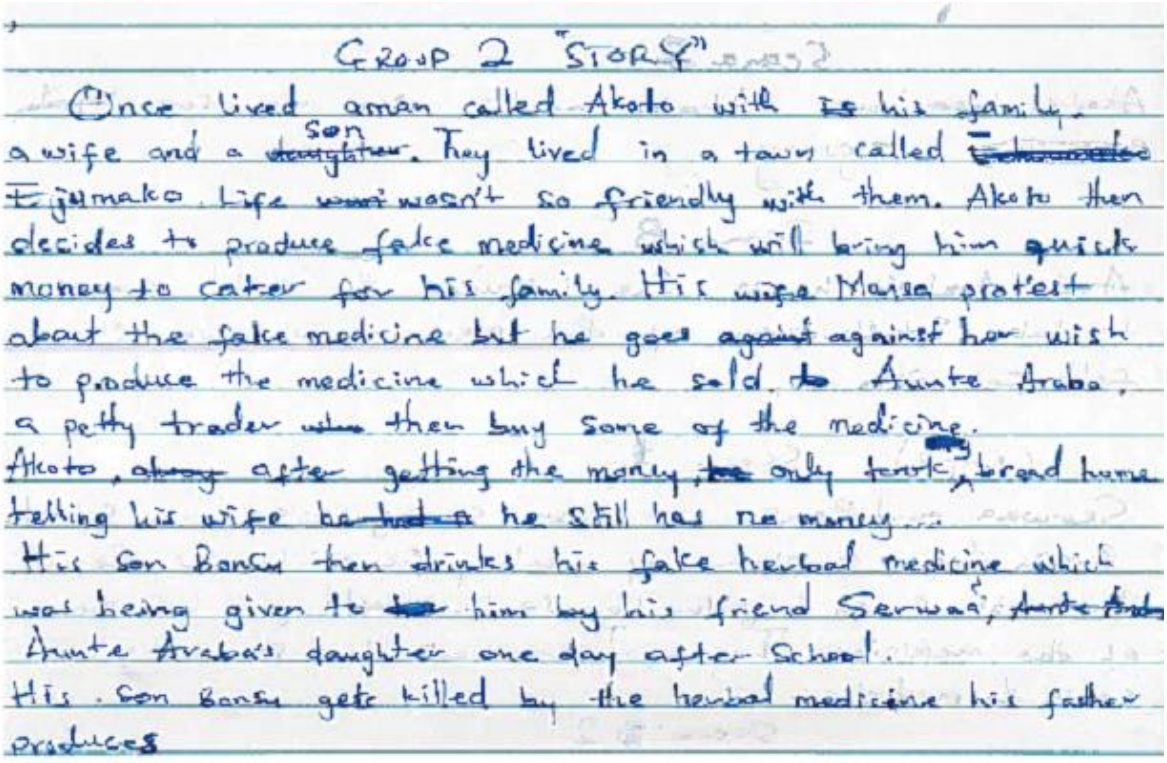
Sessions	Activity Type	Activity	Duration in Minutes	Objectives	Expected Outcome	Implication for the Project
1	Registration	Participants to check their names and collect project materials	30	To confirm number of participants present	All participants to be registered.	Activities for first day were to familiarise participants with the project and establish better relationships with each other. It was also expected to aid smooth running of subsequent activities and to solicit feedback from participants.
	Launch of Project	Discuss details and purposes of the project.	30	To familiarise participants with details of the project.	Participants to demonstrate acceptance of purpose and willingness to participate.	
	Open Forum	Participants to declare their expectations of the project	30	To establish participants expectations of the project.	Participants to freely express their expectations.	
	Self-Introduction Ice Breaker	Game 1 – Catch my Name- adapted	30	To learn names of participants.	Participants to be able to identify each other by name	
	Familiarisation	Knowing you – Knowing me	30	To develop better partnerships and relationships	Participants to display companionship	
	Short Break	Relaxation	20	To allow rest	Participants to relax	
	Video/ Discussion	Watch Video of a Young potter at work. Discuss the process of pot making.	40	To give more insight into the creative process using the potter's work.	Participants to show understanding of the processes in moulding clay into a pot and relate to play making.	
	Stories in Conflict Pictures	Develop stories from conflict pictures	30	To develop stories from conflict pictures.	Participants to contribute to the stories.	
	Lunch Break	Have lunch	30	To offer participants time to eat	Participants to eat their packed lunch.	
2	Reading	Read –The Rabbit and the Singing Hoes.	20	To generate interest in stories	Participants to read a short story in turns whilst others listen.	
	Summary Writing	Write summary of story read.	20	To test memory recall abilities.	Participants to write and submit summary of the story read.	
	Group Discussion	Groups to generate themes from topics.	30	To start the creative process	All participants to be engaged in the discussions.	
	Feedback	Participants to report on discussions.	20	To check group progress	Participants pay attention to the reporting.	

Samples of Project Plan - CtL1 (Sample 2)

Sessions	Activity Type	Activity	Duration in Minutes	Objectives	Expected Outcome	Implication for the Project
19	Registration	Check names	15	To check the number present for the day's session.	Participants present to be registered	Activities of Day Ten are to allow participants the opportunity to see their progress and to review scripts based on contributions of other participants. They are also geared towards structuring the plot and introducing story dynamics.
	Fraternisation	Participants to socialise	15	To break away from the formal School procedure.	Participants to demonstrate better communal relationship	
	Rejuvenation	Game- 7 Up	30	To enhance concentration	Participants to display alertness.	
	Improvisation-acting.	Pick and Act	60	To enrich creativity in acting	Participants to act per what they pick	
	Short Break	Relaxation	20	To allow rest	Participants to be relaxed	
	Reviews	Watch recorded rehearsal/ discussions and feedback.	100	To give feedback to groups	Participants to contribute to discussions. Groups to take notes of suggestions.	
	Lunch Break	Have lunch	30	To give participants time to eat	Participants to eat their packed lunch.	
20	Rehearsal/working on plot	Individual Groups rehearsal	60	To tighten plots	Groups to work on storyline taking contributions into consideration.	
	Rejuvenation	Zip, Zap, Boing	30	To enhance concentration	Participants to display alertness and pick up cues.	

Appendix D

Samples of scripts written by CtL1 participants



GROUP 2 "STORY"

Once lived aman called Akoto with his family. a wife and a son. They lived in a town called Ejumako. Life wasn't so friendly with them. Akoto then decides to produce fake medicine which will bring him quick money to cater for his family. His wife Mansa protest about the fake medicine but he goes against her wish to produce the medicine which he sold to Aunte Araba, a petty trader then buy some of the medicine. Akoto, after getting the money, only went, brand home telling his wife he still has no money...
His son Bonsu then drinks his fake herbal medicine which was being given to him by his friend Serwaa, Aunte Araba's daughter one day after School.
His son Bonsu gets killed by the herbal medicine his father produces

ACT 1 (Scene 1)

(Akoto, Mansa and Bonsu) Akoto is seen sitting, Mansa enters and asks for money. Akoto tells Mansa he has no money. They have an argument. Mansa then leaves. Akoto then paces around while Bonsu also enters to complain about his extra classes fee. Akoto tells Bonsu he had no money to give. Bonsu then leaves saying he wouldn't go to school without his extra classes fee. Akoto becomes confuse

ACT 1 (SCENE 1)

Mansa: Can you please give me our feeding money.

Akoto: I ~~said~~ I don't have money

Mansa: How can you tell me you don't have money.

Akoto: I said I don't have money.

Mansa: Always when I ask you for money. you say you don't have money.

Akoto: Woman, I don't want any of your troubles again - I said I don't have money.

Mansa: Then I'm going out to beg for money.

Akoto: I don't care, do as you will wish. (Mansa leaves. (Bonsu enters).

Bonsu: Daddy! (Pauses to stare at his father)

Akoto: Eeh! What is it?

Bonsu: Daddy.... I won't go to school tomorrow.

Akoto: Why?

Bonsu: I was canned today because I haven't paid my extra classes fee.

Akoto: I'm also not having money.

Scene 3

Auntie Araba's house). She is seen conversing with her daughter while weaving. Her daughter, Serwaa comments on ~~the~~ what her mother is weaving. Not long after, she informs her mother about a rumour that spread among her friends about a man who kidnaps children at a place near their house. Her mother warns her not to pass there or even mind anyone who calls her.

Act 1, Scene 1

(Serwaa and her mother are seen on stage)

~~Auntie~~ Araba: Serwaa, you don't look so good this afternoon. What's the matter?

Serwaa: Mummy my head aches badly.

Auntie ~~Araba~~: Ah! The headache again?! Go to my room and check the medicine box. Take two tablets of paracetamol.

Serwaa: Mummy, anytime my head aches, you give me para. It only teases for a while and comes back again. Why don't we go to the hospital?

Auntie ~~Araba~~: Ah! Just ordinary headache? You know at that hospital we would have to wait for long before seeing the doctor. You just take it for tonight.

Serwaa: I'm not going to take para again!

Auntie Araba: Please take it, tomorrow I will make sure that I get you a different medicine when I go to the market.

Serwaa: Yes mummy.

Auntie Araba: Good girl! It is too late, go and rest.

Serwaa: Okay (leaves the stage)

Auntie Araba: I must finish this before tomorrow (leaves the stage)

Appendix E

Sample of Certificate awarded to CtL1 participants

Appendix F

Pictures from CtL1 sessions

CtL1 - Initial discussions with participants

CtL1 – Groups discussing themes to develop in their plays

Group presentations

Participants create images with their bodies

Participants practise conscience alley

Group Rehearsals

Various activities led by a participant

Appendix G
Certificate of Ethical Approval CtL2

UNIVERSITY OF EXETER

COLLEGE OF HUMANITIES

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CERTIFICATE OF ETHICAL APPROVAL

Academic Discipline: Drama

Title of Project: Create to Learn 2

Name(s)/Title(s) of Project Research Team Member(s): Ms Faustina Brew (PhD candidate)

Project Researcher's Contact Details (email and telephone no.):
07787166241
fb260@exeter.ac.uk

Brief Description of Project:
This research project, *Create to Learn 2,* explores how drama might be introduced into the Ghanaian school curriculum to enhance the teaching and learning process. Data collection will include: workshops with teachers, class observation, interviews with professionals responsible for educational policy and teacher training with a view to examining the introduction of drama as a subject in its own right and as a teaching tool in Ghanaian schools,
Interviews will be audio recorded, and the researcher will transcribe the interviews verbatim. Extracts from diaries, focus groups discussions (transcribed from audio or video recordings), classroom observations (transcribed from video recordings) and interviews (transcribed from audio recordings) may be quoted in the PhD and in any conference presentations and publications arising from the research. All teacher responses will be anonymised in print. Extracts from video recordings of the workshop and classroom sessions may feature in an edited video of approximately 60-90 minutes duration, which will accompany the PhD. Video excerpts may also be used in any conference presentations and publications arising from the research. Participants will have the option to decide which of their data could be made public. They will have the opportunity to opt for these in a consent form designed for this purpose.
The second group of participants will be Basic five and six pupils. Classroom sessions will be observed and videoed as part of the process of observing the teacher's application of drama techniques to enhance learning. There are five schools involved in this project and pupils to be engaged in the various classes are estimated at 600. As pupils in these classes will be between the ages of 10 and 12, various strategies will be employed to seek consent from parents. The researcher will seek audience at parent/teacher association meetings of each participating school to explain the project and seek collective consent of PTA members. The explanation will be backed by demonstrations of what the project is experimenting. This will be done in English and translated to the local language since some parents are illiterates or semi-illiterates and cannot readily understand communication in English. The researcher will also seek the consent of parents at this forum to use videos, recorded interviews and observations as part of PhD data. Additionally, the researcher will explain the project and its purposes to the pupils so they can give further explanation to their parents. The researcher will be available in the schools to

answer any queries from parents and to honour the request of any parent who objects to the child's participation.

This project has been approved for the period

from: September 2014 to: December 2014

Signature Francesco Goglia Date: 10 October 2014

(College Ethics Officer)

Name/Title of Officer (BLOCK CAPITALS): DR FRANCESCO GOGLIA

Appendix H

CtL2 Consent Form –Sample

PROJECT TITLE: *CREATE TO LEARN 2*

Name of Researcher: Faustina Brew – PhD Student.

Drama Department, University of Exeter, UK.

Email- fb260@exter.ac.uk

Supervisors Dr. Kerrie Schaefer –Senior Lecturer, University of Exeter

John Somers – Honorary Fellow- University of Exeter.

1. I confirm that I have read and understand the information provided for the above study. ☐
2. I agree to participate in the training workshop. ☐
3. I understand that my participation is voluntary and that I am free to withdraw at any time, and recall all information already submitted to the researcher, with or without the researcher's permission. ☐
4. I have the discretion to implement the drama strategies in my teaching and then be observed in the process. ☐
5. I agree to the interview and focus group discussions being audio recorded and transcribed. ☐
6. I agree to workshops, classroom sessions and focus group discussions being video recorded. ☐
7. I understand that anonymised quotes plus videos may be made publicly available in conferences and publications. ☐
8. I acknowledge that the data I provide cannot be entirely anonymous as I could be identified in the videos. ☐

_____	_____	_____
Name of Participant	Date	Signature
_____	_____	_____
Name of Researcher	Date	Signature

One signed copy to be retained by the researcher, and one by the participant

Appendix I
Correspondence

UNIVERSITY OF EXETER

DRAMA
College of Humanities
Alexander Building
Thornlea
New North Road
Exeter UK EX4 4LA
t +44 (0) 1392 722427
e drama@exeter.ac.uk
w www.exeter.ac.uk/drama

26th August 2014

To Whom it May Concern

Faustina Brew

This is to certify that Faustina Brew is a registered PhD student at the University of Exeter in the UK. During late 2014 she is returning to Ghana to conduct further fieldwork research and data collection in connection with her studies.

It would be appreciated if she could be given all necessary assistance in her wish to complete this phase of her research, the outcomes of which have the potential to inform and enrich educational practice in Ghana and more widely.

You may contact me if there is any query regarding her work in Ghana.

John Somers
TCert (Loughb), DLC (Loughb), MEd (Exeter)
Honorary Fellow and supervisor of Faustina Brew's PhD.
J.W.Somers@exeter.ac.uk

Letter to the *Effutu* Municipal Director of Education

43 Greyfriars Road
Exeter
EX4 7BS
UK
September 2, 2014
Email: fb260@exeter.ac.uk
Tel: 0542459839

The Municipal Director of Education
Winneba Municipality
Winneba

Dear Madam,

Permission to Experiment Drama Pedagogy in Selected Schools in Winneba

My name is Faustina Brew. I am a PhD student at the University of Exeter, UK. Prior to the commencement of my PhD, I lectured at the Department of Theatre Arts, University of Education, Winneba. I am exploring the various roles drama could play in the Ghanaian school curriculum. The aims of the current project are to explore and evaluate how dramatic pedagogy could impact on teaching and learning in the Ghanaian context.

I am doing a two-phase practical project that forms a major part of my PhD research. In phase one, 10 teachers from various schools in Winneba are voluntarily participating in a 5-day workshop from 8 - 12 September, 2014. Participating teachers will be trained in techniques of educational drama that could be used as additional pedagogy.

The experiment does not intend to replace the traditional methods of teaching but suggests inclusion of these drama activities to enhance pupils' involvement, sharing of knowledge and various activities that could make learning more effective and enjoyable. The strategies could be used to ascertain the previous knowledge of pupils at the beginning of a lesson or to test the level of understanding at the end of the lesson. They could also be used at any point in the lesson to emphasise a concept.

In phase two, I will observe participating teachers experimenting educational drama techniques in the classroom and explore with them the impact of drama activities on teaching and learning. Each teacher will be observed twice on agreed dates within a 3-week period from 17 September to 5 October 2014. Regardless of the point of the lesson in which a teacher decides to use drama strategy, the drama activity is expected not to exceed a duration of five to ten minutes of the total lesson period. This is to ensure that the teacher can still use the mandatory teaching methods.

During the classroom observations the selected drama activity will be videoed and edited to form part of my data. Interviews with teachers and selected pupils will be audio recorded and transcribed. Entries from teachers' diaries will also form part of the evaluation data.

During the project, the raw data which will include video and audio recordings will be stored on my personal computer and a backup will be kept on a digital database in the Drama Department of the University of Exeter and discarded after submission of the thesis. After submission, the thesis with the above-mentioned information will be available in the reference section of the library of the University of Exeter and the University of Education, Winneba. Portions of the thesis might be presented at academic conferences, published in books or academic journals. However, the videos of the classroom observation will be submitted only to examiners for assessment and will not be available for public viewing.

I am seeking permission for the participating teachers to experiment in their teaching with the drama strategies they learn in the workshop. Each teacher will experiment with any of the strategies in two lessons for observation. I will be observing and supporting these teachers in their experimentation of drama pedagogy. I also need your consent to take video recordings of the specific drama strategies, which will be for examination purposes only. I will also need your permission to do audio recordings of interviews with participating teachers and selected children, which will be transcribed to form part of my data.

The teachers who are voluntarily participating in this project and their respective schools are as follows:

NAME	SCHOOL
ANNA TSUMASIWAA	UNIPRA SOUTH INCLUSIVE
RUTH QUAYE	UNIPRA SOUTH INCLUSIVE
VERONICA AMOAH	UNIPRA SOUTH PRIMARY
MAXWELL ADOBOAH	UNIPRA SOUTH PRIMARY
ESTHER ACHEAMPONG	UNIPRA NORTH
MAGARET ADDO	UNIPRA NORTH
KOFI AGYIRI	UNIPRA NORTH
EUNICE KWAPONG	UNIPRA NORTH
SAMUEL AGBATSI	METHODIST PRIMARY
MICHAEL JUSTICE CUDJOE	METHODIST PRIMARY

I have attached a letter of confirmation of the above project from my supervisor.

I can be contacted by email at fb260@exeter.ac.uk for any further queries on the project.

I hope your response to my request will be favourable.

Yours Sincerely,

Faustina Brew
PhD Student (Drama- Performance Practice) University of Exeter, UK.

Contacts for further questions:

Researcher:
Faustina Brew
Department of Drama
University of Exeter
Exeter EX4 4LA
U. K.
Tel +447787166241/0542459839
Email: fb260@exeter.ac.uk

Supervisor:
Dr. Kerrie Schaefer
Department of Drama
University of Exeter
Exeter EX4 4LA
U. K.
Tel +441392 722507
Email: K.V.Schaefer@exeter.ac.uk

Supervisor:
John Somers
Department of Drama
University of Exeter
Exeter EX4 4LA
U. K.
Tel +447934611368
Email: J.W.Somers@exeter.ac.uk

Contact in the case of complaint or unsatisfactory response from the above named:

Dr Francesco Goglia
Ethics Officer, College of Humanities
Department of Modern Languages
University of Exeter
Queen's Building
The Queen's Drive
EXETER EX4 4QH
U.K.
Telephone +44 (0)1392 723157
F.Goglia@exeter.ac.uk

Response from the Director of Education – *Effutu* Municipality

GHANA EDUCATION SERVICE

In case of reply the number and Date of this letter should be Quoted

MUNICIPAL EDUCATION OFFICE,
P.O. BOX 54,
WINNEBA.

TEL: 03323-22075

REPUBLIC OF GHANA

My Ref. No: GES/CR/EME/OWPG.181/VOL.1/50
You're Ref.: .....

DATE: 3rd September, 2014

PERMISSION TO EXPERIMENT DRAMA PEDAGOGY IN SELECTED SCHOOLS IN WINNEBA

Permission is granted to Faustina Brew, a PhD student at the University of Exeter, UK, to experiment Drama Pedagogy in some selected schools in Winneba.

She is undertaking a two – phase practical project with 10 teachers from the selected schools who are voluntarily participating.

Phase – one is a 5 day workshop on training the teachers in technique of educational drama that could be used as additional pedagogy from 8th – 12th September, 2014.

Phase – two is the teachers experimenting the drama techniques in the classroom and exploring its impact on teaching and learning from 19th September to 5th October 2014.

The classroom activities will be videoed and edited. Then the interviews of teachers and selected pupils will also be audio recorded and transcribed for the thesis. The thesis after submission will be available at the reference section of the library of University of Exeter and the University of Education, Winneba.

The heads and the teachers are expected to assist for the success of the programme while ensuring that they abide by the ethics of the teaching profession.

(Attached is the list of teachers and schools involved in the study)

HILDA EGHAN (MRS.)
MUNICIPAL DIRECTOR OF EDUCATION
WINNEBA.

FAUSTINA BREW
UNIVERSITY OF EXETER
43 GREY FRIARS ROAD
EXETER
EX4 7BS
U.K

EE*/

Name of teachers and their schools

NAME	SCHOOL
ANNA TSUMASIWAA	UNIPRA SOUTH INCLUSIVE
RUTH QUAYE	UNIPRA SOUTH INCLUSIVE
VERONICA AMOAH	UNIPRA SOUTH PRIMARY
MAXWELL ADOBOAH	UNIPRA SOUTH PRIMARY
ESTHER ACHEAMPONG	UNIPRA NORTH
MAGARET ADDO	UNIPRA NORTH
KOFI AGYIRI	UNIPRA NORTH
EUNICE KWAPONG	UNIPRA NORTH
SAMUEL AGBATSI	METHODIST PRIMARY
MICHAEL JUSTICE CUDJOE	METHODIST PRIMARY

DEPARTMENT OF MUSIC
RECEIVED
DATE 02/9/14
University Of Education, Winneba

43 Greyfriars Road
Exeter
EX4 7BS
UK
August 13, 2014
Email: fb260@exeter.ac.uk

The Head
Department of Theatre Arts
UEW

Dear Sir,

Permission to Use the Facilities of Drama/Music Departments for a Drama Workshop

I am doing a two-phase practical project that forms a major part of my PhD research. The first phase of the project involves a 5-day workshop with teachers in which they will be trained in techniques of educational drama. I am going to work with 15 teachers within the Winneba Municipality from 8-12 September, 2014. On September 8, the workshop will be from 9am – 4pm. The rest of the days (9-12 September) will be from 12noon -4pm.

The workshop involves facilitator's presentations, as well as small groups and whole group activities. I need a viable space where variety of activities can take place. I would prefer a secluded space because all activities will be videoed.

I am seeking your permission to use your facilities for these activities. I think the conference room plus two lecture rooms would be ideal.

I hope your response to my request will be favourable.

Yours Sincerely,

Faustina Brew - PhD Student (Drama- Performance Practice) University of Exeter, UK.

Cc: The Head, ✓
Department of Music Education
UEW.

Approved
03-09-14

HOD Music
Pls let's discuss

Initial invitation to teachers

Title of Research Project: *Create to Learn 2*

The Researcher: I am a member of staff at the Drama Department of the University of Education, Winneba (UEW) and currently pursuing a PhD in Drama at the University of Exeter, UK. I have special interest in engaging children in dramatic activities. Currently, I am investigating how children's engagement in appropriate dramatic activities could impact on their holistic development.

Create to Learn 2 is a two-phase practical research project that explores how children learn through dramatic activities. The aims of the project are to explore and evaluate how dramatic pedagogy (method or practice of teaching) could impact on teaching and learning in the Ghanaian context. The study outcome does not intend to criticise more traditional methods of teaching but aims at widening teachers' teaching strategies and the integration of drama activities to enhance pupils' involvement and sharing of knowledge resulting in learning becoming more effective and enjoyable.

The project focuses on dramatic strategies for teaching and not theatre performance. Thus, participants **DO NOT** need drama background or acting skills. You just need *passion* to explore ways that will make your teaching enjoyable to your pupils.

Phase one of the project will be a training workshop with teachers where various dramatic pedagogical strategies will be explored. As far as possible, teachers will experience these activities at their own level as well as discussing how they can be used with their students. The exercises will range from the very basic to more sophisticated methods. Phase one will also include the planning of lessons that integrate dramatic activities.

In phase two, the teachers will try out various strategies learnt during the workshop in their classrooms. I will be available to support teachers in these experiments.

Data will be gathered from participants to validate the research outcomes. Data collection instruments will include observation, teachers' diaries, questionnaires, interviews and videos. Daily sessions of both phases of the project will be video recorded. The collected data will be analysed and will form part of my PhD thesis. After submission, the thesis with the above-mentioned information will be available in the reference sections of libraries at the University of Exeter and the University of Education, Winneba.

Dates

Phase 1: 8 – 12 September, 2014 from 12:00am - 4:00pm each day
(Please note: Workshop for September 8 will be from 9am to 4pm)
Phase 2: 17 September to 15 October 2014 – Time based on school's timetable.
Venue- University of Education, Winneba Central Campus.

Participants' Commitment

All participants are expected to:

- Attend the workshop throughout the five days.
- Offer the required feedback for improvements during the project.
- Develop sample lesson plans – from school syllabuses - to be used during phase two sessions.
- Experiment with the dramatic strategies in their teaching- during and after phase two of the project.
- Record particular observations of pupils during the try-out periods.
- Provide required data from observations and interviews.

Researcher's Commitment

- Facilitate all sessions during the workshop (with assistance from two drama graduates from UEW).
- Solicit the consent of participants by offering consent forms for signature.
- Provide basic materials needed for the workshop.
- Provide lunch and snacks during the workshop.
- Provide money for transport to and from the workshop venue.
- Award certificates of participation (endorsed by Researcher's supervisor).
- Assist teachers to experiment with dramatic teaching strategies in the classroom.
- Create opportunities to discuss and resolve challenges teachers might encounter in the use of dramatic strategies.

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Appendix J

CtL2 Project Plan Samples (Sample 1)

Activity Type	Activity	Duration in Minutes	Objectives	Expected Outcome	Implication for the Project
Warm up	7Up	10	To get teachers settled in for the day's activities	Participants to be ready for the day's activities.	Activities for the fourth day are to provide more opportunities to experiment with strategies for dramatic pedagogy. It is also to offer participants the opportunity to practise various strategies in the use of drama pedagogy. And to build participants' confidence in the use of drama improvisation strategy in teaching.
Group Practice	Facilitate group to practise improvisation strategies	40	To introduce participants to drama improvisation as a teaching strategy.	Participants to demonstrate understanding of this procedure	
Group Work	Participants to select topics by class and levels.	40	To identify various topics for the practise of improvisation.	Participants to provide list of topics that could be taught with improvisation.	
Group Practice	Participants engage in drama improvisation with a selected topic	40	To practise drama improvisation with a selected topic	Participants to demonstrate understanding of the use of drama improvisation.	
Group Work	Participants engage in drama improvisation on other selected topics.	40	To familiarise participants more with drama improvisation strategies	Participants to show understanding of the processes of using drama improvisation.	
Group Practice	Participants to engage in more practises on drama improvisation with selected topics.	40	To develop more confidence in the use of drama improvisation by participants	Participants to exhibit more confidence in the use of drama improvisation	
Feedback	To gather opinions from participants.	30	To reflect on the day's activities	All participants to contribute to discussions.	

CtL2 Project Plan Samples (Sample 2)

Activity Type	Activity	Duration in Minutes	Objectives	Expected Outcome	Implications for the Project
Warm up	One, Two, Three	10	To get teachers settled in for the day's activities	Participants to get actively involved in the day's activities.	Activities for the third day are to provide more opportunity for participants to engage in dramatic pedagogy strategies It is also to offer participants opportunity to practise various strategies in the use of drama pedagogy. And also to build participants' confidence in the use of Mantle of the Expert strategy for and learning teaching.
Group Practice	Facilitate group to practise Mantle of the Expert	40	To introduce Mantle of the Expert as another drama pedagogy strategy.	Participants to demonstrate understanding of this procedure.	
Mini Groups	Participants who teach same level to select topics for Mantle of the Expert.	40	To identify various topics in their syllabus where Mantle of the Expert could be used.	Participants to identify various topics in various subjects for various levels.	
Group Practice	Participants to engage in Mantle of the Expert activities on other selected topics	40	To practise the Mantle of the Expert strategy on selected topics	Participants to show understanding of Mantle of the Expert approach	
Group Work	More practise with other topics on the Mantle of the Expert approach.	40	To familiarise participants more with the Mantle of the Expert approach	Participants to show understanding of the processes of Mantle of the Expert approach	
Group Practice	More practise with other topics on the Mantle of the Expert approach.	40	To strengthen participants' confidence with the use of the Mantle of the Expert procedure.	Participants to show confidence in the use of Mantle of the Expert approach	
Feedback	Participants to give suggestions in connection with the classroom context	30	To identify issues that need to be addressed.	Participants to contribute to discussions.	

CtL2 Lesson Plan Sample

Topic	Drama Strategies	Activities
Mathematics – measurement of money/ Direct proportion by unitary method	Improvisation	Announce to class that you are going to get an important visitor and you need to cook a special meal and make other preparations. Get ideas from participants on what items to buy. Create market and shop scenes where participants can use money and buy items in multiples. Prices are calculated – change offered in right amount- seller and buyer to check correct change by calculating- children to submit their calculations.
Directions	Improvisation	Pupils play the role of a detective trying to locate a crime scene. The first direction does not lead to the scene because the directions were not right. They get the right directions and are able to get to the crime scene.
Multiple of numbers -	The Psychiatrist	For groups – each number person to justify why they need to be in that group. The Psychiatrist - diagnosis. The doctor decides where each number person belongs.
Germination	Improvisation	Thinking about what is needed for plants to grow- some become worms- mime rain- mime sunshine- mime the seed- mime sprouting gradually into a plant- mime too much rain- plant dying- mime too much sunshine without rain- plant dying- mime other weeds choking the plant- competing with plant nutrients- mime plant getting good portions of everything- plant growing well. Each one to say their role in the plant's life- what plants will lose without them- to mention the roles of others that complement their role.
Water Cycle Parts of a flower/ pollination	Improvisations Still images/ Conscience Alley	Use polystyrene peanuts/chips (or shredded paper) as rain. Personify plants and animals that use water and the sun that picks up the chips (as water) and hands them over to the clouds (personified). The humans will engage in activities that will get water out of their systems – e.g. sweat. Form the images of two flowers. One person forms the style, others join as sepal, petals etc. The flower attracts others acting as insects. The insects lands on the anthers (the flower 'people' will put stickers on the insects) then the insects will move to the other flower, where the stickers will be removed for its use. The stickers represent pollen.
Science – natural disaster Citizenship Education / Individual, education and work	The Mantle of the Expert	Experts meet to plan the city. Civil engineers, architects, Municipal Chief Executive, health inspectors, Officials from Town and Country Planning office, National Disaster Management Organisation etc. The lesson will end with a plan for a city indicating areas for amenities, industries, residential area etc. The teacher taking the role of a Minister of State making demands on what the planners must provide for the city.
Creative Arts - designing posters	The Mantle of the Expert	The teacher as a client requests for a poster to advertise a product. The professional designers design the poster based on the teacher's specifications. The teacher keeps adding more specifications whilst the experts keep editing the poster.

Appendix K

CtL2 certificate of participation – sample

Certificate of Participation

This is to certify that

Veronica Amoah

Participated in

PROJECT CREATE TO LEARN 2

8th September - 16th October, 2014

'Create to Learn 2' is a practice-based research project which explores the use of drama to enhance teaching and learning processes across the school curriculum. Participants have been involved in a 5-day workshop to learn educational drama techniques. They have subsequently applied these techniques in classroom situations and evaluated the impact of drama on teaching and learning in their subject areas.

Faustina Brew - PhD Researcher-
University of Exeter, UK

Dr. Kerrie Schaefer - Supervisor
Senior Lecturer
University of Exeter, UK

John Somers - Supervisor
Honorary Fellow
University of Exeter, UK

Appendix L

Pictures taken during the evaluation session of CtL2

Head of Theatre Arts Department of UEW presents certificates to participants

Group picture with participants and invited lecturers after the evaluation session

Appendix M

Interview with the Vice Chancellor, University of Education, Winneba (UEW)
Conducted 12th October, 2014 in the Vice Chancellor's office, UEW.
VC: Vice Chancellor **FB**: Faustina Brew (Researcher)

The VC is among professionals responsible for the educational policy and teacher training in Ghana. The interview was to seek his opinion on the possibility of employing drama pedagogy in Ghana. I acknowledged that the VC is not an expert in my field of study. To achieve effective interaction I therefore showed extracts of the training workshop, classroom experiments and responses from teachers to familiarise him with my field work.

FB: This is what I have been doing with the teachers. Do you think it can work in our schools?

VC: Since they are strategies or approaches, yes. But they might not work for every concept. Children might find it difficult to understand scientific concepts. For example, in the video you showed on the concept of pollination; the bee is okay but the pupils might have problems understanding the human representation of the plants. This might need further explanation. It might be easier to use drama to teach social issues but it could be difficult to use drama to teach a child scientific concepts. So, yes, drama can work but not for all concepts. Secondly, drama takes time. It is okay to use drama at that lower level, yes, they will learn well because they will get involved in it, but the time factor. If within a semester you are to teach 10 concepts, is it possible to use the same approach throughout? These are things you need to think about.

FB: The time issue has always come up in in my interaction with the teachers. What I have proposed in my project is for the teachers to use the drama strategies for introduction or evaluation of a lesson. And also to use it to assimilate concepts being taught. In this way the teachers do not need to do away with their usual way of teaching but to use the drama strategy in a few minutes to demonstrate a point and/or test pupils' understanding of concepts. During the evaluation session the teachers said that, as they continue to use the drama strategies, they become more competent in it and are able to manage the time well.

VC: Ok, ok.

FB - The other issue is about training. For a teacher to use these strategies effectively, they need training. I did a five-day training workshop for these teachers and they are able to use drama strategies and games in significant ways. Is it possible to introduce drama pedagogy at the colleges of education?

VC: If at the end of the day, the strategies will work, why not? It should be possible. But we need to be convinced that the strategies will work. And if you are training a

teacher, it should be in a way that the teacher can use different strategies. And at the university level, we should be able to make it part of the curriculum so all the trainees will learn something novel in addition to the conventional strategies that we know. In the same way if it's a national policy then it's presupposes that all colleges of education should have it as part of the curriculum.

FB: What about this university? Is it possible to mount a course that enables the students who are trained here at UEW to get some training in the use of drama pedagogy?

VC: There are general courses that every teacher who is trained here should take to be able to handle all situations in the classroom. For instance students must know about basic concepts in special education so that if they have children with some challenges in their class they will be able to handle them. In same way, if at any point the academic board of this university finds that every teacher that is being trained here should have certain skills in drama to enable them to be more functional in their classroom, why not? But that will be a decision of the academic board. And if the academic board is going to take a decision like that, it means that the proponents of this idea should be very convincing in every forum at which the decision ought to be taken. You need to prepare a strong memo and defend it. You have to be very convincing that the average teacher will need to get those skills to able to improve their functionality in the classroom. And I can assure you that we will move in that direction. So it depends on the experts.

FB: I invited the lecturers in my department to the evaluation session and they are ready to support the initiation of a course in drama pedagogy. I am convinced that when the time comes we will push this forward together. Is there anything else you want to say about my project?

VC: No. But we want you to finish (your PhD) quickly and come back to work! (Laughter).

FB: Thank you very much for your time.

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