

# Engagement in Process Drama for Language Education

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## Abstract

This thesis reports on the findings of a phenomenographic study exploring the role of different types of engagement in process drama for language education. This study provides a framework for describing in detail the participants' subjective experiences of the phenomena of dramatic engagement and subsequent aesthetic engagement. The framework emerged from the findings and is useful for understanding dramatic engagement in all process dramas and its application in language education in Australia and internationally. The research was at an Australian University English Language Centre where a facilitator with experience in using process drama in language education was video recorded conducting three workshops over three weeks with ten adult international students.

Linking two decades of research in dramatic engagement in process drama for language learning (Piazzoli 2018; Kao and O'Neill 1998), this study addressed the interaction of role, narrative and tension during process drama and its impact on language education. Sociocultural learning theory from the works of Vygotsky (1980, 1997, 2004) and transformative learning theory from the works of Mezirow (Mezirow 1991, 1997, 2000, 2003) were used to explore the transformative capacity of dramatic engagement in process drama from a sociocultural perspective. Phenomenography was used to crystallise the dramatic engagement occurring in the dramas. Using the key phenomenographic techniques of bracketing and reduction (Åkerlind 2008), this research investigated the phenomena of dramatic engagement for four specific cases and provides a multifaceted and systemic description of how an adult student of English learns through process drama when they are engaged with the art form. Three key moments of dramatic engagement were investigated through observation and video recall. Quality and quantity of multimodal linguistic devices were demonstrated when students were dramatically engaged and analysed from language education, process drama and dramatic engagement perspectives. The research revealed that during dramatic engagement, participants managed the dramatic elements narrative, role and tension through playbuilding, roleplaying and sensemaking processes. Metaxis, metacognition and meta-emotion acted as catalysts for dramatic engagement with the participants and contributed positively to the process drama and language learning experience.

The thesis concludes that language education can be improved for international students studying English in Australia to provide a transformative learning experience through dramatic engagement. A framework for exploring aesthetic engagement through dramatic engagement is proposed. This research is significant for Australia's third largest export industry, international education, and for process drama practitioners, drama teachers and language educators who are synergizing teaching and learning practice between these growing pedagogies.

## **Statement of Originality**

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Signed Patrick Pheasant

## Relevant Publications and Conference Presentations

Pheasant, P. (2018). Looking for Gold: International Students' Aesthetic Experience in Language Education and Process Drama in an Australian University English Language Centre. International Drama in Education Research Institute, Auckland, New Zealand. 3-9 July 2018.

Pheasant, P., & Dutcher, L. (2016). University English language centres: An emerging space for research. *University of Sydney Papers in TESOL*, 11, v-xvi. University of Sydney, Sydney.

Pheasant, P. (2015). The Epiphany in Process Drama and Language Learning. p-e-r-f-o-r-m-a-n-c-e , 2 (1). <http://p-e-r-f-o-r-m-a-n-c-e.org/?p=919>

Pheasant, P. (2014). The Practice of Metaxis. A Phenomenological Study of Aesthetic Engagement in Process Drama and TESOL. World Phenomenology Institute Joint Conference. Harvard University, Massachusetts. 3-8 June 2014.

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Pheasant, P. (2012). Aesthetic engagement and process drama in TESOL. Drama Australia National Conference Delve 2012. Brisbane, 9-11 March 2012.

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## Author Attribution Statement

This thesis contains material published in:

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This is in Chapter One in the Significance section, and is used as a summary of the economic significance of this thesis. I co-wrote this paper with Lydia Dutcher, whereby we equally contributed to the paper.

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<http://p-e-r-f-o-r-m-a-n-c-e.org/?p=919>.

This is in Chapter Six. I published this paper as a pre-requisite of completion of the thesis. This is my original work.

Patrick Pheasant

As supervisor for the candidature upon which this thesis is based, I can confirm that the authorship attribution statements above are correct.

Kelly Freebody

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## List of Key Terms

### **Aesthetic engagement**

Aesthetic engagement is understood in this research to be a heightened, poetic state of being induced by exposure, understanding and response to beauty or art (Abbs 2003). This refers to the participants' engagement with the art form, in this case process drama. There are three main components of the aesthetic engagement in process drama – connection, animation and heightened awareness (Bundy 1999).

### **Bracketing**

Bracketing is a phenomenological research method of stripping away layers of meaning of the phenomena until the researcher gets to the natural state or object. A phenomenological technique developed by Husserl (2014), this process involves suspending judgement of the natural world and focusing on analysis of the experience. In this research, bracketing is used to sort between the perceptions of the researcher and the participants (Tufford and Newman 2012).

### **Change**

The concept of change in the applied theatre field refers to discourse around the purpose of applied theatre as to the value, intent and success of the art form of educational drama and applied theatre (Balfour and Freebody 2018). Practitioners have multiple views on what change is, how it should be measured and if it is a desirable outcome of process drama (Freebody et al. 2018). Cahill (2018) suggests that change in the context of process drama for education includes three key practices: positioning teachers as partners, making methods visible and transparent across disciplines and co-constructing transdisciplinary knowledge.

### **Communicative Language Teaching (CLT)**

CLT is a common approach to teaching in language education (Richards 2006). This technique moves the students and teachers through a process of learning, to meaningful experiences and real communication. Richards separates communicative language teaching into two categories – process-based communication language teaching and product-based communicative language teaching (2006). Process-based CLT focuses on the processes in the classroom and includes content-based instruction and task-based instruction. Product based methodologies are focused on the outcome of the instruction and include text-based instruction and competency-based instruction.

### **Cycle of Imagination**

Vygotsky coined the term 'cycle of imagination' in his work on developing a theory of development and language learning (Vygotsky 2004, 1986). This concept was further explored within a social cultural

theory of language learning by Bundy, Piazzoli and Dunn (2015) and refers to the relationship between imagination and reality for learners involved in a creative act.

### **CRICOS**

CRICOS stands for Commonwealth Register of Institutions and Courses for Overseas Students. This is the official Australian Government website that lists all Australian education providers and registered courses for overseas students.

### **Dramatic Engagement**

Dramatic engagement refers to the cognitive and embodied responses to the (extra)ordinary events of a drama classroom (Gallagher 2005).

### **Dual Affect**

A term coined by Vygotsky, dual affect refers to the effect on behaviour of emotions and cognition of a learner operating in two or more roles at once within play (Vygotsky 2004).

### **ELICOS**

ELICOS stands for English Language Intensive Courses for Overseas Students (Australian Government 2016). The participants in this research are enrolled in ELICOS courses.

### **Engagement**

Engagement refers to participants having a psychological investment in learning across the domains of cognition, behaviour, emotion and affect. In the context of this thesis engagement refers to how imagination leads to action, which in turn leads to engagement with art form. (Manuel et al. 2008; Parsons and Taylor 2011; Vittersø 2000).

### **Embodied Learning**

Embodied learning refers to language learning through activation of the body that allows the experience of drama and language to be understood systematically and holistically in multiple contexts of space, time and the world (Bräuer 2002; Merleau-Ponty 2013; Ntelioglou 2015).

### **Eureka effect**

Eureka effect is also known as an epiphany, the aha moment or eureka moment. This refers to the common human experience of suddenly understanding a previously incomprehensible problem or concept (Danek et al. 2012; Topolinski and Reber 2010; Wray 2011).

### **IELTS**

IELTS stands for the International English Language Testing System and is a proficiency test administered to determine language entry requirements to universities in Australia (IELTS 2018).

### **International student**

An international student is a student from a country other than their own, in this case studying in Australia at a higher education institution and enrolled in English language preparatory courses prior to their degree program. Australian International Education includes this type of student and also international students studying in public and private vocational education and training organisations, high schools and private schools (Davis and Mackintosh 2012).

### **Language education**

Language education is a general term that includes elements of language learning, English Language Teaching (ELT), Teaching English to Speakers of Other Language (TESOL), English as a Second Language (ESL), Second Language Acquisition (SLA), English for Specific Purposes (ESP), English for Academic Purposes (EAP), English as an Additional Language or Dialect (EAL/D), English as a Foreign Language (EFL), Linguistics and Applied Linguistics. This research focuses on the commonalities between all of these variants of language education (Nicholas and Starks 2014).

### **Learner agency**

Learner agency occurs when the participant is cognisant of their own role in their learning and feels that they are in control of their learning, rather than the learning being done to them. Learner agency also refers to learning opportunities in the language classroom, looking at the impact of contexts, relationships, agency, motivation and identity in language learning (Van Lier 2004, 2007).

### **Metaxis**

Metaxis is the experience of a process drama participant operating in two worlds simultaneously – the world of the character they are playing, and the real world of being a student in the classroom. This experience produces metaxic tension (O'Toole 1992; Boal 2000).

### **Meta-emotion**

Meta-emotion is the emotional reactions to one's own emotions (Bown and White 2010b). This includes being aware of one's own emotions as they are occurring.

### **Metacognition**

Metacognition occurs when the student uses the language and simultaneously prepares, selects, monitors, orchestrates and evaluates their use and learning (Anderson 2002b; Flavell et al. 2000). Metacognition can be evidenced through teaching and learning behaviours, such as involving the learner in ownership over their learning (Gibbons 2008) or by focusing on deep learning, including learning about how to learn (Egan 2011).

### **Narrative**

Narrative refers to the message and intent of multimodal forms of communication and texts used to transmit information such as audio, images, video, electronic text, both explicit and implicit, both real and imagined, both verbal and non-verbal (Kress et al. 2006; Ntelioglou 2008).

### **Process Drama Pedagogy**

Process drama pedagogy in the context of this research refers to teaching techniques that employ elements of drama to engage and make meaning for students through the art form. At an elemental level, these are exercises that leverage the components of drama: focus, tension, space, mood, contrast, symbol and role (Haseman and O'Toole 1987). At a more complex level these are specific dramatic genres such as extended improvisation, role-play and process drama (Nawi 2014; Kao, Carkin, and Hsu 2014; Wales and Anderson 2013; Saxton and Miller 2013).

### **Perezhivanie**

Vygotsky's notion of *perezhivanie* – translated as lived experience and used in connection with the social situation of development, gave rise to applications in language teaching focusing on cognitive, emotional and social perspectives and experiences of the participants (Vygotsky 1974). Vygotsky influenced research conducted by Van Lier, an interactionist who developed an approach to language learning and teaching from an ecological perspective (Van Lier 1998, 2004). This concept has been explored recently and used to inform research about language education, process drama and engagement. The four Vygotskian concepts interpreted by Bundy, Piazzoli and Dunn were Zone of Proximal Development (ZPD), dual affect, the cycle of imagination and a Russian term *perezhivanie*, translated as 'lived experience' (Bundy, Piazzoli, and Dunn 2015).

### **Phenomenography versus Phenomenology**

Phenomenography is a qualitative research methodology which investigates the different ways in which people experience or think about something (Prosser and Trigwell 1999; Trigwell and Prosser 2009). Phenomenography differs to phenomenology insofar as the focus is on the participants' own perspectives of how they perceive the phenomena (as opposed to the study of the phenomena itself).

### **Playbuilding**

Playbuilding is an activity used in drama education and process drama that engages the participants to co-create a performance with the facilitator (Bray 1994; Hatton and Lovesy 2008). It has also been used in qualitative research as a means to develop a community of practice and work in collaboration with participants to brainstorm, build and perform a play for public performance, usually around a social justice theme meaningful and relevant to the participants (Linds 2002; Norris 2017; Webb 2016).

### **Process drama**

Process drama is a form of educational drama concerned with the development of a dramatic world created by both the teachers and the students (Liu 2002). Students and teachers are often in extended roles that are developed through improvisation and character-building activities. There is no formal audience although groups may perform for each other during the process. Process drama makes use of key conventions such as teacher-in-role, freeze frames / tableau, hotseat, soundscape, mantle of the expert and improvisation (Caplan 2011; Neelands and Goode 2000).

### **Roleplaying**

Roleplaying is defined as an embodied process supporting development of language learner identity (Piazzoli 2018) and experimenting with 'masks' to build this identity is unique to process drama (Tschurtschenthaler 2013).

### **Role**

Role refers to the multiple roles a participant in process drama can adopt, including but not limited to the quadripartite roles of student, actor, audience member and director (Bowell and Heap 2001).

### **Sensemaking**

A social psychological term coined by Weick and Sutcliffe (2015), sensemaking refers to the process in giving meaning to collective experiences in an organisation, and in this context to the class ecosystem. Sensemaking is defined as including critical reflection, embodiment of the language, and being present, reflexive, imaginative, analytic, creative and spontaneous (Weick, Sutcliffe, and Obstfeld 2005).

### **Sociocultural Theory for Language Learning**

Vygotsky's sociocultural theory describing language learning as a social process plays a fundamental role in the context of language education and has influenced the research being conducted in drama and language learning today. Vygotsky hypothesised that transformation occurs through the process of mediation and regulation, processes whereby the focus of learning moves from the object, to other and then to self. The self-regulated speaker is able to freely express ideas and feelings in the target language (Vygotsky 1986; Lantolf 2000c).

### **Tension**

Tension refers to both dramatic tension and also tension of intimacy, interculture and performance (Bundy 1999; Piazzoli 2013).

### **Transformation**

Transformation refers to the participant changing the way they view the world, their behaviour in their world and how they feel about their place in the world (Burton 2015).

### **Transformative Learning**

Mezirow defines transformative learning in adults as “as the process of using a prior interpretation to construe a new or revised interpretation of the meaning of one’s experience in order to guide future action” (Mezirow 1996).

### **Zone of Proximal Development**

The Zone of Proximal Development (ZPD) is where learning in a social context takes place in the zone between what the learner currently knows or understands and what the learner currently cannot do. This concept was originally coined by Vygotsky during his study of language development and play (Vygotsky 1986) and reinterpreted by modern scholars in process drama and second language learning (Bundy, Piazzoli, and Dunn 2015). Application of ZPD has helped develop the teaching technique of scaffolding. This is where the teacher of language initially provides support and guidance within the zone of proximal development and slowly tapers off their support as the language learner becomes able to complete the task themselves (Bruner 1986).

## Chapter One: Overview

This research explores intersecting areas to understand the nature of dramatic engagement and how it impacts language learning in process drama. This question is a complex one that has at its core three research traditions – language education, process drama and dramatic engagement. These three areas have a growing number of practitioners undertaking research and there is substantial body of literature and research into understanding different types of engagement within process drama for language education (Bundy, Piazzoli, and Dunn 2015; Nawi 2014; Ntelioglou 2015; Piazzoli 2018; Rothwell 2013; Tschurtschenthaler 2013). This thesis seeks to explore the ways a specific type of engagement: dramatic engagement, might synergise with process drama and language education to create positive learning experiences for participants and create an environment conducive for aesthetic engagement. This study focuses on the key moments of heightened dramatic engagement in a process drama and the impact this had on a group of international adult learners of English in an Australian higher education context. It is theorised that heightened dramatic engagement in this process drama led to aesthetic engagement for some of the participants, influencing their verbal and non-verbal communication. This dramatic engagement was described by participants in this research as a memorable learning event.

Process drama and English language teachers may witness these events in the classroom, when the participants have an emotional, intellectual or artistic breakthrough that impacts their learning as a result of their participation in a process drama. The positive impact on learning languages through process drama, especially if the participant is dramatically engaged, has been reported in recent research (Piazzoli 2013; Tschurtschenthaler 2013). This research seeks to develop a deeper understanding of dramatic engagement. It hopes to explore in detail what dramatic engagement is, why it occurs and how it may contribute to language learning. Using process drama pedagogy in teaching English to speakers of other languages (TESOL), this thesis explores how students in role may become dramatically engaged, how this engagement may impact their learning experience and the implication of such engagement on language learning for adult international students in an Australian higher education context.

The research site is an Australian University English Language Centre. A facilitator with experience in process drama and language education is video recorded conducting three workshops over three weeks with ten adult international students studying at the university. Phenomenography is used to crystallise the analysis of the dramatic engagement occurring in the dramas. Using key phenomenographic techniques such as bracketing and reduction (Åkerlind 2005; Marton and Booth 1997; Marton, Runesson, and Tsui 2004), this research through discovery and analysis reveals the phenomena of dramatic engagement for four specific cases and provides an in-depth description of how a student of English learns through process drama when dramatically engaged. Three key moments are further investigated through video recall, interview and analysis to explore the cognitive learning experiences of the participants from their own perspectives and the resultant aesthetic experience.

This research is situated in the larger context of recent research in the fields of engagement in learning and communities of practice in higher education in Australia. Engagement through the arts in Australia has an impact on learning and academic, cognitive, emotional, social and task engagement (Munday and Fleming 2016; Munday and Anderson 2016; Martin, Collie, and Evans 2016). Drama in this context has been shown to activate learning through building multiple synergies between learning and community, reflective practice, social justice, global citizenship and cultural leadership (Neelands and Nelson 2013; Sinclair and Kelman 2013; Freebody and Finneran 2013; Chan 2013). Further recent research highlights the benefits of drama in second language learning as significant (Stinson and Piazzoli 2013; O'Toole and Stinson 2013). Other research has indicated that students exhibit an elevated use of the second language during dramatic engagement in process drama (Stinson and Winston 2011; Piazzoli 2013; Nawi 2014). As emotional engagement with the drama and empathy with the roles and other students increases, language use and degree of interaction increases (Kao and O'Neill 1998; Stinson and Freebody 2006; Piazzoli 2013). There is also a growing number of practitioners who propose that drama is transformative (Burton 2015; Downey 2005; Naughton, Biesta, and Cole 2017). This thesis draws on multiple areas of practice and theory to first analyse a series of specific learning experiences for a group of students and build a framework for how adult learners of English experience dramatic engagement in process drama. The thesis aims to use its findings to develop this framework for teachers to recreate the experience in their future workshops.

The term language education is used in this research primarily because the objective is to understand fully the nature of student dramatic engagement in language acquisition through process drama to inform teaching and learning practices. In this thesis, language education encompasses elements of linguistics and applied linguistics and focuses on commonalities between these discourses in a manner similar to the work of modern Australian language educators (Nicholas and Starks 2014). The participants in this research were participating in the workshops to study English as a second (or third and fourth) language. In this context, the language learning and usage is not primarily a lingua franca (Seidlhofer 2009), as the facilitator has English as her first language and is intimately involved in the learning and communication processes and considered a participant. Nor is it primarily foreign language learning, as the students are living and studying in Australia, where English is spoken as the dominant language. Focus in this thesis is on both language learning and teaching. Thus, the term language education is used throughout this thesis as an umbrella term for English as a Second Language (ESL), Second Language Acquisition (SLA), English as an Additional Language or Dialect (EAL/D), English as a Foreign Language (EFL), Teaching English to Speakers of Other Languages (TESOL) and Applied Linguistics. Literature is drawn from all these areas and the terminology used interchangeably.

## **Significance**

Freebody states that in order for a piece of research to be significant it must have relevance in four distinct arenas – theory, research, policy and practice (Freebody 2003). From a theoretical perspective, this research explores a framework for dramatic engagement and confirms existing definitions of

aesthetic engagement in the literature (Bundy 2003; Piazzoli 2013; Jefferson 2011; McLean 2004). A framework for further analysis of aesthetic engagement in process drama for language education is presented for future use by practitioners and this contributes to the growing understanding of drama as a distinct and unique pedagogy. From a methodological perspective, this study is one of the first phenomenographic studies of dramatic engagement in process drama for language education. Phenomenography and phenomenology have been used by several researchers in education and teacher training (Åkerlind 2005; Marton 1992) and other art forms such as dance, theatre and visual arts (Grant 2007; McNeilly 2012; Shaughnessy 2015). Utilising phenomenographic methods to explore dramatic engagement in process drama and language education will contribute to intersections between research on drama pedagogy, language learning, dramatic engagement and phenomenography. From a teaching perspective, this research includes specific teaching and learning strategies that can be applied by teachers and learners using process drama to develop language. By defining dramatic engagement and identifying learning events that are occurring during this type of engagement, this research is grounded in critical methodology and has future applications for language education in a higher education context. From a learners' perspective, this research provided three free workshops for international students studying at an Australian University. The experiences of these students are developed into a framework for aesthetic engagement that can be utilised by future students who wish to develop their language learning through process drama and understand how their aesthetic experiences may contribute to their language development.

From a policy perspective, empirical studies such as this can inform curriculum development of English for Academic Purposes, University Pathway Programs and Academic Literacy courses at universities and have impact on policy that informs the ELICOS Standards and the frameworks provided by regulatory bodies and quality assurance agencies that govern provision of these services (Commonwealth of Australia 2017). Decisions about these high impact and high stakes programs are influencing millions of dollars of investment in the third largest export economy in Australia: education for international students. Many students take these courses to help them prepare for university entry in Australia (Arkoudis et al. 2012; Arkoudis et al. 2008). Australian researchers are producing findings that show that current methodology around course design and assessment of English preparatory and support programs is lacking focus on what engages students (Read 2015; Ngo and Unsworth 2015; Yang 2014; Phakiti, Hirsh, and Woodrow 2013; Harper, Prentice, and Wilson 2011; Arkoudis 2010, 2006, 2005). This research aims to influence teachers and curriculum designers to infuse their teaching with more opportunities for aesthetic engagement in process drama for language education.

Finally, this research is significant from an economic and social point of view. International student enrolments in English Language Centres in Australia are driving this export and yet international students are not well understood or supported by many in our Higher Education Sector (Australian Government 2016). Within this \$1.845 billion export industry (Australia 2016), the third largest in Australia after iron ore and coal, 498,155 international students study at tertiary institutions. This is a large proportion of the estimated 1.3 million students in total who study at 39 institutions (Universities Australia 2015).

Thirty-four of these universities operate English language centres to support international students in preparing for university. Twenty-six of these are members of the University English Centres of Australia (UECA) – an association designed to support the specific needs of the English Language Centres with membership services, professional development, industry relations and research (University English Language Centres of Australia 2016). The research site is one of these university English language centres and therefore is situated within this larger economic and social environment.

English language programs for international students in Australia are closely monitored, benchmarked and regulated. This may impact how curriculum is designed and teachers are trained, thereby restricting use of techniques such as process drama in language education (Pheasant and Dutcher 2016). In 2015, seventeen of the UECA member centres were benchmarked on scale, scope and relationship to their parent university. From this benchmarking conclusions were drawn about the impact that English language centres have on the sector. In the seventeen centres benchmarked, 49,000 students per annum studied 585,182 weeks of English language in the form of university preparation programs (University English Language Centres of Australia 2015). Thirty-four of the forty universities had an enterprise relationship with their language centres, ranging from full ownership of the English language centre to third party arrangements such as joint ventures and subsidiaries. Benchmarked centre sizes ranged from 277 students to 3,189 students, with revenues from \$1.4million per annum to \$20.27million. These centres employed over 1,500 teachers nation-wide and offer testing services and stand-alone General English, short term customised programs and test preparation programs. The centres are regulated by the Tertiary Education Quality and Standards Agency (TEQSA) against the National standards for ELICOS providers and courses (ELICOS Standards) and Education Services for Overseas Students Act 2000 (ESOS Act). Many are quality assured by the National ELT Accreditation Scheme (NEAS), a global leader in quality assurance for the English language teaching (ELT) sector (NEAS 2015). This regulation and quality assurance impacts design of the English language courses and therefore impacts the experience of international students.

The techniques and pedagogical approaches used by English language teachers are also influenced by micro-economic systems and processes. Australian University English Language Centres are a vital part of the international student experience at the parent university, often conducting orientation services and helping students with accommodation, counselling and other critical services as they arrive in the country. The centres are where the students first experience Australia and the university (Davis and Mackintosh 2012). Some of the centres are well funded, placed on the university campus and integral in the systems of processes of the parent university. Other centres are off campus and operate separately, use separate Commonwealth Register of Institutions and Courses for Overseas Students (CRICOS) codes and have their own infrastructure and administration. Teachers in the centres are typically qualified at the Masters level, and sometimes at the PhD level. Many undertake action research and professional development. Centres provide strong professional development programs, engaging their staff in sometimes up to fifty hours per annum of centre-led professional development (English Australia 2018; NEAS 2018). In this context,

process drama in language education is rarely reported, as is indicated by limited professional development opportunities devoted to such development and training within the centres.

The perception of process drama as a pedagogical activity may also be influenced by focus on preparation for high stakes examinations within this system. UECA's annual benchmarking report reveals issues facing students include a stressful orientation period, ongoing progression and attendance difficulties, high stakes examinations, parental and cultural pressure and different styles of learning (University English Language Centres of Australia 2015). During orientation, international students need to find accommodation, support networks and information about banking, transportation and communications, often with a minimal amount of English language. Many students are undertaking long courses, often more than 25 weeks, which present issues with progression, ongoing assessment and failure in meeting university entry English language requirements. They are faced with high stakes examinations prior to the semester starting and a failure can mean delaying enrolment to their degree by six months or more and possibly returning back to their home country. There is a strong parental pressure to perform well; parents are often funding the study, and to return early is a loss of face for many students. Even if the student overcomes these initial barriers to their study, some are faced with entering degree programs with little English language support (Commonwealth of Australia, 2010). These pressures to perform well on the university entrance exams may influence course design and therefore both students and teachers may be overly focused on learning activities aimed at test preparation and reluctant to use process drama.

This research is significant for local and international process drama practitioners and language educators artistically and pedagogically. It combines language education, process drama and dramatic engagement and takes a phenomenographic approach to look for synergies between these areas, from the student perspective. This research contributes to a code of practices and set of techniques for English language learning through process drama in an Australian University context. In contrast to professional development in the English Language Teaching (ELT) space in Australia, recent themes of drama conferences and events reveal that there is a growing interest in applications of educational drama and applied theatre to teaching English to speakers of other languages. The 8th International Drama in Education Research Institute Conference held at the National Institute of Education, Nanyang Technological University in Singapore in July 2015, had more than a quarter of the workshops devoted to how drama can be utilised to enhance language learning (IDIERI 2015). Similarly, the Drama Australia and Drama New Zealand International Conference held in Sydney in July 2015, featured workshops on process drama used to teach languages (Drama NSW 2015). More recent conferences include literacy and language learning as featured workshops and papers (Drama Australia 2017; IDIERI 2018) However, despite drama practitioners leveraging drama in their language learning classrooms, the conference programs reveal a limited number of empirical studies about the use of process drama by TESOL teachers in university English language courses.

This research reinforces the importance of arts and, more specifically, process drama in teaching adult international students English in Australia. At a micro-level, the participants in this research – the students, the facilitator and the researcher have experienced a process drama focused solely on language learning. Through related ongoing professional development, the teachers at the site of this research have drawn upon the research findings to inform their practice. At a macro-level, this research is timely as process drama is gaining momentum and recognition as a valid tool for language teaching worldwide including massive open online courses (MOOCS) and other courses. Examples of this include online courses exploring TESOL and Drama, where there were 142 participants from many countries, exchanging ideas and practice about the use of drama as a technique for better learning (Caplan 2011). A more recent set of international workshops conducted in New York, Florence, Paris, Dublin and Barcelona explored specifically teaching English and other languages with drama (TESOL Drama Organisation 2017).

Within these contexts, the research questions were formed, with a perceived need to focus on the participants' own experiences of language education, dramatic engagement and process drama. The next section of this chapter looks at the research questions in detail and outlines each chapter of the thesis.

## Research Question

This research focuses on process drama workshops with adult international students learning English as a second language at an Australian University English Language Centre to answer the question:

***What is the nature of dramatic engagement in process drama for language education?***

Using phenomenography to capture and analyse the nature of student dramatic engagement and the effect on language learning, the following further questions are investigated within this context.

1. *How do role, narrative and tension contribute to dramatic engagement in process drama for language education?*
2. *How do playbuilding, roleplaying and sensemaking contribute to dramatic engagement in process drama for language education?*
3. *How do metaxis, metacognition and meta-emotion contribute to dramatic engagement in process drama for language education?*

Phenomenography was chosen as the methodology to elucidate these questions as it is a qualitative methodology that places emphasis on the shared experiences of the participants (Luft and Overgaard 2013). It is a relatively uncommon methodology used in research about drama and one of the key benefits of using it in this study is the impact it will have on future researchers in drama pedagogy.

## Thesis Outline

This thesis is divided into seven chapters and follows the chronological research journey.

Chapter Two begins with a literature review and places this piece of research in context with existing literature, seminal texts and key studies conducted in Australia, Taiwan, China, Singapore, Korea, Japan, Canada, the United States and England. The review identifies and analyses the main themes of research in language education, process drama and dramatic engagement. The review explores each of these themes and their overlap, and how they motivate the research questions, methodology and design. The literature review focuses on two specific scholars, Lev Vygotsky (Vygotsky 1980, 1986, 2004) and Jack Mezirow (Mezirow 1978, 1985b, 1997, 2003) and their influence on applications of sociocultural theory and transformative learning theory. These two theoretical underpinnings are used to analyse the research intersections in language education, process drama and aesthetic education.

Chapter Three describes the research process and methods. This chapter details the process used during the fieldwork, explains the form of phenomenography used and details the stages of data analysis. This chapter also explores the significance of phenomenography in the study of process drama. This chapter looks at multiple levels in the data analysis and explains the process and outcomes of the analysis from the perspective of each workshop. The workshops are then described and analysed through three key lenses that exist within dramatic engagement in process drama for language education:

- i. Narrative, Role and Tension (the Elements)
- ii. Playbuilding, Roleplaying and Sensemaking (the Processes)
- iii. Metaxis, Metacognition and Meta-Emotion (the Catalysts)

Chapter Four, the first data analysis chapter, builds a framework for analysis of the effects of narrative, tension and participant roles in the process drama and answers the research question, “How do role, narrative and tension contribute to dramatic engagement in process drama for language education?” These elements have been identified as integral in dramatic engagement and warrant specific investigation (Piazzoli 2013; Bundy 2003; Anderson and Dunn 2013c). Engagement can occur with a response to any art form (visual art, drama, music and dance). There are key elements that are emphasised specifically and uniquely in engagement with drama – narrative, role and tension. These elements are explored in this chapter in the context of the workshops. This chapter summarises the first of the key findings with regards to dramatic tension and finds new types of tension in process drama – the tension of intimacy, of culture, and performance. It extends a current quadripartite model about roles that teachers and students interchange in the classroom and emphasises the importance of role consideration and the effect on engagement and language. The relationship amongst narrative, role and tension is explored to create a model for use by facilitators of process drama.

Chapter Five addresses the second research sub-question – “How do playbuilding, roleplaying and sensemaking contribute to dramatic engagement in process drama for language education?” This chapter highlights contributing components of dramatic engagement as demonstrated within the context of the drama workshops. Key moments in the workshops from specific participants are highlighted to illustrate each theme. This chapter explores how we can measure external demonstrations of dramatic engagement through analysis of artistic and pedagogical elements and focuses on demonstrated teaching and learning strategies in this study. Language education is discussed in relation to process drama. Techniques used by the teacher and students to enhance the dramatic tension and therefore dramatic engagement are described and categorised. This includes use of tension, teacher in role, characterisation and storytelling. Process drama is highlighted with respects to the teaching and learning moments observed in the workshops to encapsulate how expert process drama facilitators leverage adult teaching strategies to enhance learning, in particular language learning in process drama. This includes exploring such techniques as writing in role and scaffolding.

Chapter Six describes three forms of dual state awareness as key ingredients for heightened dramatic engagement, defined in this thesis as aesthetic engagement. This chapter seeks to answer the research sub-question, “How do metaxis, metacognition and meta-emotion contribute to dramatic engagement in process drama for language learning?” The chapter defines each of these states and explores how they combine within dramatic engagement to create opportunities for language learning and aesthetic engagement. Chapter Six explores first metaxis and how this is demonstrated in the key moments. The same process is then applied to metacognition and meta-emotion, with the aim of contributing to the hypothetical framework for language learning during dramatic engagement in process drama.

Chapter Seven explores the benefits of using phenomenography as a method to explore dramatic engagement in process drama for language education and summarises the framework provided for drama practitioners and language educators who may want to extend this research and explore a framework for aesthetic engagement in their own process dramas.

This chapter deepens the phenomenographic approach by integrating theory and practice and describes key participant's experiences to encapsulate their personal responses in the workshop. Proof of concept is made from a phenomenographic point of view throughout the data analysis using case studies, rubrics and models (Luft and Overgaard 2013; Gallagher 2012; Flood 2010; Osterlind 2008). This chapter is also a phenomenographic validation of the research. This chapter looks specifically at how different types of participants move through the process of understanding and experiencing the art form of process drama and its related artistic and pedagogical elements in order to achieve aesthetic engagement through dual state awareness.

This final chapter makes a conclusion about the nature of process drama in language education and recommends further areas needed for research.

## **Personal Note**

This research documents my journey as a drama practitioner, language educator, teacher trainer and manager at an Australian University English Language Centre and Chief Executive Officer at a not-for-profit charity furthering education and training and more specifically English Language Teaching. I am indebted to the advice of my supervisors, friends, students and colleagues for providing advice. Process drama has been with me throughout my entire adult life. From studying drama at high school, university and graduate school, to using it to teach in Japan, The Netherlands, Australia and the United States, I have worked with many practitioners. The one common thread through all my experiences has been the passion of these practitioners in the use of dramatic techniques in teaching. I hope I too share this passion.

My first aesthetic experience in process drama was at a high school visit to an art gallery in Brisbane in 1990. My drama teacher had set us a task of choosing a work of art in the gallery to use as inspiration for creating a short dramatic performance. As I sat contemplating this art piece, I had a vivid experience. Time stood still. I felt connected to the painting and the images presented in it. There was empathy, understanding, heightened awareness and intimacy with the characters in the painting, the author and the subjects. I connected with the symbolism and metaphor in the painting. I felt as if I had *experienced* the art and that it had *changed* me. This aesthetic experience was transferred to a process drama I created as a response to the painting. During the process drama, the co-teachers and students synergised in a way I was unable to describe at the time. Art was used to create more art, and the aesthetic experience was transferred to the participants of the new process drama. This experience I have observed again many times when appreciating the art in process drama and learning languages, as a participant, audience and as a facilitator. It is this experience that has intrigued me. I was determined

to find out if other people felt the same way as I did in process drama and why. This was one of my first transformative aha moments. I have had many since.

In July 2018, I presented findings of this research at the International Drama in Education Research Institute, in Auckland, New Zealand. In preparing for my presentation I had another aha moment. I was trying to condense my definition of transformation to explain what I meant by the term in the context of aesthetic engagement and I realised that my definition was heavily influenced by my own experience and how I recalled the memory. I realised the significance of my research was not about trying to prove anymore the power of process drama. I was more interested in explaining it, particularly from the perspective of the participant. As I linked my research to the conference theme, 'The Tyranny of Distance,' I drew sharp parallels between my own journey over the last 30 years with process drama and the process drama I conducted in 2012 for this research. This was reflected in the journeys of the international students coming to Sydney to further their career opportunities participating in the process drama and their characters as immigrants in London in 1850 coming to Australia to find gold.

The themes explored in the workshop were themes I had explored myself, including sexuality, depression, loss, personal discovery and joy. I was struck by the transformative nature of great journeys, the power of the aesthetic experience and emotion in process drama and the importance of language in travelling, trade and exchange, both past and present. The starting point for my research had been the aha moment and my own epiphany. However, I realised that my own transformation was only recognised when I reflected on that moment. I was not instantly transformed, nor did I understand my own epiphany at that time. Distance and reflection were required to understand my experience and undergo transformation. This final realisation drove a rewrite of parts of this thesis, a refreshed literature review and gave me energy to get across the finishing line of what has been a journey of a lifetime.

## Chapter Two: Literature Review

This chapter reviews theory, research and practice in the three key areas of investigation, language education, process drama and dramatic engagement. Drawing from these three areas of research, this review analyses dramatic engagement in process drama for language education and proposes a theoretical framework that sets the stage for a choice of methodology in Chapter Three. This framework is later explored through data in Chapters Four, Five and Six. The literature review first looks at language education, the various influences of student-centred approaches and current theory, research and practice in modern pedagogy. At this point, it is observed that current language education has at its core a strong focus on the learner, and more specifically development of the learner's identity through language. The review then extends this analysis into process drama for language education, looking at specific research with process drama techniques used for teaching languages. The review further explores dramatic engagement in process drama for language education, identifying theory, research and practice in dramatic engagement that explores what participants experience when they are learning a language while in a process drama. This structure leads to the formulation of a foundation for a theoretical framework for describing dramatic engagement in process drama for language education.

The thesis is anchored in the field of process drama for language education. In the last decade, this discipline has grown considerably and has been reframed, by Schewe and others, as 'Performative Language Teaching' (Crutchfield and Schewe 2017; Piazzoli 2018; Schewe 2013). The only academic journal, to date, focussed solely on Drama for Language Education is the Scenario Journal published by the University of Cork, edited by Schewe – the lead figure in performative language teaching and research.

In order to link the three research areas together and to form a scaffold for the literature review, analysis is made of Vygotskian concepts explored in recent literature by Bundy, Piazzoli and Dunn (Bundy, Piazzoli, and Dunn 2015) and Mezirow's transformative learning theory explored by Cranton and Taylor (Cranton 2016; Taylor and Cranton 2012). Both Lev Vygotsky and Jack Mezirow have influenced theorists, researchers and practitioners across all three domains explored in this research, language education, process drama and dramatic engagement, and are therefore used to link each domain together in this literature review. Mezirow's theory of Perspective Transformation, which he later developed into Transformative learning Theory has influenced the field of adult learning (Cranton 2016). Transformative learning has psychological, convictional and behavioural dimensions, and promotes a rational and analytical approach through critical reflection and planning (Mezirow 1991, 1997, 2003, 2010).

## **Language Education**

The main area of research and writing in language education pedagogy in the past two decades has been Communicative Language Teaching (CLT). Communicative Language Teaching has had a major influence on modern language education from the teacher perspective (Richards 2006). Other key theoretical frameworks support viewing language education from a student perspective. These have evolved from Vygotsky's sociocultural theory of learning (Vygotsky 1986, 1980, 2004). The focus of sociocultural theory is on the student experience, highlighting that modern language education is primarily concerned with development of learner identity (Bundy, Piazzoli, and Dunn 2015). Parallel to this context sits theories of learning for adults, and Mezirow's Transformative learning Theory is one that focuses on the experience of the adult learner (Mezirow 1985a, 1991, 2003, 2010). Vygotsky and Mezirow's theories have underpinned much research and practice in language education and are explored further in this section. Firstly, communicative language teaching is repositioned to highlight how this teaching methodology has influenced contemporary teaching practice by acting as a reference for many scholars and practitioners. Following this, Vygotsky and Sociocultural Theory is explored through analysis of the impact of Vygotskian principles on research in language education. Lastly, this section explores how Mezirow's theories of Transformative learning are utilised in recent research to describe the student experience in language education.

### ***Repositioning Communicative Language Teaching***

This section reviews research into CLT, the dominant approach since the 1970s, and then analyses findings from more recent studies which explore teacher talk, culturally inappropriate texts, teacher's self-efficacy and perception of role. Recent research challenging communicative language teaching is used in this literature review as a starting point for analysis of the influences of contemporary research on language education focused on the student experience. After its existence of more than forty years in language education, scholars today are researching aspects of communicative language teaching in areas of teacher and student perceptions and expectations (Adhikari 2017; Draeger 2017; Tran 2016), intercultural competence (Baden 2018), cultural relevance and appropriateness (Borjigin 2017; Nguyen 2016), scaffolding (Piskula 2017) and topic initiation (Van Booven 2017). These authors are challenging and repositioning CLT by acknowledging its importance, exploring its limitations and then proposing models for understanding in more detail what happens in modern language education from the student perspective.

Communicative language teaching emerged in the 1970s and became popular in the 1990s with an emphasis on communicative competence (Richards 2006). In Europe, communicative language teaching began with the Council of Europe and came out of the work by van Ek and Alexander (van Ek and Alexander 1977), whereby it was proposed a functional or communicative definition of language could serve as a basis for developing communicative syllabuses for language teaching.

Communicative language teaching still has a strong-hold in modern English language classrooms (Richards 2006) and encourages learners and teachers to try to fully understand what preconceptions about teaching and learning they come to the classroom with. Nunan developed some of the earliest teaching instructions for CLT, insisting learners take on an active role in their learning in a wide range of communicative activities (Nunan 2004). Nunan began to develop teaching approaches to help build a balance of grammatical, communicative, strategic and sociolinguistic competencies in language learners (Nunan 1989). In this pedagogy, focus on accuracy moved to focus on fluency in the language learning classroom and included multiple foci on interaction, authentic texts, learning process, personal experiences and links in the classroom to real life use of language. Savignon added the importance of promoting opportunities for expression, interpretation and negotiation of meaning for students (Savignon 2008), drawing on psycholinguistic and socio-cultural perspectives to encourage interaction between students to make sense of their world inside and outside of the classroom. Larsen-Freeman was one of several researchers who proposed principles in CLT that included the facilitative role of the teacher, the empowered role of the learner, the importance of implied grammar instruction, non-obstructive error correction and emphasis on group work (Larsen-Freeman 2000; Richards and Rodgers 2014a).

Communicative language teaching moves the students and teachers through a process of mechanical learning, to meaningful experiences and real communication. Richards separates communicative language teaching into two categories – process-based CLT and product-based CLT (Richards 2006). This delineation is of importance for adult instruction and relevant to this study based in a university context. The process-based methodologies are focused on the processes occurring in the classroom and include content-based instruction and task-based instruction. Product-based methodologies are focused on the outcome of the teaching and include text-based instruction and competency-based instruction.

Common to all forms of communicative language teaching is consideration of multiple aspects of the learning environment. The purpose of the learning design needs to be considered and made explicit. Consideration to the setting of the target language, the roles of the students and teacher and the specific learning events is to be made. Language functions, notions (concepts), types of discourse and varieties in language are all included in the syllabus and curricula. This is in addition to the traditional focus of earlier methods on grammatical and lexical content. Richards (2006) cites work from Jacobs and Farrell on the changes that communicative language teaching has brought to the pedagogy including focus on learner autonomy and the social nature of learning. There is emphasis on curricula integration and diversity of learning opportunities for diverse learners, with teachers considered as co-learners. Syllabi include chances to develop and practice critical thinking skills with alternative forms of assessment to gauge a more holistic view of the students' abilities in the second language (Farrell and Jacobs 2010). Process-based communicative language teaching includes course design around either content or task. English for Specific Purposes, a type of content based instruction, has developed a methodology used for teaching adults in all contexts and introduced the importance of using a needs analysis to teachers of CLT and an acknowledgement of the impact of the purpose for instruction on the student experience (Belcher, Johns, and Paltridge 2011; Brown 2016).

Product-based communicative language teaching includes text-based instruction and competency-based instruction with a focus on outcomes rather than process. This type of teaching is representative of many modern courses taught to international students in English language pathway programs at Australian Universities (Pheasant and Dutcher 2016). In more than one example, courses have been influenced in design by a genre-based approach to studying forms of text with a focus on outcomes (Halliday and Matthiessen 2014; Rose and Martin 2012). These courses are oriented on task and performance, modularised and include individual student-centred instruction with a combination of formative and summative assessment, key components of genre and competency based communicative language teaching.

Linguistic research and theory has also been central to the development of language education. In a university context, much focus is given to academic language proficiency, as opposed to basic interpersonal communication skills (Arkoudis et al. 2012). Cummins explored the difference between the two, highlighting the concept of minimum levels of proficiency required in order to be able to participate in university study and how this is contrasted to minimum levels of interpersonal communication skills. These terms are more recently referred to as conversational language and academic language (Cummins 2014; Cummins and Swain 1986). Bachman and Palmer (1996) described communicative language ability as inclusive of language competence and strategic competence. They explored language competence and expanded this to include organisational (grammatical and textual) and pragmatic (illocutionary and sociolinguistic). Murray explored language proficiency further, identifying a tripartite of competencies: English language proficiency, academic literacies and professional literacies (Murray 2010). Harper, Prentice & Wilson also provided a similar model, labelled tertiary literacies, which included academic, professional and everyday literacies (Harper, Prentice, and Wilson 2011). These models are underpinned by research and theories on academic literacies. Teaching approaches which focus on engaging the language learner are contextualised in an environment where emphasis is on proficiency.

In a Chilean study that studied the role of context in the improvement of second language interactional competence, evidence was provided that different learning contexts can help learners with varied opportunities for participating in second language interaction (Van Booven 2017). The study used conversation analysis and compared two contexts – the language learning classroom and a homestay experience. The researcher's aim was to identify which methods were used to identify interactional practices, in this case specifically the initiation of new topic talk, and how this contributed to competence. Interactional competence as a research area emerged out of applied linguistics, language assessment and conversation analysis. Originally coined by Kramsch (Kramsch 2008), interactional competence has resurfaced in recent studies within conversation analysis and is defined in this study as the ability of the participant to demonstrate effective utilisation of knowledge of rhetorical scripts, register, taking turns, topical organisation and signalling boundaries and transitions in communication (Van Booven 2017). The role of interactional competence as part of communicative language teaching in this context was reinforced when applied to the context of study abroad. This study concluded that focus should be made

in language education on process rather than product and outcomes, and that success of development of interactional competence within communicative language teaching be focused on “language as it is used during real time, fully contextualised interactional practices” (Van Booven 2017: 191).

In several recent studies in language education including cultural and inter-cultural competence, arguments were presented for expansion of communicative language teaching to include intercultural language teaching in teaching English in China (Draeger 2017), intercultural competence in teaching French in the United States (Baden 2018) and consideration of Hofstede’s cultural orientation framework (Hofstede and Minkov 2010) of teaching English in Vietnam (Tran 2016). These dissertations are similar insofar as they acknowledge the importance of communicative language teaching but make recommendations for language education more focused on the student’s experience. In the Chinese study, a multi-case study design was used to determine the perspectives of EFL teachers who were engaged to deploy a syllabus organised around communicative language teaching principles with inclusion of intercultural communication competence. The study concluded that a combination of pedagogies leads to greater development of intercultural competence but this is affected by multiple variables including teaching style, student motivation for study and their expectations, economic and political environments (Draeger 2017: 75).

An instrumental case study considering the factors affecting implementation of an English language program at a Vietnamese university analysed societal and institutional, teacher and learner factors. This revealed that despite organisational wide agreed syllabi and curricula designed using communicative language teaching theory, in practice teachers were adopting strategies to include cultural competence (Nguyen 2016). This study applied Hofstede’s cultural orientation framework (Hofstede and Minkov 2010) and collected data from a broad cross range of data sources in the institution. This study highlighted that communicative language teaching is effective when emphasis is given to context and culture. This study concluded that contextual factors, if not considered, hinder communicative language teaching. Teacher and teaching factors such as teacher talk, culturally inappropriate texts, teacher’s self-efficacy and perception of role, and minimal encouragement and praise prohibited effective application of communicative language teaching. Learner motivation and mindset also contributed to ineffective application of CLT (Nguyen 2016: 226).

These recent studies highlight the importance of acknowledging the importance of CLT and repositioning this methodology from the perspective of the student. The research mentioned here highlights there is an over focus on developing academic language proficiency and preparation for university entry, pushing the needs of the students into the background. By focusing on defining competence and reinforcing standardisation, this is limiting uniqueness and consideration of student identity. Exploration of tertiary literacies are focused on defining minimum academic skills, limiting individual learner strategies and development of global skills, critical thinking and interpersonal skills. However, the scholars highlighted here have identified that student experience is paramount, with elements such as the homestay experience influencing language learning positively. Intercultural competence is significant, with

importance being attributed to interactions between peers, teachers and others, inside and outside the classroom. Scholars and practitioners are building on the fundamental practices embedded in communicative language teaching and exploring language in action, the space between the language and identifying the complexity and systemic nature of language education. There is a focus on process rather than product and outcomes. Language is explored as it is used in real, contextualised, global practices. There is acknowledgment of the importance of culture, cultural contexts, inter-culture and classroom ecology. The impact of the culture of the teacher, the students, the dominant culture in the classroom, the perceptions (and misconceptions) of the target culture are challenged. There is also reaction in this research to the disparity between syllabus design and intention, and reality of the delivery of language education. There is consideration of the impact of the subconscious activity and behaviours of the teacher, such as teacher talk, choice of texts and teacher confidence. This contemporary research looks at how these behaviours blend with teacher praise and motivational strategies, impacting the learner.

Despite these criticisms, communicative language teaching remains a foundation in modern publications in learning English as a Second Language (Burns and Richards 2018). By repositioning communicative language teaching and broadening the scope for varied communication forms and applications for different cultural, political and educational landscapes, key principles in CLT can be used to interpret the student's experience in dramatic engagement in process drama for language education.

### ***Vygotsky and Sociocultural Theory***

The research tradition in language education drawing on the work of Vygotsky has been key to development of contemporary student-centred approaches to teaching languages and has developed alongside Communicative Language Teaching. Vygotsky's sociocultural theory describing language learning as a social process plays a fundamental role in the context of language education and has influenced the research being conducted in drama and language learning today. Recent research in language education explores the impact of Vygotsky on concept-based instruction and dynamic assessment (Kao 2014), constructivism in language education design (Gul 2016), communities of practice (Akai 2017), embodied learning (Spitale 2016), evolution of second language self (Kitiabi 2018), verbal thinking (Kunisawa 2017), zone of proximal development (Gonzalez 2017; Aboutaha 2017), culturally relevant pedagogy (Borjigin 2017) and communicative language teaching (Alsaghiar 2018). These studies draw on a forty-year tradition of research in language education that has been influenced directly and indirectly by his works (Vygotsky 1980, 1986, 1997, 2004).

Lev Vygotsky's theories of development, originally published in Russian (Vygotsky 1976, 1978, 1986) and first translated by Bruner (Bruner 1986), were applied to language learning by Lantolf (Lantolf 2000b). His theories of development with recent interpretations and research applications of his work are explored in process drama for language education (Davis 2014; Ewing 2015; Bundy, Piazzoli, and Dunn 2015). The four Vygotskian concepts interpreted by Bundy, Piazzoli and Dunn were Zone of

Proximal Development (ZPD), dual affect, the cycle of imagination and a Russian term *perezhivanie*, translated as 'lived experience' (Bundy, Piazzoli, and Dunn 2015). Piazzoli explored an additional concept, another non-translatable Russian word *obuchenie*, referring to the two-way process between teacher and learner, and the role the teacher plays as learner and vice versa (Piazzoli 2018).

Lantolf built upon Vygotsky's sociocultural theories of learning and applied this to Second Language Acquisition (Lantolf 2000b) with development of theory around dialogic activity. Lantolf and Thorne have further developed the approach of sociocultural theory and second language learning, expanding the scope of factors that impact second language acquisition to consider more than just "what is going on inside the learner's head" (Lantolf 2006; Lantolf and Thorne 2006). Lantolf proposed that effective language learning occurs through authentic and purposeful dialogue, whether that be between the teacher and the student or between the students themselves. Language learning is a transformative process, an act of the interpersonal becoming the intrapersonal. It is a cyclic process whereby observable external speech leads to internal speech for the learner, which in turn impacts the external. Within this internal speech is where language acquisition is thought to occur (Lantolf 2000a). Vygotsky hypothesised that transformation occurs through the process of mediation and regulation, processes whereby the focus of learning moves from the object, to other and then to self. The self-regulated speaker is able to freely express ideas and feelings in the target language (Vygotsky 1986; Lantolf 2000c). Cook also theorised that language play as a function of this internal or private speech is stimulated by spontaneous conversation, as opposed to structured, monologic, teacher-centric speech, and is essential in promoting language learning, especially in adults (Cook 2000).

Vygotsky's notion of *perezhivanie* – translated as lived experience and used in connection with the social situation of development, gave rise to applications in language teaching focusing on cognitive, emotional and social perspectives and experiences of the participants (Vygotsky 1974). Vygotsky influenced research conducted by Van Lier, an interactionist who developed an approach to language learning and teaching from an ecological perspective (Van Lier 1998, 2004). Van Lier took a perspective that focused on the quality of the learning opportunities in the language classroom, looking at the impact of contexts, relationships, agency, motivation and identity in language learning. This multi-systems outlook encompassed previous theories of communicative competence, adding to cognitive, emotional, physical and social aspects of language learning. Van Lier proposed that language was to be seen as meaning-making in social and symbolic worlds, both physical and imagined. He focused on specific characteristics of ecology in his research: relationships, quality and agency (Van Lier 2004, 2007). This led to a theory of action based teaching and learning, an approach to teaching languages that insisted in authenticity in texts, tasks and learning materials, addition of development of learner agency, self-regulation and shared responsibility for learning outcomes (Van Lier 2007). Learner agency occurs when the participant is cognisant of their own role in their learning and feels that they are in control of their learning, rather than the learning being 'at' them. Learner agency also refers to learning opportunities in the language classroom, looking at the impact of contexts, relationships, motivation and identity in language learning (Van Lier 2004, 2007). Both Vygotsky's Zone of Proximal Development and Van Lier's concept of learner

agency, highlight the importance of the learner, and have influenced recent research around the globe (Hammond and Gibbons 2001b).

Vygotsky studied the connection between different types of thinking processes, specifically those related to perceiving, processing, organising and storing information (Vygotsky 1986). His studies focused on how these processes are used by learners to guide action and language. His theory explored how signs and symbols were used to make and communicate meaning during social interaction. This provided a foundation for language educators to make sense of the interrelationship between thinking and language processes. For example, recent research has shown in the context of teaching Chinese to second language learners, when examining culture, language and different writing forms, another Vygotskian notion, Concept-Based Instruction, had a positive impact on writing (Kao 2014). Concept based instruction in this case promoted learner internalisation of second language concepts through processes relating to cognitive functions. It used an interactional framework to promote problem solving interactions between the teacher, learner and other learners. Although small (delivered to seven students with a microgenetic design), this research was applied to adult students in a study-abroad enrichment program, a similar site to the research presented here. The study also explored the impact of Dynamic Assessment during individual and group mediations. Dynamic Assessment is a further Vygotskian concept used to blend instruction, problem solving and assessment in a form that allowed learners to be actively supported in their development and explore their potential while being assessed by the instructor. This study concluded that Vygotskian notions of Concept-based Instruction and Dynamic Assessment allowed for more autonomy and self-regulated learning, allowing the teaching to be more attuned to learner's needs. However, this study was limited insofar as it also had a small number of participants. A deeper analysis of the participants' problem-solving processes was difficult as the participants did not share a common native language. This study acknowledged that language education is complex and dynamic and suggested future studies should focus on understanding the roles learners take in problem solving, regulating their language learning and taking responsibility for their learning experience.

At the centre of Vygotsky's work was the merging of thinking and language processes (Vygotsky 1986). He created a system of meaning around social interaction, which included his widely cited theory Zone of Proximal Development. This was defined as the "distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving through adult guidance or in collaboration with more capable peers" (Vygotsky 1978: 86) cited in Davis (2014). In an American phenomenological study that looked at how graduate international students evolved in their second language skills over the course of a study abroad experience, socio-cultural theory was used to determine the effects of the experience on their second language skills (Kitiabi 2018). This study concluded that exposure to the second language before the study abroad program, interactions with native speakers and frequency of the use of the second language in context, as well as the personal beliefs of the students, contributed to linguistic gains in the second language. Although this study was again a small sample size, the choice and execution of phenomenology as a methodology is of note. Parallels were drawn to the Interaction Approach, a

hypothesis first proposed by Long (1983), and then adopted by Gass and Mackey (2007) highlighting the role of context in shaping second language skills. The four main elements of the Interaction Approach: input, interaction, feedback and output, were analysed in this study against key elements of sociocultural theory: mentorship and sociocultural activity. Communicative and cognitive functions in cultural, linguistic and historically constructed settings with native speakers were observed by the author, who concluded that the learner's concept of self is dynamic, and that students need to actively have meaningful interactions with students of different linguistic levels for changes in their second language skills to occur (Kitiabi 2018: 95). This study was limited insofar as it only looked at the experiences of nine students in a study abroad context. The study highlighted a narrow view of their study abroad experience and did not explore the student's experiences outside the study abroad program (for example their homestay). However, the phenomenological approach focused on building a concept of how student beliefs and values impact language learning, and how interacting with their peers within an engaging social activity contributed towards their positive experience with language learning. This highlights that language education is subjective and experienced differently by different participants. The author recommends further qualitative studies to present a more detailed description of the students' experience, from their own perspectives.

Vygotsky proposed that through dialogue and collaboration, teachers could set up learning environments that allowed participants to work on a specific issue in their lives, focus on problem solving and reframe the issue more positively. This would then allow them to work out a solution relevant to their own needs (Vygotsky 1997). A multiple case study in Canada exploring second language learners' approaches to writing focused on applications of key Vygotskian inspired concepts: mediation, social interaction and peer scaffolding (within the student's Zone of Proximal Development). It was found that second language learning could be activated through use of socio-cognitive strategies, semiotic and physical tools through exploration of personal experience and brainstorming (Aboutaha 2017). Again, this was a small sample size (four students sampled from a larger one-site population). However, the use of research methods of think-aloud protocol and semi-structured interviews gathered rich data. Participant's ability to internalise the language in social contexts and self-regulate their use of language impacted their overall linguistic success. This study also explored the role of the second language teacher and concluded that in student-centred learning, the teacher and capable peers mediated language learning (Aboutaha 2017: 23).

Vygotsky saw learning as an open process. This process allowed for different individuals to approach their learning in different ways. Information was absorbed in a variety of modes according to the individual. The individual then outwardly demonstrated what they had learned in the way they approached a problem through creative processes. In a group setting in the classroom, this was a dynamic and shared process. Vygotsky insists that the participants' Zone of Proximal Development should be analysed from an internal and external culturally contextual perspective (Vygotsky 1980: 86) cited in (Ewing 2015). In a Denver study in a university Intensive English Program with adult students of English as a Second language, it was found that cultural competence, problem solving and critical thinking in a second language could be enhanced by engaging students in social justice work and democratic teaching

and learning (Borjigin 2017). This study highlighted the impact of the Zone of Proximal Development, prior knowledge, social interaction and scaffolding on second language learning. Borjigin drew on concepts originating from Vygotsky's work (Borjigin 2017: 37) and found that the culture of the language learner can facilitate cross-cultural communication between and among teachers and students. The author described the influence of the participant's critical consciousness on language learning and urged teachers to develop pedagogical practices for cultivating this consciousness. This was achieved by inclusion of critical literacy strategies, engaging students in conversation around social justice and sharing power in the classroom (Borjigin 2017: 175). A criticism of this study is that it focused on perspectives of four ESL teachers and not on perspectives of the students (although observation and comment is made of the student experience). Nevertheless, it highlighted the importance of creation of an inclusive learning environment by recognising and connecting the students' cultures, education experience and academic performance to their learning experiences in an adult second language learning environment. The author suggests further research should provide opportunity for richer interviews and reflection, with direction to teachers to include explicit emphasis on student development of cultural competence and critical consciousness.

A meta-analysis utilising sociocultural theory determined the most commonly used forms of interactions used by second language teachers across thirty-eight studies between 2011 and 2017, and revealed that socially constructed talk and mediation were used heavily in practice (Gonzalez 2017). The influence of Vygotsky in contemporary language education is wide and varied in the thirty-eight studies analysed. Vygotsky focused on mediation as a way of utilising language within a social context. Language learning was viewed by him as being socially mediated. The higher forms of mental activity in using language were internalised through dialogue and interaction. He theorised that language was a symbolic tool and the main way learners engaged with each other, with the task at hand and to make sense of their world. This learning process starts with a shared understanding through social mediation and internalisation and then moves to new ways of thinking demonstrated externally by gesture and other symbols. The author of this meta-analysis focusing on socially constructed talk and mediation concluded after reviewing the thirty-eight studies that teachers play a crucial role in the classroom by functioning as a mediator and promoting cultural inclusivity (Gonzalez 2017).

A recent Japanese study explored mediation and verbal thinking in Japanese high school students studying English as a Foreign Language (Kunisawa 2017). In this study, investigation was made into incorporating linguistic relativity into second language acquisition in sociocultural theory to determine whether the Vygotskian concepts of verbal thinking and symbolic mediation were activated in a specific approach combining gesture, listening and conceptual change. Focusing specifically on a teaching approach known as Gesture Listening Higher Concept Approach, this study used quasi-experimental design methodology to show that combining different Vygotskian concepts of verbal thinking and zone of proximal development with listening practice and gesture studies formed a 'vertical space' in the practice of language education and had a positive impact on language learning (Kunisawa 2017: 171).

These most recent studies in language education explicitly utilise the Vygotskian derived concepts of zone of proximal development, concept-based instruction, dynamic assessment, interaction approach, mediation, regulation, peer scaffolding, socially constructed talk and verbal thinking to enhance teaching from a student centred and sociocultural perspective. These studies highlight that participants learn language through approaching tasks and problem solving in a group environment. Language learners experiment with language in multiple planes: the real context and the agreed co-constructed context of the learning environment. Language learners make use of their imagination in an active, conscious process of meaning-making, and through the act of learning change their learning environment in a repeated, dynamic and ongoing manner. Language learners experiment and play with language, undergoing a lived experience with the language, or *perezhivanie*. The teacher and other students are actively engaged with the learner, utilising teacher and peer scaffolding to co-construct the learning environment. The teacher is also undergoing a learning experience and this dynamism, or *obuchenie*, between learner and teacher is an integral part of language learning. Adult learners self-regulate within this ecology and have shared agency and responsibility for learning outcomes. Language learning is through brainstorming and problem-solving interactions, with both informal and formal assessment undertaken continuously and in a dynamic way by teachers, peers and the learner themselves. Language development is through meaningful interactions with other students and the teacher. Learning is impacted by personal experience and cultural competence, internalised and then demonstrated through socially constructed talk and mediation.

Vygotsky has had strong influence on research in second language education, with scholars focusing on second language acquisition in English as a Second Language (ESL) and English as an Additional Language (EAL) contexts such as Lantolf and Thorne (2006), Hammond and Gibbons (2001a) and more recently in adult study abroad and short-term programs for international students with Kao (2014), Gul (2016), Akai (2017), Kitabi (2018), Kunisawa (2017) and Borjigin (2017). Vygotsky's impact on theory, research and practice of contemporary language education is significant. However, this body of research and practice does not give insight into how second language is embodied and expressed through art, and how the experience of learning a language can transform an individual. To understand this, we must look further afield.

### ***Mezirow and Transformative Learning***

Another influence in second language education is Jack Mezirow, an American sociologist who pioneered transformative learning theory (Mezirow 1978, 1985a, 1991, 1997, 2000, 2003). Although not a second language theorist or linguist, Mezirow developed core concepts of transformative learning from a sociocultural perspective for adults that have been applied in second language education around the globe. Most recent studies include exploring why some Spanish ESL students experience a plateau in their learning and others do not (Murphy 2017), the impact of culture, traditions, and target-area experiences on Arabic language students (Ataya 2015), impact of student engagement on language learning (Rodriguez-Garcia 2014), impact of radical humanism in immigrants learning English in the

United States (Connors 2017), and identity development of Japanese students studying ESL in the U.S (Wakana 2018). A further study has examined ESL education for social transformation, stating that transformational should go beyond the individual and that language learners might politicise, decolonise and radicalise the field of ESL (Biazar 2015).

Mezirow proposed that educational experiences were a lens through which we see the world and make meaning of our experiences. He discovered a need in adult learners to acquire new perspectives to gain a better understanding of events that are changing around them. He identified ten stages that adult learners encounter as they experience a perspective transformation. This perspective transformation is about changing expectations and making possible a more inclusive and integrated perspective, making choices around this perspective and then acting upon the new understandings (Mezirow 1991).

It is within these larger constructivist approaches that recent research around learner centred approaches in language education sits. Identity and mode as a frame for understanding social meanings within language development is a recent topic for research that brings together Vygotsky's social critical theories of development and Mezirow's transformative learning theory. Recent research goes beyond communicative language teaching and academic proficiencies, placing the student and development of their identity through second language learning at its core. Mezirow's stages of transformation in learning include centrality of experience with a disorienting dilemma, critical reflection, rational discourse and responsive action (Mezirow 1997). A disorienting dilemma, the first step of a transformative learning experience, occurs when the learner is faced with a problem that is particularly challenging. This may occur through an accumulation of experiences over time or a major crisis type of event. This creates a disequilibrium, which leads to self-reflection and a critical assessment. The self-reflection can be around origins, beliefs, values, emotions or assumptions. Through the critical reflection the learner can begin to articulate and evaluate their assumptions about their world and their learning (Mezirow 2010). Through rational discourse there can be a recognition that others have had similar dilemmas, exploration of new ideas and approaches and then some responsive action through planning, testing, building confidence and then reintegration (Mezirow 2010).

In a transcendental phenomenological study in Florida, the experience of newly-arrived immigrants enrolled in an English language program was explored within the conceptual framework of transformative learning and radical humanism (Connors 2017). This study described how immigrants made sense of their identity and transition from their shared perspectives of country, culture and language. This study looked at 41 new language learners at a community college, and found that most of the participants experienced transformational shifts, moving beyond viewing the teacher as the holder of knowledge and beginning to view each other as 'knowledge transmitters' (Connors 2017: 34). This author focused on the experiences of immigrants coming to the U.S and learning English and explored how transformative learning theory could be used to make sense of their experiences. Citing Mezirow's belief that 'disorienting dilemmas' are fertile areas for adult learning and transformation (Mezirow 1991), the author examined how these sometimes painful experiences of overcoming linguistic and

cultural differences “can yield profound insights into the adult learning perspective” (Connors 2017: 59). This study concluded that success in learning a second language in this context was dependant on the participants’ determination to transition successfully to becoming a member of the target country, their experience as a motivation to remain determined, their frustration with English to Speakers of Other Languages (ESOL) education and a ‘stalled cycle of hope’. These disorienting dilemmas motivated the participants to be successful language learners.

A quantitative study conducted on Arabic language students both civilian and in the military in the United States Army measured an increase of cultural awareness and understanding during language education based on transformative learning theory (Ataya 2015). This study showed that language education in this context significantly increased “the learner’s general knowledge of understanding tradition, custom, politics, history and geography within a target area” highlighting the importance of acknowledging the learner’s demographics. This is supported by another study conducted with sixteen participants studying in an Intensive English Program at a community college (Rodriguez-Garcia 2014). Again using Mezirow’s transformative learning theoretical constructs, this qualitative case study design concluded that acculturation, learning outcomes, personal achievement and retention in the program were positive effects that impacted success in language learning (Rodriguez-Garcia 2014: 129). This study also concluded that best practice in language education is in programs that include motivation, mentorship, development of self-concept, synthesis of curriculum and technology and transformational outcomes.

Biazar (2015) focused on the student as a social being and examined the potential of English language learning as a social and political undertaking for the purpose of social change in Canada. He examined the impact on language learning if the participant is interested in social change or wants to pursue social transformation as a goal for their education. This qualitative research explored the impact of race, gender, class relations, globalisation and migration. The author interviewed teachers and ‘learner-activists’ and concluded that language education can be both reproductive and revolutionary. Applications of Mezirow’s theory of transformative learning in this study led to recommendations that there needs to be more “theory that in turn would lead to pedagogy in the radical ESL classroom” and that the contemporary ESL class is a “useful space for organising and mobilising social change” (Biazar 2015: 209).

These studies are significant, insofar as they build on pedagogical practices founded in communicative language teaching and extend the elements of the student experience beyond sociocultural theory. Transformative learning theory focuses not just on the what and how of learning, but places focus on the why and who. These recent studies help further define the student experience and add another level around the disorienting dilemma. This is relevant for adult international students who choose to study English as a second language in a contemporary learning environment and opens a door for practitioners to consider how to heighten the experience and make it more meaningful to the students’ lives. Research explored here is specifically adult related and helps place sociocultural language learning theory specifically in this space. The scholars explored reinforce reflection and critical thinking, adding these

processes to mediation, regulation, internalisation and imitation. This builds a more complete picture of the student experience. Adding rational discourse and action planning to this process, allows a description of the adult student experience that acknowledges the impact of life changing experiences in which the international student may find themselves. The elements of transformative learning theory that these authors bring include origins, beliefs, values, emotions and assumptions, enhancing sociocultural language learning theory. The disequilibrium of the student is placed forefront, with a staged approach looking at the impact of self-reflection. Researchers working in this field bring rational discourse into the process, reinforcing the importance of dialogue and context.

These scholars, by applying communicative language teaching principles while focusing on the subjective experiences of the student, allow for adult language learners to explicitly work through discomfort and difficulty, acknowledging their journeys and linguistic and cultural differences. Transformative learning theory is shown here to take a spiral approach, consisting of planning, testing, building confidence and then focusing on reintegration into the students' environments. These scholars identify how adult international students are motivated by a determination for transition, to immigrate or be cultural citizens, moving emphasis from designing curriculum around what teachers may think students need, to helping students identify what they need in context with their situation. It builds on sociocultural language learning theory by inclusion of multiple techniques and strategies that are designed to address social justice issues such as resilience, power, process, presentation and ethics. The research they present highlights the impact of these issues on acculturation, personal achievement and retention. It moves beyond focusing on the teaching, beyond the moments in the classroom and into the realm of student self-concept, self-awareness and student social being.

This section has explored the impact of Mezirow's transformative learning theory on modern language education to build a scaffold for interpreting the seminal research in related process drama. The next section introduces several key pieces of process drama research in order to determine gaps in current understandings about the impact on the language learner.

## **Process Drama for Language Education**

There is a body of work in process drama in education that also relates to development in focus of the learner in language education. Use of drama techniques in the language classroom has a well-established history of theory, research and practice (O'Toole 2006). More recently, the use of process drama to teach languages has gained exposure and credibility through research in not just established international education study destinations such as Australia, the United States, New Zealand, England and Canada but also emerging language study destinations such as Singapore, Vietnam, Indonesia and Malaysia (Piazzoli 2013; Rothwell 2013; Nawi 2014; Saunders 2015; Wen 2015). In this section there is analysis of research in language education within educational drama with a specific focus on process drama and influences from Vygotsky and Mezirow in research from these countries. Highlighting how contemporary process drama for language education is focusing on understanding the experiences of the student, Vygotskian concepts of dual affect and cycle of imagination (Vygotsky 1986) are explored alongside Mezirow's 'disorienting dilemma' in his theory of transformative learning (Mezirow 1997). This section also introduces the key scholars in process drama for language education. Seminal research about language education through process drama is identified, including both quantitative and qualitative studies.

### ***From Art Form, to Pedagogy, to Student Experience and Embodiment of Language***

By way of definition, process drama purposefully draws on dramatic elements to create meaningful learning experiences for its participants (Dunn 2016). The purpose of all art (drama included) is to share the human experience (Dewey 2005) and process drama has this purpose at its core. Process drama has some key elements that distinguish it from other forms of drama in the classroom and make it more conducive to engagement (Piazzoli 2018). Process drama is concerned with the development of a dramatic world created by the teachers and the students as participants (Liu 2002). Students and teachers are often in extended roles that are developed through improvisation and character-building activities. There is no formal audience although groups may perform for each other during the process. Process drama makes use of key conventions such as teacher-in-role, freeze frames, tableau, hotseat, soundscape, mantle of the expert and improvisation (Caplan 2011; Neelands and Goode 2000). Process drama requires "sequencing and layering of dramatic units or episodes, often in a non-linear way, to cumulatively extend and enrich the fictional context" (Kao and O'Neill 1998: 13). Process drama is primarily social, because it is realised in the company of others and involves negotiation and renegotiation of meaning as participants interpret and reinterpret their own views in concert with participants in a drama sequence (Schneider, Crumpler, and Rogers 2006). Facilitators in process drama co-create the dramatic elsewhere, a fictional world, for experiences, insights, interpretations, and understandings to occur. Process drama in language classrooms usually starts with a pre-text to set a theme or situation that will engage and challenge the participants, and then gradually a series of episodes are improvised or composed and rehearsed over a time span for elaboration (Liu 2002).

In designing process drama these principles have been adopted by practitioners for the last twenty years (Kao and O'Neill 1998). Elements considered in the design of the process drama workshop include choosing themes and finding the appropriate starting point in the drama. Tension is key and needs to affect the dramatic situation, allowing for authentic and unpredictable encounters. A variety of learning activities need to be incorporated into the process drama, including verbal and non-verbal activities, pair-work and small group work, questioning and reflection. Participants need to be involved in negotiating the development of the drama. The drama experience is extended beyond the limits of the classroom. This can be done by making connections with the participants' social space and networks (Kao and O'Neill 1998: 13).

Kao and O'Neill have been pioneers for developing language-learning pedagogy within drama (1998). Quantifying language learning by measuring the quality and quantity of interaction between students and teacher has been used in their research and gives a quantifiable means to comparing interaction between students (Kao and O'Neill 1998). They combined analysis of process drama and second language acquisition in their key study conducted in Taiwan and were among the first to look specifically at the quality and the quantity of student interactions in a systematic and empirical way. They conducted a fourteen-week communication course using drama with first year university students. They took four drama process activities – two based on real events and two based on imaginary events – and analysed the student language use. Specifically, the number and quality of turns of talk and taking initiative in the classroom as compared to the teacher turns was investigated. The quality was measured using Van Lier's framework of taking initiative (Van Lier 1996). This is described in four categories – (1) taking initiative on the topic, (2) taking initiative on self, (3) taking initiative for allocating the turn to another student or teacher, and (4) taking initiative in moving the sequence forward. The key finding in Kao & O'Neill's study is that the drama classroom resembles natural real-life discourse, allowing students to take more turns in the discourse and with a higher quality of turn. The authors note the importance of internal tension: both in dynamic tension of the activity format and also tension of the role. The oral competence of the students was tested before the class and after the class, using a self-devised test describing a comic strip. In this test they scored the communication units and the speech clarity and validated that students' oral competency improved as a result of use of process drama (Kao and O'Neill 1998). Kao and O'Neill's research was significant as it provided a framework for building a process drama, validated a tool for assessing the quality and quantity of language interaction and proved the effectiveness of process drama in language education.

Another significant piece of research conducted in Singapore, built on the study in Taiwan and again tested the effects of process drama on language learning by measuring oral communication results of technical students in four schools (Stinson and Freebody 2006). This study verified the benefits of process drama in teaching and learning languages with regards to oral communication and set a solid platform for further research. Using pre and post testing, the authors found that through process drama there were measurable improvements in clarity, vocabulary, relevance, interaction and reduction in the need for teacher prompting. There was also an increase in cross-cultural communication between ethnic groups

in the study. The authors called for more empirical studies that validated process drama in language education and described a process for designing a language-learning course using process drama.

More recent scholars of process drama for language education focus on how process drama is utilised in embodying language in action (Piazzoli 2018; Morris 2017; Spitale 2016; Anumudu 2017; Ashley 2016), playbuilding (Webb 2016; Labadie 2017; McGovern 2016), role-play (Tran 2016; St. Peter 2017; Hwang 2016), enhancing student agency (Weber 2018), playwriting (Trujillo 2018), improving retention rates (Weitkamp 2017), rehearsal techniques (Maxfield 2017; Syler 2016) and creative reading and writing (Hellman 2017; Eyerly 2017). This signals a general trend in process drama for language education towards focusing on the larger context of the participant and consideration of the impact of external factors on outcomes.

In addition to these applications of process drama, elements from playbuilding, a dramatic structure not normally used in process drama, are being repurposed in hybrid approaches specifically designed for exploring cultural issues and second language development. In a study of adult immigrants in a playbuilding exercise who collaboratively created and rehearsed plays based on their life experiences, the researcher used autoethnography and action research to observe how participants noticed theatre as impacting their language improvement and how this influenced their participation in the playbuilding activities (McGovern 2016). This study concluded that the practice of involving the students in the playbuilding had positive effects on the students' affective dimensions, second language development, group dynamics and their commitment to the second language program. Although this study was not process drama, analogies were made between the two conventions of process drama and playbuilding, signalling a change in the traditional polarity of process-based drama and product-based drama.

Another study focused on process drama using theatrical blocking as a pedagogical tool (Maxfield 2017). This American study analysed teaching literature to students about a play using a script read-through. The author compared this technique to engaging the students with the play through theatrical blocking within a process drama. The thesis examined how aesthetic and kinaesthetic qualities aid students' understanding of a text in meaningful ways and concluded that students combined creativity with comprehension and that meaning-making was achieved through process drama (Maxfield 2017: 58). This study highlighted that connecting a play to students through theatrical blocking generates a blend of creativity and innovation that gave classroom activity concrete applications through aesthetic experiences. The study showed that by using theatrical blocking with the students there was consideration made by students of the literary elements, dramatic elements, dramatic engagement and learning. However, the author cautioned there should be a balance in teaching approaches to draw out student experiences with the language and further implications on the impact of process drama to the classroom ecology (Maxfield 2017: 53).

In an American study investigating how embodied techniques can be used with college students in process drama for writing study, findings showed that use of improvisation and embodied techniques supported

development of literacy (Spitale 2016). This study concluded that process drama helped the students to make new connections, demand new textural perspectives and engage actively with their writing and with their peers' writing. This study explored dialogue and facilitation, multimodality, social semiotics and drama in education to explore how students responded to tableau, brainstorming, improvisation, process drama and embodied learning. The author used case studies to analyse five classes of students at the University of Buffalo and focused on the stories of sixteen students. This study concluded that students' understanding of writing and literature was dependent on building classrooms that facilitate strong student engagement and foster dialogue. It suggested that teaching needs to be more improvised and encourage more dialogic collaboration through creation of classroom affinity groups – promoting participatory culture within the classroom. A final conclusion of this study was that process drama in language studies promoted aesthetic response and improvisation (Spitale 2016: 176).

These recent studies show that process drama techniques are moving towards exploration into the experience from the student perspective, rather than focusing on teaching and theatrical techniques. This is a development of a long history of scholars in drama education exploring and refining various pedagogies and applying them to language education. For example, the manipulation of the power differential in the classroom through drama, especially Heathcote's concept of the 'Mantle of the Expert' (Heathcote, Johnson, and O'Neill 1991), advocated lowering the perceived role status of the teacher to engage students. By acknowledging this power differential in the classroom and adopting roles with a lower status than the students, the teacher can engage the students and promote ownership of the classroom proceedings. This requires some improvisation and development of contingencies on behalf of the teacher. Contingent teaching styles and use of scaffolding becomes relevant in process drama (Van de Pol, Volman, and Beishuizen 2011) as this flexibility in teaching style allows for creation of a zone of proximal development for the student and shifts the responsibility for learning from the teacher to the student (Vygotsky 1986).

However, there are both critics and advocates of process drama who state that students and teachers must have a high level of dramatic skill and acceptance of the non-traditional teaching and learning format of drama (Hornbrook 1995). ESL teachers are often poorly trained in drama techniques and ill-equipped to adopt contingent teaching practices that are required to facilitate a process drama (Burke and O'Sullivan 2002: xxii). Time is needed to build the drama and trust within the relationships between the students and the teachers. Additionally, there is the situation where the overtly dramatic teacher dominates as performer in the classroom and intimidates the participants (O'Neill 1989). The exact opposites of the intended effect can occur in these cases – student disengagement, disillusionment and disempowerment. Ramussen, Haseman and Winston (2010) disagree with the implication that drama in language education needs to utilise a high level of the art form but urge that the process drama must be 'good enough'. In doing so, the concept of 'good enough' drama is proposed as the aim of drama education: dramatic form which is good enough for the participants to engage with, and not necessarily of high quality from an external audience perspective. Process drama needs to be good enough to

engage the students but not at the expense of alienating participants with unattainable performance goals.

There is substantial research in language education focusing on drama techniques used in the classroom by teachers. Studies in using drama in the language education classroom show students enjoy the experience more and retain language learnt during dramatic activities for a longer period (Anderson 2008; Catterall 2002; Hui 1997; Wagner 1988; Winner and Hetland 2000). Research into affective learning in the drama classroom shows how drama fulfils socio-affective requirements of language learners and improves the students' experience (Haseman 1991; Liu 2002; O'Toole 1992).

This is contrasted by some scholars focusing on the actual experience for participants in process drama. In the imaginary world of process drama, there are "space-moments of inter-standing and intercultural recognitions" (Fels and Belliveau 2008). These moments can be explored by recognising the language classroom as the site of struggle with social issues and cultural values. The dominant culture in the classroom is the culture of the target language and this can limit the expression and understanding of the learners if not considered in the learning environment. Other researchers have described the moment as: "embodied presence, the third space of presence and exploration, inter-textural realm of social responsibility and intercultural learning, concurrent shared participation and reflection, edge of chaos, endless dance of co-emergence and even simply, The Stop" (Fels and Belliveau 2008). Applebaum suggests students actively seek entry to this new linguistic space – a betweenness that is a hinge that belongs to neither one world nor the other (Applebaum 1995) in (Fels and Belliveau 2008). It is in this third space, between the real world of the participant and the imagined world of the process drama, that these researchers claim there exists a unique language pedagogy. It moves beyond communicative language teaching and into experiential language teaching and learning. Role, narrative and tension are identified in this literature as tools educators and learners use in this space to teach and learn (Bundy, Piazzoli, and Dunn 2015; Piazzoli 2018).

Other research claims drama improves cognitive growth, such as language skills, problem solving and critical thinking and the effect is lasting (Wagner 2002). For writing specifically, there is research showing that writing in role and preparing for writing through art, drawing or drama, creates empathy and greater awareness of audience and purpose (Wagner 1988). Wagner suggests that dramatic inventing is one of the most basic skills and should be included as the fifth skill in language learning after reading, writing, speaking and listening. She cites different studies that show a greater increase in these four skills when compared to classrooms that don't use drama and explores the concept of 'undergo' – when we allow our encounters to modify our established conceptions (Wagner 1988). During an experience of 'undergo', we change ourselves and our way of looking at the world. To Wagner, this is what true learning is – a modification of ourselves. Development of community in learning is part of creation of this new self. Drama, specifically improvisational drama, by its nature and use of symbols, icons and creating an urgency to build community, encourages this development of self.

In the context of process drama for language education, research in the last decade has investigated how process drama generates acquisition of the spoken language (Carroll and Cameron 2009; O'Connor, Anderson, and Mullen 2014). New contexts are created that students would not have had exposure to in the real world. Students and teachers can take on different roles, attitudes and perspectives, and therefore different language requirements. Process drama creates unusual and potentially more democratic classroom relationships, often reversing power differentials between teachers and students (Gallagher, Freeman, and Wessells 2010). The students are exposed to a range of learning opportunities that they wouldn't normally get in a CLT classroom and have access to current cultural aspects through the teacher's choice of pre-text (Winston 2009; Neelands 2008; Bernal 2007). Students in process drama use language on multiple levels: socially, emotionally and cognitively. Students have been shown to understand, to regulate and respond to the learning events in the process drama (Rothwell 2013). To be 'unconsciously competent' in a second language, a goal of language education according to Piazzoli (2018), students need to know how to operate in the present and not be stuck thinking about the past or the future.

Process drama has been a topic of research exploring motivation, engagement, social theory and learner agency (Piazzoli 2013; Anderson, Gibson, and Fleming 2014; Munday et al. 2011). These studies have shown that process drama is effective in aiding language learning when viewed from an interactionist approach. Complex drama techniques in the language learning classroom explore immersion, embodiment of language and the suspension of disbelief for students, similar to that of an audience watching a theatre play. Drama conventions such as role-play, mantle of the expert, playbuilding, improvisation operate at the facilitative, open end of the teaching continuum and therefore are more likely to elicit stronger student responses (Hatton and Lovesy 2008; Kao and O'Neill 1998; Johnstone 2008; Heathcote, Johnson, and O'Neill 1991; O'Toole 1992). One further aspect analysed is the different communication modes used during the aesthetic experiences of the participants, a key aspect of the participant experience in process drama (Schneider, Crumpler, and Rogers 2006). Use of multiple modes have been shown to aid communication in a process drama. Modes such as verbal and non-verbal language, symbols, metaphors, visual, dance and musical media, digital media and props and costumes pieces (for example a hat or a scarf) are common in process drama and used effectively to scaffold and support language learning (Ntelioglou 2012). In summary, within the process drama form, practitioners are appropriating multiple forms of drama conventions to support their practice and students. This seems to be especially so in process drama for language education.

An emergent field of research in the combined area of language education and process drama has been the study of non-linguistic semiotics, specifically the meanings behind the way people position themselves to each other (Elam 2002). The use of gesture and body language in drama in language learning plays a significant but often overlooked part in the way participants express themselves (Alvegard et al. 2010; Van Bakelen 2009; Bräuer 2002). Gesture is a basic human communication form that allows learners to participate in activities and scenarios that are at higher target than their current linguistic level. Gesture leads to mental maps and these lead to drama. Drama then leads to language. Wagner (2002) has

labelled these three stages as enactive, iconic and symbolic, suggesting learning moves through the stages, and this is heightened in effective process drama. Ntelioglou goes further and explores different scripts and modalities used in process drama and provides a framework for analysis of communication in second languages (Ntelioglou 2008). These authors conclude that non-verbal communication must be considered and carefully studied in order to fully understand what is occurring for the participants in a process drama.

In addition to gesture and body language, distances between participants can be observed as another component of communication. Proxemics is the study of distances between people as they interact. It is the study of our transactions as we perceive and use intimate, personal, social and public space in various settings and cultural paradigms (Hall 1974). As cultures have different expectations and norms for personal, social and public distances, drama in an international context will disrupt comfort zones for participants (Hofstede and Minkov 2010). Combine this with changes in role, status, tension and conflict during a process drama and participants' awareness of the ecology of the classroom is increased. As the subtle changes in proxemics can be measured and categorised, this can be a medium for additional analysis of the impact of process drama for language education. Participants subconsciously may react to other students' proxemics and body language and will respond with subtle changes in their own body language if engaged (Mackey and Cooper 2000). There is space in research about drama to analyse more closely proxemics to see if this tells us something about how participants are experiencing the process drama.

Recent research has attempted to merge the constructs of learner engagement and teacher artistry to explore more fully the experience of language learners in process drama specifically designed for language education (Piazzoli 2013). This author designed and facilitated a series of process drama workshops for sixteen students of Italian. Using the Vygotskian lens of lived experience (*perezhivanie*), Piazzoli attempted to analyse the participants' experience from a sociocultural perspective, in three domains: second language acquisition, intercultural education and aesthetic learning. The author concluded that learners engaged with language through 'perception-in-action' and a 'lived experience' (Piazzoli 2013: 289). From a student perspective, in engaging with the language during process drama, they were engaging in meaningful, dialogic communication. The author further posited that students were experiencing intercultural meaning-making and a heightened sense of awareness, related to their voice and identity.

Performative language teaching (Fleming 2006; Piazzoli 2018; Schewe 2013; Fleming 2016) in the last decade has grown considerably to include process drama in language education and helps blend polarities such as theatre and drama, spectator and audience, process and product, and teacher and learner. This term helps conceptualise process drama in the second language classroom as a complex and multi-dimensional discipline, and highlights practitioners utilising in process drama other applied theatre forms such as playbuilding, group improvisation and community theatre.

By way of summary, there is a long and healthy history of using process drama to teach languages that has been focused on the teacher. Key pieces of research explored in this section show that practitioners are building research projects to explore what is happening in their classrooms during process drama. There has been strong resultant evidence showing the outcomes of the process drama and impact on the demonstrable improvements in language. Scholars extoll many positive outcomes of working with process drama (Anderson, Gibson, and Fleming 2014; Nawi 2014; Anderson and Cameron 2013; Anderson and Dunn 2013a, 2013b; Dunn and Anderson 2013; Freebody 2013; Martin et al. 2013; O'Toole and Dunn 2008; Piazzoli 2013). The seminal research in this section has highlighted improvements in grammatical, discourse, strategic, socio-linguistic competencies, which form a part of the perspective on the development of language education in a process drama.

This section has explored research in process drama over the last 25 years, from a focus on art form, to a focus on pedagogy, and in recent research to a focus on understanding the student experience. As discussed in earlier sections of this review, this is paralleled by developments in language education, moving from research and practice focusing on communicative language teaching, towards applications of sociocultural theory and transformative learning theories in creation of experiences for adult learners of English in university settings in Australia.

This section has explored the development of process drama as an artform and then pedagogy for teaching languages and identified that process drama is a dynamic form that is changing and growing as practitioners appropriate conventions from other drama conventions. Reflection has been made on key pieces of research and seminal texts revealing a number of publications and studies analysing why participation in process drama can affect language development positively and proactively. Practitioners have drawn from educational drama and applied theatre foundations and experimented with manipulations of the art form of drama to collectively produce a common understanding of the teaching practice of process drama for language education. However, it is only recently that research has started to explore the impact on the learner from a learner agency and identity perspective, moving towards attempting to explain the *experience as it is embodied by the participant*.

## **Dramatic Engagement in Process Drama for Language Education**

As seen from the previous section, there is movement in current research towards viewing language education from a student perspective, and researchers are using process drama to understand how language can be experienced physically through embodiment. There is minimal research into the direct impact on language learning of dramatic engagement through process drama from the participant's physical, emotional, cognitive and philosophical experiences. This section of the literature review looks at research in dramatic engagement in language education. Several recent studies are explored in this section that examine engagement and its impact on language learning (Rothwell 2013; Spitale 2016; Piazzoli 2013). This section starts with an overview of engagement and then focuses on dramatic engagement and a summary of what the research says about its impact on learning in general. The current research around dramatic engagement works towards an agreed framework and clear identification of its relationship to learning languages and transformative learning (Piazzoli 2018). This study aims to extend this space by providing descriptions of the embodied learning experience from the participants' perspective and a proposed framework for researchers to utilise more fully both dramatic and aesthetic engagement in process drama for language learning.

### ***Dramatic Engagement and Aesthetic Engagement***

The role of beauty and how both audience and participants respond to it is discussed in literature about process drama and aesthetic engagement (Winston 2009). Coined from the Greek word 'aesthesis', aesthetic was used by Kant, a German philosopher, in 1790 to link the theory of beauty to the practical, that is, to try to define our perception of and responses to beauty and art (Kant 2013). Kant stated that the aesthetic experience is about the interaction between imagination and understanding. The subject undergoing an aesthetic experience is distanced, insofar as they are taking pleasure in the object of beauty as they are judging it to be beautiful. This judgement is universal and is based on the intrinsic quality of the object. Kant believed that beautiful things are purposive without purpose, they have no specific practical use but are still considered useful. His idea of aesthetic was that it involves the eye, the mind and the perception of the beholder, as well as the object itself. The phenomenon of aesthetic judgement was multifaceted and subjective. Heidegger, a key founder of phenomenology in the 1920s and also theorist on aesthetics, built on Kant's concept of the aesthetic and wrote that we should look at art less as an object and more as a way of arriving at truth and reflecting on 'being' (Heidegger, Fried, and Polt 2010; Harrison and Wood 2003).

This understanding of aesthetics was influenced by another phenomenologist, Merleau-Ponty in the 1960s and his concept of 'embodiment' through our response to art (Merleau-Ponty 2013). Through engagement with art forms we can make sense of the world and the way we perceive it. Through our experience with art we create our perception of ourselves in the world and come to understand how that perception is shaped by human reality. The art, and how we create, respond and think about it, informs an understanding of ourselves and the world in which we operate.

Aesthetic engagement has been defined in popular commentary as a heightened, poetic state of being induced by exposure, understanding and response to beauty or art (Abbs 2003). As educators worldwide reflect on how we educate people, Abbs states we must move from the 'anaesthetic' to the 'aesthetic' (Abbs 2003).

*As soon as one raises issues relating to the spiritual, the aesthetic and the metaphysical, one is painfully aware that one is using a language that sounds almost offensive and, at the same time, addressing a context of radical depletion, that one is talking against the status quo of the national curriculum, against the drive of the consumer society and against the sensibility of postmodern intellectual fashion (Abbs 2003: vi).*

Aesthetic experience, engagement of learners and multiple learning experiences occur when senses start operating at their peak and the learners feel fully alive, engaged and stimulated in the classroom. Robinson and Aronica observe that the business of education continues to be influenced by an increasing number of conflicting factors and educators have lost sight of interacting with beauty, the aesthetic, creativity and innovation (2009).

In Australia and New Zealand there is recent research into highlighting the importance of aesthetic education in educational drama and applied theatre fields (Anderson and Dunn 2013b; O'Connor and Anderson 2015; White, Preston, and Balfour 2015). These authors believe creativity, divergent thinking and collaboration are currently discouraged by many educators despite being essential in all classrooms. Anderson et al (2014) highlight evidence of the role of arts in academic motivation, engagement and achievement. Practitioners further reiterate this globally (Wales and Lum 2016; Gibson and Fleming 2016; Burnard 2016; Belliveau and Prendergast 2016). These scholars build on popular commentary to imply aesthetic engagement is also related to creativity, divergent thinking, collaboration, motivation and achievement.

Research shows that dramatic engagement consists of a complex set of behaviours and emotions focused in response to an object as with any other phenomenon (Gallagher 2012). This object may be a real or imagined object, a symbol, a metaphor, a form, a person, language or task. Participants can be dramatically engaged with a form. This could be their own or another student's or facilitator's character. They can be engaged with the storyline and drama narrative of the process drama and the parallel storylines and narratives of the real participants in the classroom (Piazzoli 2018). They can be dramatically engaged with the art form of process drama or another art form seconded within the process drama such as visual arts, music, media and technology, or dance. This can be a cognitive experience, where they are responding to a thought or thought process. They might be deconstructing, for example, a moment in the process drama that reminds them of another experience and be cognisant of that memory. This triggers dramatic engagement for them. This trigger could also be behavioural. A physical pattern, an activity, or proxemics can provoke engagement. Emotions too, can trigger other powerful emotions, in a domino effect that escalates until a deeper, more connected, more intense form of dramatic engagement occurs (Heyward 2010).

Dramatic engagement in the process drama classroom is where students live in the moment of the drama or role of their character and operate in a *metaxis* (Piazzoli 2018). Metaxis has been described as a state of functioning on two levels at once, often experienced as a third dimension (Boal 2000; O'Toole 1992). Researchers have further explored metaxis within dramatic engagement and made correlations between the two states. In a more recent analysis of process drama and the aesthetic response in applied theatre, resilience, power, process, representation and ethics are all identified as components of the aesthetic experience (Balfour et al. 2015). In addition to these studies, Piazzoli has explored dramatic engagement in learning Italian as an additional language through process drama and talks about intercultural potential, visual pre-texts, process-oriented language, reflection-in-action, artistry of teaching and co-artistic relationship of teachers and participants, questioning techniques and understanding of the elements of drama. Piazzoli summarises these components in three dimensions: context, role and tension (Piazzoli 2013, 2011b, 2011a, 2010).

In recent years there has developed a body of research into the use of process drama to teach languages and exploration of dramatic engagement (Piazzoli 2013; Stinson and Winston 2011; Rothwell 2011; Rasmussen, Haseman, and Winston 2010). Some researchers have called for aesthetics to be used more in language education and especially in the modern international classroom with culturally and linguistically diverse (CALD) communities (Anderson, Gibson, and Fleming 2014). From a language learning perspective, research has found that higher education in Australia lacks opportunities for students to practice integrating critical thinking, problem solving and language skills (Moore 2011; Arkoudis et al. 2012) and that these can be developed through more engagement. A key piece of research was conducted over two years in Australia looking at gathering quantitative and qualitative evidence of the benefits and outcomes of engagement within the arts in Australian schools (Fleming, Gibson, and Anderson 2015). Communities of practice and the human agency within these communities were highlighted in the research. The importance of communities of learning was emphasized and the capacity of drama to create these communities endorsed. The creation of the communities of learners is influenced by time, culture and context and drama is key to relational and social development of the members of these communities. This research highlighted that engagement with the arts impacts academic outcomes, more specifically impacting motivation and academic buoyancy. This research highlights the significance in Australia placed on contextualising arts engagement in an outcomes-oriented environment. It also highlights the lack of similar research in English language pathways for higher education for international student.

Fleming, Gibson and Anderson's research looked specifically at the role of arts on academic engagement and achievement (Fleming, Gibson, and Anderson 2015). The first phase of this research focused on determining whether arts had an impact on academic outcomes and explored dance, drama, visual arts, music, film and media. The research explored what motivation is inspired by arts, and how engagement in the arts varies from one domain to another. It looked at arts participation in the school, at home and in the arts community, and explored motivation, engagement, academic behaviour and outcomes. Arts engagement in this case incorporated adaptive and maladaptive motivation, and academic buoyancy,

including resilience. The research concluded that deeper immersion in the arts impacts values and beliefs in one's place in the world.

There are elements within dramatic engagement in language education that are related to task, that are academic, cognitive, meta-cognitive, behavioural, psychological and social. The application of task-based learning is relevant in process drama, as process drama is primarily made up of tasks (Kao and O'Neill 1998). In past studies this has been sequenced in a manner to build tension and continue narrative, but also to build complexity in language. The common elements of task-based engagement have been interaction, exploration, relevancy, multi-media and technology, engaging and challenging instruction, authentic assessment for learning (Parsons and Taylor 2011; Ellis 2010; Ellis and Fotos 1999). Different forms of engagement have elicited similar results in learning (Christiansen 2011; Gallagher, Freeman, and Wessells 2010; Parsons and Taylor 2011; Platt and Brooks 2002; Svalberg 2009; Vittersø 2000; Warner 1997; Whitton 2011).

In Australia, drama practitioners have explored the role and function of the aesthetic in the classroom and the specific criteria required to shape this type of experience for the participants. McLean proposes an aesthetic framework for drama education consisting of stages in planning, implementation and reflection grounded in critical and cultural theory (McLean 2009). Bundy focuses on three main components of the aesthetic experience: connection, animation and heightened awareness and adds that intimacy is worthy of more research (Bundy 1999). Piazzoli explores metaxis and intercultural tension in process drama with Italian language learners and Rothwell looks at intercultural language learning in a beginner language classroom (Rothwell 2011; Piazzoli 2013). Nawi focuses on use of dramatic techniques in more formal language instruction (Nawi 2014). Aesthetic knowledge and the organising strands stemming from the process of engaging with art – generating, realizing and responding - are defined in the Australian National Curriculum (ACARA 2011; Ewing 2010).

Student engagement and the consequential language acquisition in TESOL environments requires action, collaborative learning, motivation, challenge, clear articulation of learning requirements, acknowledgment of student voice and an understanding of the complexity of the dynamic interaction between the individual's relationship with themselves, their peers, their teacher and their world (Markwell 2007). The importance of engagement through interaction in language learning, in its various forms is a recurring theme in the literature and a concept that language learning theorists consider paramount to effective learning. It is also a key principle for communicative language teaching (Ellis 2010; Gibbons 2006, 2009; Halliday and Hasan 1991; Krashen 1990; Van Lier 1996, 1998, 2004; Ellis and Fotos 1999).

Comparing dramatic engagement to task-based engagement, highlights many nuances in processes, inputs and outputs that are utilised in CLT. Dramatic engagement involves an additional dimension to how the student interacts with their inner and external worlds. When art is involved in the language learning process, either in planning, implementing or reflecting through music, drama, visual arts or dance, the

students' relationship to the art form energises their task engagement. Fiske and colleagues (1999) indicate that drama amongst other things, provides ways of engaging those students who are otherwise difficult to engage and connects students to themselves, to each other as well as to the world. Positive effects derived by those involved in drama learning environments include positive achievements in reading and language development, increased motivation to learn and effective social behaviours (Deasy et al. 2002).

There is wide opinion on and practice in dramatic engagement in process drama for language education and scholars view dramatic engagement from different perspectives, depending on whether they orient their research from a language learning and teaching, drama education and applied theatre, or artistic perspective. However, there are commonalities and recurring themes that help build a more sophisticated working definition of dramatic engagement in process drama for language learning. Themes that have emerged at this stage of the literature review describe dramatic engagement as:

**Complex.** Dramatic engagement is not a simple process. It is experienced as a result of careful planning by facilitators using specific techniques and practices. Dramatic engagement is part of collaborative learning that requires motivation, a challenge, clear articulation of learning requirements and acknowledgement of the participant voice (Nawi 2014; Piazzoli 2013; Rothwell 2013).

**Dynamic.** Dramatic engagement is dynamic and involves planning, implementation and reflection-in-action and reflection-on-action. It is a part of a dynamic system. Dramatic engagement requires an understanding of the complexity of the dynamic interaction between the individual's relationship with themselves, their peers, the facilitator and their world(s) (Trujillo 2018; Giambrone 2016; Ewing 2015).

**Systemic.** Dramatic engagement is about interaction on multiple levels. These may be cognitive, imaginative, physical and emotional. Context, role and tension influence participants response and experience (Baden 2018; Bundy 1999; McLean 2009).

**Subjective.** Dramatic engagement may be differently experienced and described by different participants. Elements such as intimacy, culture and inter-culture impact the participant's experience (Bundy 1999; Bundy, Dunn, and Stinson 2015; Norris 2017; O'Connor 2013; O'Neill 1995).

**Embodied.** Dramatic engagement is felt and acted upon in the body. It is sensory. It involves connection, animation and awareness. It is related to tasks that are academic, cognitive, meta-cognitive, behavioural, psychological and social. It involves metaxis. It is through dramatic engagement that participants can make sense of the world (Morris 2017; Anumudu 2017; Spitale 2016; Ntelioglou 2012).

**Artistic.** Dramatic engagement is in relation to the art form of drama and is concerned with how the participant interacts with the art form as an artist and as an appreciator of art. It is a heightened, poetic state of being induced by exposure, understanding and response to the art form of drama. Participants approach art as a way of arriving at truth and reflecting on being. Both facilitators and participants

engage with the art form as artists and audience (Dunn and Stinson 2011; Naughton, Biesta, and Cole 2017; Piazzoli 2013).

**Transformative.** Dramatic engagement allows learners to feel full alive, engaged and stimulated. It is focused on learning, comprised of multiple techniques and strategies that are designed to address social justice issues such as resilience, power, process, presentation and ethics (Burton 2015; Downey 2005; Fischer-Lichte 2008; Kokkos 2010).

## **Towards a Theoretical Framework**

The next section of this literature review explores the theoretical link between Vygotskian concepts, transformative learning and dramatic engagement in process drama for language learning to highlight a framework to approach further analysis of the concept. Narrative, role and tension emerged in the later stages of this review of research as a cluster of concepts that seemed to bring together language education, process drama and dramatic engagement. Playbuilding, role-playing and sense-making also were recurring themes in the crossover in the literature. Three further concepts, metaxis, meta-cognition and meta-emotion emerged that help reinforce the synergies between these three research areas. These concepts were used to widen the literature review and narrow the focus. They are reviewed in this next section and explored in the results and discussion sections of this thesis to organise findings. Transformation is also defined from the literature and explored as a possible outcome of dramatic engagement in process drama for language education.

### ***Narrative, Role, Tension***

There is a research space for different subjective descriptions of dramatic experience from the perspective of the participant. Research has yet to address why some participants can have an appreciation of the art form and be dramatically engaged, yet not have a meaningful learning experience in the process drama. Exploration of key terms in process drama of narrative, role and tension and the research around these key elements may be utilised to help answer why this is the case. Bundy, Piazzoli and Rothwell in particular have explored these three concepts in process drama and these are investigated further by these scholars to help construct a framework to use for analysis (Rothwell 2013; Bundy 1999; Piazzoli 2013). The term narrative has been used to refer to the storylines, both real and imagined of the process drama, the students' own lived narratives and the group's narrative. Role has been used to define the multiple roles the participants play in the classroom and tension has been referred to as the dramatic tension of the drama, the cultural tension and the tension inherent in the tasks that the participants are undertaking in the classroom. Their research explored these central themes.

Other scholars have defined narrative not as a static experience but one that relied on two-way interpretation (Bowles 2010). According to some researchers, narrative consists of both internal scripts and external scripts. Scripts refer to multimodal forms of communication and texts used to transmit information such as audio, images, video, electronic text, both explicit and implicit, both real and imagined, both verbal and non-verbal (Kress et al. 2006; Ntelioglou 2008). External scripts are described as relatively easy to identify as they contribute to the narrative in a manner that could be observed (Ntelioglou 2012). The way the student is tracking with their learning, their demonstrable behaviour, their response to the dramatic form, are all 'storylines' that may be observed by the teacher and other students. However, internal scripts, such as thoughts occurring during activities in the classroom, have been reported as difficult to observe. Activities such as writing in role and reflective journals have

helped teachers understand individual narratives and how these are expressed in internal and external scripts. Participants have created their own storyline and characters according to their previous experience with drama and learning a language. Group narrative has been used to refer to the collective storyline of the whole class or parts of it. The way the group moved through the activities in the classroom contributed towards the physical, emotional, intellectual and learning journey the participants went through in the drama. This group narrative has been observed and responded to in a similar manner to individual narrative insofar as there has been an external or explicit set of texts moving an observable narrative forward for the group. There are also unsaid, unspoken, internal or implied storylines that have participants responded to (El-Nasr 2007). In this research, process drama was found to both drive and respond to individual and group narratives. A strong storyline planned by the teacher with a pertinent and provocative theme needed to be loosely structured and flexible enough to enable tangents and emergent ideas from participants to be explored (Nawi 2014).

As with narrative, the concept of role has been explored in research about dramatic engagement. Communities of learning and interpretation inform analysis of role in process drama (Rowan and Bigum 2012). Within the microcosm of the classroom, there are alliances, friendships and networks forming and un-forming continuously. The roles that participants take on in these communities of practice have been observable. The roles students adopt in solving the critical issue in the process drama creatively affect their engagement. However, complex classroom interactions are difficult to understand despite being paramount in determining cause and effect on engagement (Bown and White 2010a; Brown 1994).

Characterisation is one of the primary aspects or conduits to dramatic engagement and role (Eriksson 2011). Students who develop characters during process drama may be more likely to experience dramatic engagement (Piazzoli 2013). Bundy in her dissertation and reflective practice explored the tension of intimacy between characters in a drama or narrative and how this related to aesthetic engagement (Bundy 2004, 1999). Aesthetic engagement was explored through the defining characteristics of connection, animation and heightened awareness. Bundy defines 'animation' as: "A feeling of invigoration experienced as (and perhaps after) they respond. When we experience animation, we feel more alive, more alert. We are engaged by and open to the experience of the drama" (Bundy 2003: 180). Although not stated directly by Bundy, animation may also refer to the spirit or joy of responding to the drama, contributing to the sense of feeling more alive and alert. Bundy defines 'connection' as being connected to an idea within, or beyond the drama: "Connection to an idea stimulated by the work but not necessarily directly contained in it" (Bundy 2003: 180). Also not directly stated by Bundy, it is hypothesised that connection may be about understanding an idea related to the drama and heightened awareness may be when students enter a state of clarity and are open to learning. Bundy describes 'heightened awareness' as characterised by "a product of the simultaneous experience of animation and connection, with the percipient becoming open to questions regarding humanity which have not previously been considered" (Bundy 2003: 180). These connections between Bundy's model for aesthetic engagement and the research question posed in this thesis around the nature of dramatic engagement are explored in the data chapters.

Raising questions in the process drama that are unable to be answered by the regular, dominant forms of language learning and teaching create the strongest drama experiences (O'Toole 1992). When two characters are engaged - there needs to be some simultaneous experience of the primary areas of the consciousness of self: free choice, personal integrity, acceptance, personal surrender, self-responsibility, attentiveness, presence, risk-taking, participation, systemic detachment and playful engagement (Bundy 1999). The role of the spectator or audience in the drama experience has also been considered (Adams et al. 2012). The audience or spectator can be an audience in the most traditional form or can simply be the person or character a participant is communicating with. Specific process drama devices can increase the response of the personal experience of the spectator and therefore increase the sense of intimacy (and therefore possibly aesthetic engagement). Qualities of intimacy are potentially present in response to the experience of ritual, irony, figure-ground contrast and devices intended to prolong perception or distance or alienate the spectator or participant (Bundy 2004). In this way, narrative, role and tension are intertwined in the way they are understood and explored by scholars.

Piazzoli posits that an additional tension is inherent in process drama with language learning – the tension of inter-culture. A tension of culture or inter-culture exists when learners from different cultural backgrounds study a language together. This drives dramatic tension and therefore dramatic engagement (Piazzoli 2013, 2018). Piazzoli suggests that the tension caused by conflicting themes, emotions, metaphors, behaviours and beliefs that the participants identify as cultural can enhance engagement and is affected by a phenomenon known as distancing. The original concept of the distancing effect comes from the idea of 'making strange' drama for the participant or audience and has also been termed the 'alienation effect' and the 'estrangement effect' by Bertolt Brecht, the key influencer in use of the effect for dramatic engagement (Jameson 2010). The concept of distancing refers to the distance between the role or character and the student's real life circumstances and is referred to multiple times in recent literature about dramatic engagement (Eriksson 2011; Piazzoli 2018). There is some research that shows that if the distance is minimal then the experience is emotionally strong for the participant, they engage sometimes too much with the art form and cannot separate from the character enough to be fully engaged (Piazzoli 2013). They simply are the character and are acting as themselves. In order to empathise with the character, the students need to relate to some part of themselves. However, if this empathy is too strong and the distance too little, the student / actor loses the chance to be reflective. There is other research that shows that if the distance is too great, the student tends to take on a more abstract role and the drama becomes esoteric and irrelevant. The students are acting around a concept rather than the character. They are unable to characterise and therefore unable to engage through the character (Eriksson 2011).

As these scholars bring insight into the student experience in learning languages, a clearer perspective of how participants conceptualise and understand their own aesthetic experiences in process drama for language education can be built. There are other dimensions to the experience that researchers have been interested in discovering. These focus around the role of emotions in learning and the aesthetic experience for the participants (Dunn, Bundy, and Stinson 2015; Dunn and Stinson 2012). Other drama

scholars are focused on change and transformation through engagement (Burton 2013, 2015). Questions still remain as to the lasting impact of the aesthetic experience for the participants and as to the purpose of dramatic engagement in process drama for language education in the international education context in Australia.

While this cited research has explored narrative, role and tension in drama, there has been little research that directly links these three concepts to aesthetic engagement and their impact on language learning in process drama with a focus on change. How the three concepts are linked and what role they play in aesthetic engagement at this stage is unclear.

### ***Playbuilding, Roleplaying, Sensemaking***

In exploring recent research on learner-centred language education, process drama for language education and dramatic engagement, three key concepts relating to learner agency in second language learning surfaced and were thus further investigated in the literature. These were playbuilding, roleplaying and sensemaking.

Sensemaking, also referred to as meaning-making, is a particular activity that has resonance within language education, process drama and dramatic engagement as it refers to the process by which the participant in a collective rationalises what they are doing (Weick 1995). Weick first formulated this term to refer to structuring of the unknown in change management in organisations (Weber and Glynn 2006; Weick 1995; Weick and Sutcliffe 2015) but this concept has been picked up by theorists in language education (Aghai 2016), process drama (Dawson and Kiger Lee 2018) and aesthetic engagement (Piazzoli 2018). Sensemaking refers to efforts made by a learner to make sense of the world, when the current state of the world is perceived to be different from the expected state (Weick, Sutcliffe, and Obstfeld 2005). They state, “the language of sensemaking captures the realities of agency, flow, equivocality, transience, re-accomplishment, unfolding, and emergence, realities that are often obscured by the language of variables, nouns, quantities, and structures” (Weick, Sutcliffe, and Obstfeld 2005: 410). These authors posit that a student moves through a sequence of learning that starts with disruptive ambiguity. This is similar to Mezirow’s ‘disorienting dilemma’, whereby the learner is placed in a position whereby they experience a push to change and reorienting their perspective on the situation (Mezirow 1997). Sensemaking is activated through the acts of noticing and bracketing. The learner creates a mental picture of a new future state and story. This comes from participating in retrospective activities, acknowledging and connecting to their past experiences, and working through action planning with other students (Weick and Sutcliffe 2015). Sensemaking is about dealing with ambiguity by searching for meaning in a group setting, working out a plausible explanation and then moving on. It includes critical reflection, embodiment of the language, and being present, reflexive, reflective, imaginative, analytic, creative and spontaneous.

In a piece of research in the United States focusing on exploring sensemaking in reading comprehension in various participation structures, Santori explored how students construct meaning by looking at

Vygotskian processes of how learners “grow into the intellectual life of those around them” (Santori 2008). The research explored how language education, specifically reading comprehension, is an “ongoing, fluid, social, cognitive and linguistic process” and concluded that sensemaking occurs when learners collaboratively construct new understandings after they are allowed textual agency.

Another approach focusing on the student experience is playbuilding. Playbuilding is an activity normally used in drama education that engages the participants to co-create a performance with the facilitator (Bray 1994; Hatton and Lovesy 2008). It has been used in qualitative research as a means of developing a community of practice and working in collaboration with participants to brainstorm, build and perform a play for public performance, usually around a social justice theme meaningful and relevant to the participants (Linds 2002; Norris 2017; Webb 2016). This participatory arts-based approach to research has also been used in phenomenological studies of playbuilding and can be defined as “a participatory, community based theatre process that brings together people who share a common experience to create an original play that is based on their stories and opinions about a particular phenomenon” (Webb 2016). In the context of this research, playbuilding has been taken to refer to collaborating with the participants in brainstorming, improvisation, soundscaping, scene-making and vignette rehearsal activities to build mini-performances that are then performed to other participants to create a longer play. If the intention of a group improvisation in a process drama turns to repeating the improvisation in order to create a better performance, then the participants and facilitator may be applying playbuilding processes rather than group improvisation processes, thus justifying inclusion of playbuilding in this thesis. The similarities between playbuilding and scaffolding are many. This has significant relevance in a second language learning environment as scaffolding is a common process used by language educators applying process drama.

A third convention that has learner agency and identity at its core is roleplaying. Role-playing (or roleplaying) has been used in studies about learning English through drama (Tran 2016; Bolton and Heathcote 1999; Brash and Warnecke 2009; Hayati 2006; Heyward 2010). Role-play is where the participants are asked to imagine that they are somebody else, or themselves in an imaginary situation or place. They are expected to act as if they are that person or in that situation. In language education, this allows participants to utilise different language forms and genres that they would not normally be able to access in their language learning classroom. In the context of past research, roleplay has referred to characterisation activities, and included process drama techniques such as Heathcote’s mantle of the expert (Heathcote and Bolton 1995), teacher-in-role, student-in-role and story-telling.

Two recent pieces of research look differently at role-play and identity of language learners and are worth highlighting at this point. Piazzoli in her research with Italian learners of English showed that embodiment in second language learning is an important element to effective learning and that attention must be made to the role of emotion in learning, distancing and dual effect (Piazzoli 2018). Piazzoli urges language educators to advocate embodied approaches to language education. One of the key processes for this is through roleplay. Tschurtschenthaler focused more on the impact of the language on

the identity of the learner and urged practitioners to consider methods of drama-based learning to focus on aspects of experiential and reflective learning by engaging the learners in an aesthetic process (Tschurtschenthaler 2013). In her case studies with sixteen year old German students learning English as a third language, Tschurtschenthaler explored the learner's ideas of self while engaged in foreign language learning through drama and found that the student's idea of self is "shaped in encounters between self and other" and in the context of drama and roleplay, the foreign language acts like a 'mask upon a mask' and opens up the potential to reflect upon oneself (Tschurtschenthaler 2013).

These researchers intersecting language education and process drama are moving into territories where the participant experience could be used to explore how aesthetic engagement impacts learning a language through deep analysis of dramatic engagement. A broader discussion is needed as to how playbuilding, roleplaying and sensemaking could be used to interpret the participant experience from their own point of view from within process dramas applied to language education.

### ***Metaxis, Metacognition and Meta-Emotion***

This review ends with a focus on three emergent themes within the cross-over of literature, research and practice of language education, process drama and dramatic engagement: metacognition, metaxis and meta-emotion. These states are mentioned in analysis of Vygotskian concepts explored by Bundy, Piazzoli and Dunn (Bundy, Piazzoli, and Dunn 2015) and bind language education, process drama and engagement in theory, research and practice. The states are also found in analysis of Mezirow's transformational theory of learning (Mezirow 2000, 2003, 2010).

Metaxis, metacognition and meta-emotion emerged in an initial meta-analysis of the literature and have informed the development of the key underpinnings of a framework used for widening the scope of the literature search while narrowing its focus. Metaxis, meta-emotion and metacognition are concepts that may give insight into the language learning experiences of participants in process drama who are dramatically engaged (Bundy 2003; Dunn and Stinson 2012; Graham and Macaro 2008). Theorists from both drama and language education have explored metaxis: the effects of students operating in different modes or worlds simultaneously (Piazzoli 2013; O'Toole and Stinson 2013). Metaxis has similarities to the disorienting dilemma experienced in transformative learning theory (Mezirow 1997). This dilemma occurs when participants have an experience during learning that does not fit their expectations. The disorienting state happens when they cannot resolve the difference easily between their current self and future self (Cranton 2016). There are other similarities in the concepts of metaxis, metacognition and meta-emotion. In process drama, metaxis has been theorised as occurring when participants operated simultaneously in the world of the drama and the real world of the classroom (O'Toole 1992; Boal 2000). Metacognition in language education has been theorised as occurring when the student uses the language and simultaneously prepares, selects, monitors, orchestrates and evaluates their use and learning (Anderson 2002b; Flavell et al. 2000). Meta-emotion refers to the emotional reactions to one's own emotions (Bown and White 2010a), in this case specifically during learning a

language through process drama. Meta-emotion has been theorised as influencing dramatic engagement (Bundy, Dunn, and Stinson 2015). Research about these three states of dual awareness is limited within the context of dramatic engagement in process drama for language education but can be compared and contrasted to Vygotskian concepts of zone of proximal development, dual affect, cycle of imagination and *perezhivanie* (Vygotsky 1978, 1986, 1997, 2004) and Transformative Learning Theory notions of the centrality of experience, critical reflection, rational discourse and responsive action (Mezirow 1978, 1991, 1997, 2000, 2003).

Metacognition and critical thinking as concepts in language education are being researched in the Australian higher education context, especially in university pathway programs for international students (Moore 2011). Metacognition can be evidenced through a myriad of teaching and learning behaviours, such as involving the learner in ownership over their learning as in Gibbon's concept of apprenticeship learning (Gibbons 2008) or by focusing on deep learning, including learning about how to learn (Egan 2011). The authors state there must be consideration of metacognition in learning (Graham and Macaro 2008) as a contributing factor to engaging students more in their own learning process and also focusing on the importance of encouraging mindfulness, reflective processes and voluntary action (Van Lier 1998). Egan further acknowledges that educational experiences be designed with the aesthetic, the imaginative and the creative (Egan 2010). However, these concepts refer specifically to the intrapersonal relationship the learner has with regards to linguistic inputs and mental information processing and don't describe how learners behave while engaged in meaningful activity within the microcosms of the process drama classroom and in relation to the macrocosm of the greater communities they belong to.

Some researchers of metacognition in language learning describe it as a higher order executive process that monitors and coordinates other cognitive processes engaged during language learning such as recall, rehearsal and problem solving (Akyol & Garrison, 2011). There is emphasis on critical thinking in higher education today and metacognition seems to be an integral process in this. The benefits of metacognition in relation to a community of inquiry have been researched (Anderson 2002a; Graham and Macaro 2008; Vanderplank 2012). It is believed metacognition can be learned and trained. According to multimodal theory of learning, metacognition can occur with all modes of language (Kress et al. 2006), whereby the participant pushes past their existing knowledge and adds an extra element of cognition or understanding to their experience in the language education classroom.

Connecting the Vygotskian concepts of zone of proximal development explored in action in Bundy, Piazzoli and Dunn's research (Bundy, Piazzoli, and Dunn 2015) to Mezirow's transformative learning theories allows a new perspective of metacognition. Mezirow proposed that we see the world through a lens and make meaning of our experiences through this lens. His seminal research looked at adult women who had chosen to re-enter higher education and explored the process they went through when they had a transformative learning experience (Mezirow 1997). Mezirow discovered a need in adult learners to gain new perspectives on their world during their learning experiences. This need was driven by a desire to gain a more complete understanding of the changing events in their lives. He identified ten stages that

adult learners go through as they experience this transformational change in their perspectives. These stages were focused around the centrality of the experience, critical reflection, rational discourse and responsive action (Mezirow 1991). Crucial to the transformative experience was a disorienting dilemma, which occurred when participants had an experience that presented them with a problem that challenged how they typically viewed and interacted with the world. This occurred through accumulation of challenges experiences over time, and involved a major life crisis or life-transition type of event that deeply challenged their assumptions about their world (Mezirow 1985a). As a result of this research, Mezirow proposed that when our assumptions are called into question, they should be considered, and if faulty, reconstructed. Mezirow's research and theories have been criticised by extra-rationalists for not including a more psychoanalytical approach to learning within a critical social theory (Dirkx 2012), and also by critical educators who advocated a more emancipatory approach to critical pedagogy within social justice theory (Freire 1972, 1985). However, metacognition was a key element in Mezirow's transformative learning theory, that has been considered by those researchers who have been inspired by his work (Ataya 2015; Biazar 2015; Murphy 2017; Rodriguez-Garcia 2014; Wakana 2018).

Metaxis has been explored by multiple researchers in the educational drama field (Bolton and Heathcote 1999; O'Toole 1992; Bundy 2003; Boal 2000; Piazzoli 2013; O'Connor 2009, 2007) and can be defined as the tension created by the actor existing in two states simultaneously – the world of their character and their real world. This also applies to the student actor in process drama. Metaxis is a central and powerful form of agency for changed understanding in process drama (O'Connor 2007). In the literature, there are varying definitions of metaxis. Some practitioners refer to metaxis as the phenomena of the participant holding the two worlds in the mind simultaneously, regardless of the specific response (Bolton and Davis 2010). In Boal's *Theatre of the Oppressed*, metaxis is described as the simultaneous involvement between the drama world and the real world (Boal 2000). For O'Toole, metaxis arises as tension when the events in the real world are highlighted and questioned by emotional response to a paradox in the fictional world. He defines the tension of metaxis as being created "by the dissonance of the fictional event within the real context" (O'Toole 1992). Hatton and Lovesy argue that insight in drama, or 'the deep learning', emerges through metaxis. In process drama work, students are often simultaneously participating in the drama, playing it as though it is real, while being "consciously involved in pretence" (Hatton and Lovesy 2008). When there is a tension between the characters the student is playing and their own self, this creates the dual state awareness of metaxis. The struggle between the real self and the character produces an energy that the participant strives to resolve. O'Toole and Boal define the power of tension as the core tenant of good drama and urge practitioners to identify and harness it at the moment of struggle (O'Toole 2009; Boal 2000).

A student experiencing metaxis manages outflow and inflow. Their self-expression precedes information gathering (Slade 1995). In a metaxic state the student is encouraged to express himself or herself freely, without the need to analyse or gather information first. This is the opposite structure of the more common didactic learning approaches, where expression is the last activity in a sequence started by gathering information 'objectively' (Gebhard 2006). Metaxis in drama develops in students the practice of

understanding and utilising multiple tensions between multiple roles. The student in metaxis is able to demonstrate theatrical logic, a term coined originally in arts and drama therapy (Mallika 2000). Theatrical logic refers to the ability to create a schema or pathway in the student's mind of the direction they wish to progress in the drama. This begins with an experimentation of this idea, realising the possibilities that may eventuate as an outcome. Students may then choose to abandon their chosen direction as a result of only 'playing' with the idea, rather than committing to it. This experimentation or logic can also be utilised to allow exploration of emotions. The student comfortable with metaxis can think *and* feel in role. They can empathise, be in someone's shoes and then step out of those shoes with minimal real-life consequence. Bolton refers to this as having the ability to 'unself' (Bolton 1999).

The student enacting metaxis practices constructing subjectivity. Rather than retaining 'objectivity', the metaxic student momentarily acts 'as if' and subjectifies the content or their experience and feels it, rather than thinks it. Constructing this subjectivity, the student connects intelligence with emotion and makes the subjective objective. In metaxis, the student is able to understand and utilise metaphors. This is a form of learning and a phenomena that is studied across disciplines (Bruner 1986; Boal 2000). Bridging inner and outer worlds, metaphors are processes that transform reality (Manhas and Oberle 2015; Coffey 2015; Mann and Warr 2017). The process drama classroom has rituals and metaphors. These acts are observed and respected both within the drama and without, and this develops in the student a respect for the aesthetic world. Students in metaxis acknowledge and appreciate the power of the aesthetic world that runs in parallel with their ordinary world. They are able to create internal and external scripts and contextualise their different worlds (Linds 2002). Interacting with aesthetic forms gives a rich and deep experience with the students' cultures. Here, culture is referred to in the widest sense – the students' identities, both real and imagined. As the student interacts with the aesthetic forms both within the drama narratives and within the classroom narratives, they experience what Bruner describes as true culturalism (Bruner 1986). The students' personal constructs are developed and negotiated together with other participants in a search for meaning. As the students manage the interplay between 'what is' versus 'what if', they are experiencing this dual state of awareness between their inner and outer worlds. It is through this deep learning that students may develop agency. They become engaged to their learning (Mallika 2000).

Vygotsky also coined the term 'cycle of imagination' (Vygotsky 2004) which has been further explored within a social cultural theory of language learning by scholars and refers to the relationship between imagination and reality for learners involved in a creative act (Bundy, Piazzoli, and Dunn 2015). Vygotsky originally argued that the relationship and influence between imagination and our experience is bi-directional, process oriented, and present in creative acts. In a more modern interpretation, Bundy, Piazzoli and Dunn propose that language learning is in itself a creative act and therefore positively influenced by the cycle of imagination (Bundy, Piazzoli, and Dunn 2015). They observe this cycle of imagination in a group of primary school children in Australia from refugee backgrounds learning English through process drama and conclude the children imagine recycling a creative act for the purpose of moving the narrative forward in a process drama. These two Vygotskian elements, dual affect and cycle

of imagination describe some elements of metaxis, and bridge concepts between language education and process drama.

Recent research explores the importance of managing emotions in process drama (Balfour et al. 2015; O'Toole and Dunn 2008; Dunn, Bundy, and Stinson 2015). Further research explores the connections between emotion and the emergence of critical thought regarding social justice issues (Bundy, Dunn, and Stinson 2015). In their work on exploring the emotions of participants during a process drama workshop entitled *Creon's Decree*, based on Sophocles' *Antigone*, Bundy, Dunn and Stinson concluded that effective process drama requires generation of interest in the driving pretext or issue at hand (Bundy, Dunn, and Stinson 2015). There needed to be opportunities to work both in-role and out-of-role to generate different types of emotions that are layered and intertwined. According to Bolton, emotions can be described as both first order (experienced in the first person, in the real context) and second order (experienced in the drama, or as the character), and when multiple emotions are experienced at the same time in both orders, there is a heightened or intensified experience (Bolton 1986). Bundy, Dunn and Stinson suggest that during the reflective phases of process drama individuals experience first order emotions, evoked through their experience of the second order ones experienced during improvisation or role-play (Bundy, Dunn, and Stinson 2015). Other theorists cited in this particular study also propose that emotional experiences are enhanced through experience of contradictory emotions simultaneously (Vygotsky 1976; O'Toole 1992).

There has been research into the impact of process drama on emotions and frameworks developed to explain the emotional response to process drama and the consequential learning experience of the participants (Dunn, Bundy, and Stinson 2015; Noy and Sharav Noy 2013; Heyward 2010). These authors explore emotion and engagement in art forms and draw conclusions on the importance of teaching learners to recognise and manage their emotions. There is a gap in the literature where analysis could be made of the parallel language development when a student is in character and acting in a process drama. These theorists point towards engagement being a key element for this improved learning but do not necessarily link the acts of being cognisant of role (metaxis), language learning (metacognition) and emotion (meta-emotion).

As drama (and especially process drama) often creates strong emotional reactions, facilitators are becoming increasingly aware that techniques and behaviours in the process drama can effectively tap into emotions to create stronger learning experiences (Boardman 2015; Linds 2002; Rothwell 2013). At the same time, setting boundaries and other protective devices for students to ensure they are aware of their emotions and manage them appropriately is paramount (Dunn, Bundy, and Stinson 2015). Meta-emotion has been previously explored in research on film (Bartsch and Oliver 2011; Bartsch 2012) and music (Noy and Sharav Noy 2013) but only recently in drama (Batdi and Batdi 2015; Goodman 2016; Marshall 2017) and most recently in process drama (Piazzoli 2018). Emotions are seen by drama practitioners as learning experiences whereby students can be given opportunities to practice managing and leveraging their emotions for greater learning in the classroom (Dunn and Stinson 2012). Meta-

emotion helps reconciliation of emotions with multiple parts of the classroom ecosystem - self, others, and resources (Noy and Sharav Noy 2013).

### ***Transformation***

Research has not yet explored why some participants can be dramatically engaged and yet not report the event as transformative, while others experience the connection with the art form as transformative. Research in cognitive sciences related to education may be drawn upon to shed light as to why some participants have aesthetic experiences while others do not. The energy at the moment of engagement may produce in some learners a eureka effect or an aha moment, which in some literature has also been described as an epiphany (Bidney 1997; Turner 1997; Wills 2002; Auble, Franks, and Soraci 1978; Danek et al. 2012; Topolinski and Reber 2010; Wray 2011).

Other areas draw upon research around the eureka effect, epiphany and self, symbolic and representational aesthetic experiences as a way of defining the parameters of dramatic engagement and the impact of meta-emotion in process drama and language education. The eureka effect refers to the common human experience of suddenly understanding a previously incomprehensible problem or concept. Research outlining what the effect actually is and how it can be measured has shown that the eureka effect has positive effects on memory, problem solving and idea or thematic conceptualisation (Danek et al. 2012; Auble, Franks, and Soraci 1978). Persons experiencing the eureka effect describe a process of the moment appearing suddenly, the solution to a problem being processed smoothly or a positive effect and conviction that the solution is true. This can be a sequence or a combined effect (Wills 2002; Topolinski and Reber 2010; Wray 2011). This effect can be defined as a moment in learning where the 'penny drops' and recognition of understanding after an intellectual or emotional struggle produces a euphoria, often as a response to art (Topolinski and Reber 2010). The similarity of an aesthetic experience to the eureka effect or the aha moment may be significant (Danek et al. 2012; Auble, Franks, and Soraci 1978).

The complexity of defining dramatic engagement as both a continual, ongoing, developmental state and as a spontaneous, unexpected, transformative experience is expressed in the literature. There seems to be two schools of thought around dramatic engagement. Some scholars look at dramatic engagement as a continuum (Bundy 1999; Gardiner 2014; Piazzoli 2013; Rothwell 2013). Others state that it happens suddenly, unexpectedly and momentarily (Blanken-Webb 2014; Boardman 2015; Connors 2017; Murphy 2017; Spitale 2016; Wakana 2018). Gardiner in exploring creativity and agency as key components to dramatic engagement refers to research on 'flow' done in the United States on highly successful individuals (Csikszentmihalyi 2009). Sustained moments of 'flow' are believed to be conducive to deep learning and creativity (Csikszentmihalyi 1997). Flow has also been researched in process drama for learning (Gardiner 2014; Blanken-Webb 2014; Maxfield 2017; Thornton 2017; Trujillo 2018). When in the 'flow', where skill required and challenges presented to the participant are matched, participants become more fully engaged (Csikszentmihalyi 1996). Recent works of Csikszentmihalyi have

expanded the notion of *flow* into how we approach education, the workplace and our relationships and happiness to create optimal experiences (Csikszentmihalyi 2009, 2013). By comparison, Mezirow's theory of transformative learning (Mezirow 2010) states that in order for the participant to change their view of the world, or their belief systems and values, they must experience a disorienting dilemma. These are experiences that are discomforting or challenging to the adult learner, that don't fit into their view of the world. By working through this discomfort, they are able to have an aha moment, and begin to change, even transform (Cranton 2016; Mezirow 2000, 2003, 2010; Taylor and Cranton 2012).

Mezirow defines transformative learning in adults "as the process of using a prior interpretation to construe a new or revised interpretation of the meaning of one's experience in order to guide future action" (Mezirow 1996: 162). Mezirow identified a number of different phases in transformative learning, including the need for these dilemmas that lead to a self-examination and assessment of assumptions. After sharing this with other learners and planning a course of action, there can be acquisition of knowledge and skills. Finally, after trying out some learned techniques and new roles, there is a building of competence, self-confidence and reintegration into the workplace or academic environment with a new perspective (Mezirow 2000). There is common commentary in transformative learning theory that suggests there must be extraordinary events and aha moments in order for change to occur. However, Dirkx claims that "for transformative learning to take place, these kinds of big moments, events, and traumas are not necessary, but rather transformative learning can be the product of ordinary and everyday experiences" (Dirkx 2000).

Transformation is referred to by some scholars as the way the participant changes the way they view the world, their behaviour in their world, and how they feel about their place in the world (Burton 2015). Intercultural competence plays a major role in how participants respond and transform through process drama. Intercultural competence is the ability to communicate effectively and appropriately with people of other cultures and is dependent on a multitude of cultural factors (Hofstede and Minkov 2010). Understanding and operating in the valued rules, norms and expectations of a relationship between participants from two different cultures may play a major role in development of intercultural competence and the potential transformation through aesthetic engagement. Intercultural competence has also been referred to as cross-cultural competence and is the subject of recent research into the experiences of students studying in higher education environments (Hunter 2008; Savicki 2008; Savicki, Binder, and Heller 2008). This is also researched thoroughly by Piazzoli (Piazzoli 2018, 2013). She states that,

*Within the aesthetic learning domain, aesthetic engagement seems to appear and manifest as a process of transformation, beginning with a 'felt-experience', entailing creative perception, interpretation, connection to an idea, and in some cases, heightened self-awareness (Piazzoli 2013: 289)*

Burton has explored three forms of transformation in process drama (Burton 2015). Self-transformation occurs when the students are supported to consciously change their attitudes, emotional states, behaviour and appearance in creating a role. A second type described is symbolic transformation, where action,

thought and feeling interact for both participants and audience. A further type of transformation is representational, where space, objects and participants are transformed to represent real and fictional environments. Burton draws on elements from Grotowski's transformational theatre (Grotowski 2012) and Brook's thoughts on theatre and acting (Brook 1996) to recommend techniques such as ensemble, chorus work, symbolism and role-play for distributed and collaborative learning that leads to transformative experiences for the participants. Burton also proposes that for participants to have a truly transformative experience, they must be cognisant of the process of transformation itself. The teaching and practice of transformational drama concepts and techniques should be explicit (Burton 2015).

Transformation is contested within drama education and applied theatre field, with practitioners and scholars having multiple views on what transformation is, how it should be measured and even if it a desired outcome of process drama (Freebody et al. 2018). Studies investigating dramatic engagement in process drama in language education, especially if they claim to be providing transformational experiences for the participants, sit within a broader discussion in the educational drama and applied theatre field about transformation and change. Balfour and Freebody (2018) caution against the rush to make, change, to inspire and transform without due consideration and transparency around the purpose of the process drama. This is particularly relevant where participants are marginalised, as in the case of international students studying in an Australian university context. Many teachers in this context may operate from a belief that the participant wants to change, adopt the culture of the host country and will benefit from the experience. According to Balfour and Freebody (2018) again this is problematic. They urge practitioners, researchers and scholars to restrain from broad claims of transformation and change in applied theatre and process drama, and instead include discourse around concepts of value, intent and success. Cahill (2018) suggests that change in the context of process drama for education includes three key practices: positioning teachers as partners, making methods visible and transparent across disciplines and co-constructing transdisciplinary knowledge.

In summary, by constructing this theoretical framework additional observations have been drawn from the literature. One is that narrative, role and tension may play a significant role in dramatic engagement in process drama for language education. The interaction of these elements is under-researched. Another observation is that playbuilding, roleplaying and sensemaking may be important processes in dramatic engagement in process drama for language education. How these processes relate to the elements of narrative, role and tension is also under-investigated. The final observation relates to metaxis, metacognition and meta-emotion and how these catalysts may expedite dramatic engagement in process drama for language education. The links between these three states could be further analysed. There is a solid amount of research about the use of drama techniques for teaching English language and in the area of engagement in learning, and this is referred to specifically in the sections on process drama and dramatic engagement. However, there is a gap in qualitative research investigating student behaviours around dramatic engagement in process drama and how this impacts English language learning for international adults in the Australian higher education context.



## Conclusion

This literature review has synthesised research in language education, process drama and dramatic engagement in the context of an international student studying English at an Australian University English Language Centre. Analysis of the research in these overlapping areas has revealed that there is room for a clearer and more explicit definition of both dramatic engagement and dramatic engagement to be developed, with a strong need for a better understanding of the phenomenon from the perspective of the participants of process drama in language education. There were three main gaps identified within the current literature and research.

Firstly, this literature review has identified a gap in the research around viewing the participant experience with dramatic engagement in learning languages through process drama from a holistic, dynamic systems perspective. Evidence has been reviewed on the positive effect of process drama in the development of English. There has been shown in past process dramas a quantitative improvement on four language skills: listening, reading, writing and speaking. There is also further quantitative evidence from research that there is an improvement in functional aspects of language such as questioning and turn-taking. These studies have taken isolated elements of language learning and shown convincingly that process drama has a positive impact on these elements for the participants. However, there is space to further research the impact of dramatic engagement in process drama for language from a more holistic, multi-system and dynamic perspective.

Secondly, the review has highlighted evidence of the way that process drama engages participants. Key descriptors of dramatic engagement have been documented and observed. Engaged students have been shown to achieve better academic outcomes. The studies explored in this literature review have given insight into why this happens. They describe specific techniques and strategies for facilitators and curriculum designers but still leave some elements unexplained. Scholars in this field acknowledge that narrative, role and tension are key elements in process drama for language education. Research exploring these elements independently highlight the importance placed on manipulation of the elements to enhance the impact of process drama. Language educators are experimenting with narrative, role and tension in their research and practice. However, this analysis has revealed a need for more focus on the participants' perspective to inform a practical framework for maximising process drama for language education and a need to develop a more concrete framework for application to language education in the higher education environment in Australia. This framework needs to explain how narrative, role and tension interact and synergise within a language learning experience for participants within a process drama. The impact of playbuilding, sensemaking and roleplaying as processes within process drama for language education need to be explored. Scholars are exploring the impact of playbuilding, sensemaking and roleplaying in various projects, but have not yet explored from a systemic perspective how they react together with narrative, role and tension in process drama for language education.

Thirdly, this literature review has identified research that attempts to explain how adults learn English language as a second language and how this happens when they are dramatically engaged. Recent studies explored in this review have looked at learning languages other than English but not with intermediate level adults learning English in a university context. Practitioners may need to know more about what happens from the international student's perspective when they are experiencing dramatic engagement while learning a language within a process drama in a university context. The more they know about this complex process as educators, the more teachers can work with participants to deepen their learning experiences and achieve aesthetic engagement. By understanding the phenomenon of dramatic engagement and from this building a framework for describing aesthetic engagement in language education and process drama, research can help teachers and students approach learning in these mediums with better tools for creating opportunities for meaningful learning experiences.

This literature review has consolidated four themes informed by theory and research in the field. The first theme is that current language education has at its core a focus on the learner, and more specifically at development of the learner's identity through language. By looking historically at the development of theory around a sociocultural theory of learning language, using Vygotsky and Mezirow as anchors for analysis, this review has explored current practice in language education. This perspective of language education has then been used to analyse process drama used and investigated by scholars. This has led to the second theme of the literature review, which is that narrative, role and tension play a significant role in dramatic engagement in process drama for language education. These three elements to process drama have been identified by researchers as being influential in positive outcomes. However, the interaction between the three elements is under-researched. The third theme is that playbuilding, roleplaying and sensemaking are important processes in dramatic engagement in process drama for language education and these are also under-researched, specifically in how, as processes, they impact dramatic engagement in process drama for language education. And the final theme is that metaxis, metacognition and meta-emotion are present in process drama for language education. The links between these three states and their impact on dramatic engagement is under-researched. How these three states work towards change and transformation is also an area to explore.

Further research could provide descriptions about strong emotive experiences in drama using the student voice and perspective and the impact on learning. Phenomenography as a research methodology could provide a reliable and sound set of tools to unpack a complex and dynamic experience for the participants. The next chapter explains phenomenography as an appropriate method for discovery of the mechanics of dramatic engagement and details the methods and background of the methodology. In the next chapter the research process for this thesis is also shared. The design of the process drama workshops, the data collection and analysis process build on this theoretical framework for explaining dramatic engagement. Chapter Three explores why phenomenography was chosen as a method and how it fills a gap in the existing research in dramatic engagement, process drama and language education.



## Chapter Three: Research Methodology

This study explores the role of dramatic engagement in using process drama and provides a framework for describing in detail the participants' subjective experiences from an emotional, verbal and physical perspective. This chapter rationalises the process used during the fieldwork, explains in more detail the specific form of phenomenography and details the stages of data analysis. An overview of the methodology is further reviewed and then placed in context of dramatic engagement in process drama and language education. The methods used in this research are described with reference to how each method was determined, designed and utilised. Attention is paid to the stages of the research and the reiterative nature of phenomenography. Finally, discussion is made regarding the significance of phenomenography in drama research with refinement of the methodology as an outcome of the research.

### Phenomenography in Context

Phenomenography is suitable for this research due to its approach to investigation and its specific range of methods that can be utilised. Understanding the aesthetic experiences of the participants as phenomena was the primary purpose of this research. Rather than use ethnography or other qualitative research, this methodology allowed a relatively small sample to be used to create an outcome space to explore a detailed description of dramatic engagement. Phenomenography allows a flexible use of research tools (Luft and Overgaard 2013) – in this case, verbal and non-verbal transcripts, interviews, researcher notes, video recall and reflective diaries. These are artefacts that can be created in a process drama. Like other descriptive and interpretative research methods, phenomenography is used to construct portraits of cultural life by studying aspects of the social world. However, more like ethnomethodology, phenomenography explores social contexts as constructed by members in their interactions, with rules and unique structures that shape their everyday interactions and with key emphasis on analysis of transcripts (O'Toole 2006; Luft and Overgaard 2013). Phenomenography was chosen as it was a respected methodology amongst natural scientists, psychologists and philosophers yet was foreign to many process drama practitioners and researchers (Luft and Overgaard 2013).

Phenomenography is a qualitative research methodology which investigates the different ways in which people experience or think about something (Prosser and Trigwell 1999). It focuses on the subjective experiences of participants in a study around specific phenomenon. It is like phenomenology insofar as it has human experience as its object but differs as it adopts an empirical orientation to investigate the experience of others (Booth 1997; Åkerlind 2005). While the ultimate concern was with capturing, analysing and presenting the phenomena of dramatic engagement, this research utilises methodology that is more aligned with phenomenographic principles and processes. Phenomenology is philosophical, but phenomenography is more practical, and thus used for this research.

As Marton states,

*Phenomenography and phenomenology share the term “phenomenon” which means “to make manifest” or “to bring to light”. Phenomenography denotes a research approach aiming at describing the different ways a group of people understand a phenomenon, whereas phenomenology, aims to clarify the structure and meaning of a phenomenon (Marton 1981).*

Phenomenography is digging deep into the participant's understanding of a phenomena (Åkerlind 2008) - in this case dramatic engagement, dual state awareness and any resultant learning or experience. It is about using a variety of techniques to capture the data - interviews, video recall, journaling, diaries and thought-tracking, to first attempt to define from each participants' perspective and their own unique perspective on the phenomena (McNeilly 2012). As phenomenography takes the perspective that an idea is different for everyone (we view the same world differently), each participant will have a unique experience as they interact with the phenomenon. Phenomenographic research is reiterative, comparative and involves sorting and resorting of data (Moustakas 1994) and may use mixed methods (Crowover 2017). A concrete example of this would be to determine different views of the phenomenon (in this case dramatic engagement) through each of the participant's perspectives. This would involve analysis of different data sources and piecing together a reportable description of the phenomenon. Further development of the phenomenographic analysis would then involve determining what is in the spaces between the data. This process would be repeated in varying degrees.

Case study methods are often employed to elicit the student experiences of the phenomena (Trigwell and Prosser 2009). The purpose of this is to ensure the experiences of the specific participants are captured, documented and analysed systematically, plausibly, credibly and with resonance. Focus is on process tracing (social processes between people) and further refinement of the research question after exploring several data sources (in this case video and voice recording, participant/facilitator/researcher journals and researcher field notes). Several levels of coding are used, moving from a more descriptive analysis to an abstract and theoretical analysis. The studied persons are often invited to debate on their subjective experiences in post-event video recall and individual or group semi-structured interviews – key elements of case study methods (Swanborn 2010: 13).

In this research, the process drama participants' understanding of dramatic engagement emerged concurrently to the researcher's own philosophical journey in attempting to discover the essence of the phenomena of dramatic engagement in learning a language through process drama (which would be more phenomenology). Phenomenology morphed in the reiterative cycles of data analysis to phenomenography as focus was drawn towards the experiences of the participants, and away from the desire to describe dramatic engagement from a philosophical point of view. In the analysis the frameworks and constructs for dramatic engagement from the perspective of the participants became clearer and more apparent, while the original concepts posited by the researcher faded.

Phenomenology originated in the early 20th century in Germany, founded by Edmund Husserl (2014; Luft and Overgaard 2013). Husserl developed methods and concepts that focused on studying the

structures of consciousness and the phenomena that appear in acts of consciousness. Later, phenomenology was taken into the realm of the subconscious by Heidegger, suggesting that our consciousness is affected by our subconscious and therefore any experience of a phenomena cannot be reduced to analysis of the conscious self (Glendinning 2008; Heidegger, Fried, and Polt 2010). Husserl and Heidegger's phenomenological theories were developed further by philosophers such as Merleau-Ponty, Steinbock, and Spiegelberg (Steinbock 2014; Merleau-Ponty, Lefort, and Lingis 1968; Spiegelberg 1981). These theorists refined Husserlian concepts such as bracketing and reduction. Bracketing and reduction, according to Husserl, are processes of stripping away layers of meaning of a phenomenon until one gets to the natural state or object itself. These techniques allow researchers to bracket parts of an object (in this case dramatic engagement) for analysis of the way it is perceived by the participants, thus allowing reduction of such a complex phenomenon to a describable state.

Ference Marton, a Swedish educational psychologist, developed phenomenography as a research method to be used by teachers to analyse their teaching and the students' learning using phenomenological principles (Marton 1981, 1992). He developed approaches to learning in the classroom and established a list of principles for achieving a 'space for learning' (Marton 1992). A school of educational researchers refined techniques and applied phenomenographic principles to their own work and research (Åkerlind 2005; Booth 1997; Christiansen 2011; Collier-Reed, Ingerman, and Berlund 2009; Reed 2006; Susie 2007; Trigwell and Prosser 2009).

## **Phenomenography and Process Drama**

As a result of exploring the medium of process drama, the available technology and the current literature on dramatic engagement, phenomenography was determined to be the most appropriate methodology to use for this research. A decision was made that there was more interest in the participants' experience (phenomenography as opposed to phenomenology). The difference between these two concepts is paramount in determining the various approaches to the research (Åkerlind 2005, 2008; Susie 2007; Van Manen 2007; Zarrilli 2004; Marton and Booth 1997). A phenomenographic approach with case study methods emerged to identify, interpret and present dramatic engagement. This research describes the dramatic engagement and the resultant learning as a phenomenon. It describes the facilitator's, participants' and researcher's personal perceptions and subsequent responses to dramatic engagement as a means to determine a more holistic description of dramatic engagement during the act of language learning with process drama. In order to draw on phenomenographic studies in other areas, reading was extended to closely related areas such as dance, theatre, digital storytelling, teacher education, game engagement theory, literacy, research-teaching, and teaching and learning in general (Whitton 2011; Trigwell and Prosser 2009; Susie 2007; Diehm and Lupton 2012; Christiansen 2011; Booth 1997; Grant 2007; McNeilly 2012).

Other case study methods such as focus groups have been drawn upon to identify the specific moments in this process drama where the aesthetic experience may have occurred and to drill down into these

moments through inquiry (Taylor 1996; O'Toole 2006; Ackroyd 2006). Crystallisation of these moments through documentation of the experience of the facilitator, the participants and the researcher would need to be explored through interviews and analysis of video.

*Crystallisation combines multiple forms of analysis and multiple genres of representation into a coherent text, building a rich and openly partial account of a phenomenon that problematizes its own construction, highlights researchers' vulnerabilities and positionality, makes claims about socially constructed meanings, and reveals the indeterminacy of knowledge claims even as it makes them. (Ellingston 2009)*

Video recall, language analysis and proxemics were included in the design later in the process to analyse and describe selected moments in the workshops from multiple perspectives. Through interviews, the lived experiences of the learners in the drama classroom can be explored, allowing the researcher to uncover the essence of dramatic engagement. Recent exploration into phenomenographic studies have aimed at creating formative relations between being and acting, between who we are and how we act, and between thoughtfulness and tact (Van Manen 2007; Crownover 2017). Searching for common intersections of history, culture and language, phenomenography looks at both the cognitive (the semantic and linguistic meaning that makes social understanding possible) and the non-cognitive meanings for the participants (the evocative, expressive, the transcendent and poetic elements) (Flood 2010).

This research presents a meaningful phenomenographic description of dramatic engagement that focuses on identified examples of this for international students studying English in Australian Higher Education and includes describing the incidents not just from a physical, verbal and emotional perspective but also from a much larger outcome space. Outcome space in this sense refers to data drawn from the participants' experience and also the extrapolated, fuller description of the phenomena of dramatic engagement. The participants' subjective descriptions of dramatic engagement have been correlated to quantitative and qualitative data collected during the workshop program. Students' language at key points in the workshops has been analysed systematically for quantity and quality of interaction.

## **Research Events**

The research was conducted at an Australian University English Language Centre in Sydney, Australia, over three weeks, with a two-hour workshop per week in May 2012. International students from a variety of English language programs at the university were invited to attend the workshops through advertisements on student websites. Ten were selected to participate in the study. An experienced facilitator conducted a published process drama 'The Australian Gold Rush' (Bowell and Heap 2001) each Saturday over the three weeks. The workshop utilised the main theme and structure of the published process drama with selective adjustments made to stimulate dramatic engagement. The workshops were recorded using three video cameras at different angles and two voice recorders with lapel microphones, one worn by the facilitator and one worn by a participant chosen randomly. Video cameras were

positioned in the ceiling at either side of the room with a main video camera at eye level operated by the researcher from the front of the room. The researcher was present in the room as an observer for the entire period of the workshops.

## **Data Collection and Initial Analysis**

The data collection and initial analysis occurred in four stages. These stages were designed during the research proposal phase but were altered slightly in a reiterative fashion as a result of analysis and reflection after each stage of completion, in adherence to design-based research principles (Hoadley 2004; Kelly 2004; Sandoval and Bell 2004; Wang and Hannafin 2005), case study analysis (Swanborn 2010) and phenomenographic methodologies (Åkerlind 2005; Christiansen 2011; Diehm and Lupton 2012; Trigwell and Prosser 2009). Ethics approval was granted from the University of Sydney Executive Human Research Ethics Committee (HREC), protocol number 14522. This HREC is constituted and operates in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2007), NHMRC and Universities Australia Australian Code for the Responsible Conduct of Research (2007) and the CPMP/ICH Note for Guidance on Good Clinical Practice. Permission was gained from the site to conduct research. Pseudonyms have been used for all participants.

## **Stage 1 – Design of the Process Drama Workshop**

A published process drama was used for design of the workshop. Several alterations were customised for the specific group. Principles for ensuring engagement, derived from the work of Kao and O'Neill, were employed. These principles included the importance of pretext and tension, use of variable dynamics and forms of questioning (Kao and O'Neill 1998). Further principles used that evolved from their research in designing process drama include initiating the drama in role, choosing a theme appropriate to the level of the students, providing opportunities for multiple roles and allowing for reflection (Kao and O'Neill 1998: 13).

Research and guides for teachers exploring drama as a teaching methodology were also drawn upon in the design (Bernal 2007; Bräuer 2002; Cunico 2005; Liu 2002; Murillo M 2007). Specific process drama conventions were scheduled to ensure use of these in the workshop (Neelands and Goode 2000). An expert drama facilitator was employed to conduct the program. The workshops were advertised on an online social networking group for drama teachers and the successful facilitator selected from applicants based on their experience with process drama and interest in English language instruction and drama research.

The researcher and facilitator met multiple times to go over the program and provide input in redesign of the process drama for this research. Principles of distancing were considered to ensure opportunities for metaxis and intercultural intimacy (Piazzoli 2013). There was special attention placed on introducing

pre-text and linguistic input at the beginning and at several key points throughout each workshop. This was to ensure that students were exposed to different genre forms and realistic text types. The narrative of the drama and the selection of the pre-text was aimed at maximising possibilities for dramatic tension and student engagement. According to Piazzoli, the pre-text of a process drama should have a strong visual element, have intercultural potential and enable both process and product-oriented language (Piazzoli 2011b). These considerations were made in the later redesigns of the published process drama. Pictures and images were used to develop and enhance the pretext in each workshop. Similarities between the participants' real and imagined worlds were designed to be highlighted and made explicit in activities during the process dramas to increase the intercultural potential.

Incorporating the theme of the Australian Goldrush in the 1850s, the narrative of the process drama began in Victorian London, enrolling students as potential immigrants bound for Australia hoping to find gold. The first workshop was based around leaving London for a new country, Australia. The second workshop was set on board the ship 'Balengeich', an actual ship that set sail for Australia in the 1850s. During a fictional storm the participants experienced the loss of a character 'Little Johnny' who was thrown overboard by the sea and mourned by the rest of the passengers. The third workshop was set in Sydney and the goldfields of Ballarat where the participants role-played finding gold. This process drama was chosen because of the parallels to the journey international students undertake in choosing to study in Australia and this element was heightened in the redesigns. There was hope that this would enhance the outcome of the process drama technique of distancing and increase student engagement.

The lesson plan for the three workshops is detailed in the Appendix as a key reference source for this thesis. It is presented in its entirety to give an overview of the journey the participants made in the three workshops. This process drama was originally presented in *Planning Process Drama* (Bowell and Heap 2001) but modified and repurposed for this specific set of participants with approval of the original authors. Included in the Appendix are the drama and language activities that were conducted by the facilitator. In the original process drama, the initial focus was 'what makes human beings give up what they know and take a long and difficult journey in the hope of something better at the end' (Bowell and Heap 2001: 91). During the replanning, greater emphasis at the beginning of the workshops was given to the facilitator and less to the participants to accommodate for the lower level of English in the group. This was intentional. As the workshops progressed, the replanning was designed to allow for scaffolding through playbuilding to support both the language and dramatic development of the participants.

## **Stage 2 – Selection of Participants as Case Studies**

An advertisement was published in a student online newsletter at the research site and on the university's website. 42 students applied for the program. Teachers at the location were sent a statement to read in each class to encourage students to enrol voluntarily. Out of the 42 students, 35 were university students and the rest were external to the university. The enrolled students were then sent detailed information about the workshop, including the Participant Consent Form and Participant Information Sheet

electronically in survey format (University of Sydney HREC Approval Protocol 14522, 2012). The survey was built using an online survey tool and included ten questions about the participants' experience in drama and language learning. The objective was to collect data about the students to enable selection of participants likely to respond to the workshops. Selecting students with some experience in drama to maximise the possibility of involvement was considered important, as understanding and appreciation of the art form is stated in the literature to be a requirement for dramatic engagement (Bundy 2003; Haseman and Winston 2010). The aim of the research was to ensure heightened dramatic engagement for a select set of students to explore the phenomenon and hopefully provide an opportunity for aesthetic engagement. However, a large enough cohort of students was needed to ensure dynamism and collaboration in the classroom and allow for varied combinations of group work. Therefore, twelve students were chosen based on their responses to the survey, English language ability and experience with drama. Two students withdrew before the first workshop, leaving the final ten. Students with a self-reported English language ability of lower than IELTS 5.0 (lower intermediate) as measured by the International English Language Test System (IELTS 2018) were withdrawn from the sample to ensure that participants had the capability to complete reflective journals and participate in discussion during video recall. Table 1 represents a list of the final ten participants. The names have been changed to aliases to protect the privacy of the participants.

**Table 1: Participant List**

	<b>Name</b>	<b>Nationality</b>	<b>Sex</b>	<b>Age</b>	<b>IELTS</b>	<b>Key</b>
1	Eve	Singapore	Female	21	7.5	STU5
2	Jiao	Chinese	Male	21	6.5	STU6
3	Mateo	Spanish	Male	32	7.5	STU1
4	Kang	Chinese	Male	23	6.5	STU4
5	Yuko	Japanese	Female	21	7.5	STU7
6	Shui	Chinese	Female	19	6.5	STU8
7	Leandro	Spanish	Male	21	6.5	STU9
8	Fae	Chinese	Female	24	7.0	STU10
9	Hiro	Japanese	Male	43	5.0	STU3
10	Mee	Korean	Female	22	6.0	STU2

The pre-workshop surveys indicated that participants were from a variety of cultural backgrounds, age, sex and English level as measured by the International English Language Test System (IELTS). This data is further explored in Chapters Four, Five, and Six.

In this research, transcripts were used to unpack moments of dramatic engagement. The experiences of four key participants were isolated. These participants were chosen from the ten participants in the study for cross-analysis and comparison. These four participants reported being engaged with the process drama and represented varying experiences of dramatic engagement. They were chosen to invite to the video recall as they represented four different cultural backgrounds (Spanish, Chinese, Korean and Japanese) and four varying levels of English (IELTS 5.0, 6.0, 6.5 and 7.5). They also seemed the most engaged. The descriptions of the four participants have been crafted from the pre-workshop survey answers (PWS1), the researcher notes (RN1) and the teacher / facilitator interviews (TEI). The following descriptions of the participants are made below.

#### **Mateo (Student/Participant 1)**

Mateo is 32 years old, from Spain and has an upper-intermediate level of English. He presents as confident, articulate and energetic. He moved to Sydney to study English at a language school. His highest qualification is a diploma. He reported in the interview being involved in drama activities in language learning and acted in plays when he was a child. He commented that he strongly believes in the benefits of learning a language through drama and likes classes that are fun.

#### **Kang (Student/ Participant 2)**

Kang is 23 years old and from China. He is in Sydney studying English for university entry and has an upper intermediate level of English. He has an undergraduate degree and the field notes comment he presents as confident, cheeky and willing to take risks. He reported he has some experience with vocal exercises and performance in class and believes in learning by doing.

### **Hiro (Student/Participant 3)**

Hiro is 43 years old, from Japan and has a PhD in speech pathology. His English level is lower intermediate. He reported that he believes in rote learning and needs to write down words to remember them. He is in Sydney for research collaboration at a university. The researcher notes comment that he presents as enthusiastic and eager to learn about learning.

### **Mee (Student/Participant 4)**

Mee is 22 years old, from Korea and is intermediate in English. Her language learning goals are to study for the Cambridge Advanced English (CAE) test. The researcher field notes comment that she presents as shy and timid, although goal driven. Her highest qualification is an undergraduate degree. She strongly believes her speaking is weak. Mee has some experience in language games and role-play. The field notes comment that she likes to watch Korean soap operas and American television drama. She reports learning best by rote learning.

## **Stage 3 – Videoing and Observation of the Workshop**

During the planning stage of this research, it was determined that high quality video from multiple directions would be needed to capture demonstrable dramatic engagement. Multiple angles of video and multiple microphones would be needed as it was thought that dramatic engagement might be demonstrated by an increase in the quality and quantity of language, an increase in closer and more intimate proxemics, animated body language and increased eye contact.

The three workshops were filmed in teaching rooms at the university. Tables and chairs were removed from the room. At the front of the room the researcher operated one main video camera with video and directional sound. Two additional video cameras were placed in the ceiling at other ends of the room. Lapel microphones were attached to the facilitator and one random participant in each workshop. After each workshop, the videos and audio files were edited and spliced to create one viewable composite video using the professional post-production video editing software Final Cut Pro (Apple 2011). A screen shot of the composite video is in Figure 1.



**Figure 1: Composite Video Screen Shot**

The composite allowed the participants and the researcher to watch the video in the video recall sessions and see at any point the action from three perspectives. The addition of the three sources of sound also provided a high-quality recording of the workshop, including clear direction from the facilitator and off-centre conversations by students. This required editing of the videos and alignment of all sources of video and audio using the post-production software (Apple 2011). It must be noted here that although effort was made by the researcher to avoid participating in the process drama (averting eyes, not responding to action in the drama and placing the observation desk as far away possible from the drama circle), there was the inevitable interaction between the participants and the researcher as the observer / audience member that is considered in following chapters.

Students and facilitator were asked to identify when during the process drama, they felt engaged with the drama. Although they were not educated specifically about dramatic engagement, they were asked questions about their emotions and awareness in reflective journals. These questions are listed in Table 2. The questions were designed to be readily accessible and understood by the lowest level student. Moments of dramatic engagement were confirmed with the observations of the researcher and the facilitator. The researcher also noted in field notes moments of tension, emotion and animation in students and the teacher facilitator and as an observer / audience. Fieldwork notes were kept in the form of detailed description of activities in sequence in the workshops, a daily reflective personal diary and conceptual memos in NVivo (QSR International 2012) regarding insights from the fieldwork. Interviews were conducted immediately after the workshop with the facilitator and used to help identify when dramatic engagement may have occurred. Brief interviews were conducted with the participants immediately after each workshop.

These keys moments of dramatic engagement were identified and analysed for quantity and quality of interaction between the students and the facilitator. Quality was determined by analysing how students used language-learning techniques such as questioning, repetition, active listening and self-correction.

Analysis was also made of the quality of interaction as determined by the participants' use of drama devices, role language, task language and narrative tangents.

Three key events were identified as being moments of observable dramatic engagement – one in each workshop – and are referred to in this thesis as the Key Specific Moments. These events were carefully scrutinised and are explored from multiple thematic and phenomenographic perspectives throughout Chapters Four, Five and Six.

Participants were asked at heightened moments of role-play and improvisation to write, reflect and make sense of the activities in character. This was completed at least once in each workshop, usually after a playbuilding sequence, extended role-play or improvisation. The drama was paused by the facilitator and participants were asked to sit down and write a guided reflection. The genre of the writing was varied in each workshop. The first piece of writing was a diary entry in character just before the participants left London bound for the Australian Goldfields in Workshop 1. The second in-role writing was a letter of gratitude after the storm at sea in Workshop 2. The third was a journal entry at sea in Workshop 2. The fourth was a letter to family or friends recounting discovery of gold in Workshop 3. Samples of these pieces of writing are analysed in detail in Chapter Five. The entries were completed within five minutes and written on a piece of paper with an image of a scroll. The genre practised in the writing was also introduced at the beginning of each workshop and either read to students as a pre-text or embedded in the drama as a surprise element or prop. For example, in the second workshop, the storm at sea, the participants on the boat found a message in a bottle from another lost ship with a journal entry from passenger. This introduced the style and tone of the writing and allowed students to model the genre in their own writing.

The Key Specific Moment (KSM) in each workshop was chosen by analysis of the reflective journals of the students, researcher notes of each workshop and post-workshop interviews with the facilitator. Engagement manifested itself in the journals and post-workshop interviews through emotive and descriptive words such as 'fun', 'exciting' and 'powerful'. The qualities of these key moments were when a noticeable change occurred in body language, quality and quantity of language and dramatic pacing. All four selected participants were involved during the Key Specific Moments, which were during group improvisation.

The three specific moments were then played back to the participants in follow up video recall sessions within two weeks after the workshops. The objective was to have the participants respond to the most heightened moments in the workshop and describe their experience and intentions in that moment.

The key incidents are labelled KSM1, KSM2 and KSM3 respectively and consist of approximately fifteen minutes of video per workshop. These three incidences were fully transcribed including transcripts of language quality and quantity, paralanguage demonstrated, body language, eye contact, clustering and volume of voice. Transcripts of these sessions are labelled KMW1-3T and are presented in the Appendix.

## **Stage 4 – Reflection and Video Recall**

After each workshop, the participants were asked to answer several questions about their experience of the process drama. The questions were varied after each workshop as described below.

**Table 2: Reflective Journal Questions**

Workshop	Collection Method	Questions
1	By email within one week after the workshop	<ol style="list-style-type: none"> <li>1. What did you find interesting about the workshop?</li> <li>2. When did you feel most connected to your classmates? Why?</li> <li>3. When did you learn the most? Why?</li> </ol>
2	By email immediately after the workshop	<ol style="list-style-type: none"> <li>1. What were your impressions of the workshop?</li> <li>2. When did you feel the most energetic during the workshop?</li> <li>3. When did you feel the most connected to your teacher and/or other students during the workshop? Why?</li> <li>4. How did the workshop change your thinking?</li> </ol>
3	By email immediately after the workshop	<ol style="list-style-type: none"> <li>1. What was the best moment in the workshop for you? Why?</li> <li>2. When did you feel the most attentive? Why?</li> <li>3. When did you take the most risks? Why?</li> <li>4. When did you feel the most playful? Why?</li> <li>5. When did you trust the teacher and/or other students the most? Why?</li> </ol>

After the first workshop, the decision was made to further extend the questions and have the participants complete the questions immediately after the workshop in a computer lab outside the classroom. This was to ensure a more detailed and immediate response. The initial intention was to have the same questions for each workshop to ensure comparative validity but the responses to the first workshop were limited. It was therefore decided to experiment with different questions over the following two workshops. This was successful insofar as it allowed for a variety of questions and response language to be elicited. It also allowed for the researcher to engage in ongoing question and answer dialogue in written form with participants over the course of the three weeks of workshops.

The facilitator was interviewed after each workshop and the four participants were invited back one week after the final workshop for video recall and unstructured in-depth interviews individually and in a small group. These interviews were transcribed and catalogued using NVivo. Crystallisation between the reflective journals of the facilitator, participants and researcher helped confirm moments of dramatic engagement in the three workshops. Student movement, body language and clustering were captured using microphones and video cameras. The facilitator's experience was documented with semi-structured interviews and in-depth debriefing recorded after each interview. An online survey tool was used after the three workshops to manage student data, demographics and psychographics (Quintessential 2004) with the same questions as the initial survey asked again at the end of the data collection.

At the end of workshop three, four participants were invited to a video recall session the following weeks. The participants attended the recall over two sessions, conducted in English. It is noted that this is a limitation of the study, as the lower level participants responses were at an IELTS 5.0 English language level. This limitation and other is addressed in the final chapter of this thesis.

The first session was a 1:1 interview with one participant – Mateo. The second session was with three participants – Kang, Mee and Hiro. This interview structure was a result of availability of the participants, not by any specific determination. In each session, the participants were asked to first watch the three

key incidents in the workshops and then invited to watch another incident of their own choice. During the video recall, participants were asked questions in an unstructured interview format with open questions. Each session was recorded by video and microphone and lasted approximately one hour. The transcripts for the video recall produced the most data for analysis of engagement and are included in the Appendix. This data is explored in Chapters Four, Five and Six.

Table 3 lists the data types, methods, activities, items nodes and references used in the crystallisation process.

Table 3: Data Sources

Data Type	Research Method	Activity	Item(s)	NVivo Nodes	NVivo References	Key
Researcher Data	Field Notes	Notes during workshop from researcher	RN1			RN1
	NVivo Steps	Notes on use of NVivo during data analysis	NVivo daily steps			NSI1
	Researcher Journal	Daily Journal of Researcher	187 daily entries			EVER 1-187
Student Data	Key Moments	Edited videos segments of one key moment in each workshop	Workshop 1 Workshop 2 Workshop 3	50 1 166	253 8 592	KMW1 KMW2 KMW3
	Student Surveys	Online surveys	Pre-workshop survey Post-workshop survey			PWS1 PWS2
	Video Recall	Video of students recalling key specific moments	Individual Interview with Mateo Group Interview with Mee, Kang and Hiro	55 68	3750 5515	VREC1 VREC2
		Transcript of Video	Individual Interview with Mateo Group Interview with Mee, Kang and Hiro	18 12	33 17	VREC1_t ext VREC2_t ext
	Workshop 1	Student Impressions - Video of each student after Workshop 1				W1STV
		Student Reflections - 4 samples of students reflective writing about workshop 1	Jiao Mateo Hiro Mee	6 6 6	6 6 6	W1SJ2 W1SJ3 W1SJ9 W1SJ10
		Video	Final cut edited full video of Workshop 1			W1VID
		Writing in Role – participants wrote journal before leaving London	Eve Jiao Mateo Kang Yuko Shui Leandro Fae Hiro Mee	6 6	12 12	W1S1 W1S2 W1S3 W1S4 W1S5 W1S6 W1S7 W1S8 W1S9 W1S10
	Workshop 2	Student Reflections - 5 samples of students reflective writing about workshop 2	Eve Mee Jiao Mateo Hiro	6 6 6	12 12 12	WS2J1 WS2J10 WS2J2 WS2J3 WS2J9
		Video	Final cut edited full video of Workshop 2	66	323	W2VID
		Writing in Role – letter to God	Jiao, Hiro, Mee, Eve, Mateo	9	18	W2SW
	Workshop 3	Student Reflections 4 samples of students reflective writing about workshop 3	Mee Mateo Kang Hiro	6 6 6 6	6 6 6 6	W3SJ10 W3SJ3 W3SJ4 W3SJ9
		Video	Final cut edited full video of Workshop 3			W3VID
		Writing in Role – writing journal entry in goldfield	Kang Mateo Hiro Mee			W3SW
Facilitator Data	Teacher Interviews	Interviews with the facilitator after each workshop	Workshop 1 Workshop 2 Workshop 3	4 4 4	326 442 44	W1TEI W2TEI W3TEI

The transcript name, sources, participants, nodes, references and keys for each reference are listed in Table 4. The full transcripts are included in the Appendix.

Table 4: Transcripts

Name	Source(s)	Lines	Participants	NVivo Nodes	NVivo References	Key
KMW1_text transcript of key moment 1 workshop 1	KMW1	207	(11) Facilitator, Leandro, Kang, Yuko, Fae, Mee, Eve, Shui, Mateo, Jiao, Hiro,	49	251	KMW1T
KMW2_text transcript of key moment 2 workshop 2	W2VID	330	(6) Facilitator, Mee, Jiao, Fae, Hiro, Mateo	65	322	KMW2T
KMW3_text transcript	KMW3	173	(5) Facilitator, Mateo, Mee, Hiro, Kang	165	591	KMW3T
VREC1_text Transcript of Video Recall with Mateo	VREC1 VREC1_text	647	(2) Researcher, Mateo	73	3,783	VREC1T
VREC1_text Transcript of Video Recall with Kang, Mee and Hiro	VREC2 VREC2_text	548	(4) Researcher, Mee, Kang, Hiro	30	5,532	VREC2T
W1TEI_text – Transcript of Workshop 1 Teacher Interview	W1TEI	430	(2) Researcher, Facilitator	4	326	W1TEI
W2TEI_text – Transcript of Workshop 2 Teacher Interview	W2TEI	430	(2) Researcher, Facilitator	4	442	W2TEI
W3TEI_text – Transcript of Workshop 3 Teacher Interview	W3TEI	118	(2) Researcher, Facilitator	4	44	W3TEI

## Ongoing Data Analysis

Throughout the data collection period, reflections on the research experience were documented. A researcher journal was written five times a week in the three week period using Evernote allowing data entry from mobile and desktop devices (Evernote 2007). An excerpt from the researcher journal is as follows, shown here as an example:

*There were moments of learning where the participants specifically referred to a breakthrough of some type. This was definitely cognitive, they were aware of the moment and experienced some change in awareness as a result of the moment. There was a sense of moving through an obstacle, hurdle or challenge and reaching a new state of being after the moment. Participants report a greater sense of freedom after these moments. They also report that is an end result of a process - referring to breakthroughs happening "finally" - indicating that this was something that had been elusive to them that they had climaxed to after some attempt at noticing the specific hurdle before being able to do anything about it (Researcher Journal, RN1, 12/09/12).*

The researcher and the facilitator met several days before each workshop to discuss and plan the workshop structure and activities. The journal was examined prior to meeting the facilitator to inform the design of the following workshops and used immediately after each workshop and video recall to document observations. The journal was exported into NVivo, and informed coding, structure of the research hierarchy and development of memos, which in turn was used to inform design of this thesis structure. Seven reiterations of coding were attempted. The iterations are explored later in this chapter as levels in the research hierarchy. The primary rounds of coding were thematic, categorising data in each source as either demonstration of art form or of pedagogy. The secondary rounds of coding looked at data sources where it was thought demonstration of metacognition, meta-emotion and metaxis could

be prevalent. The tertiary rounds of analysis explored development of specific types or categories of description of the four participants in this research and the final rounds of analysis looked at how the first three levels were conducive to dramatic engagement and where there was evidence of this in the data sources.

During each workshop real-time notes were taken against each activity in the lesson plan by the researcher. After the workshop these notes were expanded to include variations from the lesson plan, observations from the researcher on facilitator and participant behaviours, key notes for design of the following workshop and reflection on any demonstrable moments of dramatic engagement.

During the course of the research period, the researcher attended five international conferences and presented on various components of the data collection (Pheasant 2014, 2012, 2013a, 2013b, 2018). Initial commentary on findings was published in a peer reviewed journal (Pheasant 2015). Notes from these events and reflections as a result of presenting at the conferences are also included in the Researcher Notes. Data and findings of this research were shared during these conferences and publication with current researchers and practitioners enhancing the validity of the research.

Once the participants' experiences of dramatic engagement were captured in as much detail as possible, with respect for the individual's own unique individual experience and their perspective on the phenomena, focus was made on variations in the participants' understandings and of the space in between the participants' experiences (Åkerlind 2008). This creation of an outcome space is a phenomenographic method for extrapolation from a sample set of experiences into creation of much broader definition of the experience (in this case dramatic engagement). Done through a reiterative series of analysis, theory construction, reanalysis and theory reconstruction of the space in between the participant experiences, seven distinct cycles were made and are described in this section in detail. Variation Theory was further used to aid in this process. This is another phenomenographic tool to help expand an understanding of a specific phenomenon by mapping what it is, as reported by participants, and also what it is not (Åkerlind 2005). Participant experiences were placed on a variety of one-dimensional and two-dimensional spectrums, and the spaces further out on each axis explored and defined. This started to build the construct of dramatic engagement beyond the experience of the participants. From this process, a typology evolved to describe the phenomena. Models were used to describe each type to aid in conceptual visualisation. The types were then tested for construct validity.

At each stage a cyclic process of reflection, discussion and new perspectives was documented in the form of the researcher journal. This allowed for documentation of reliability checks. Analysis of the data from different modes and formats created at different times in the process increased the validity of the data. Comparisons and contrasts were made of two participant cases with special focus on a borderline case, one of the participants who did not fit in with the other two groups. The four participants analysed in this manner were Kang, Mateo, Hiro and Mee. In the researcher notes descriptions were made of personal reflections with the emergent data and themes. The researcher notes captured and described a further

perspective on dramatic engagement, so was also used as one of the reference points. After exhaustion of the data analysis, a final interrogation enriched the data with further analysis to ensure validity (Åkerlind 2008).

Communicative and pragmatic validity were ensured by documenting the researcher's responses to presentations and conferences, including how the data analysis and presentation of the findings was adjusted accordingly. Feedback was sought from peers, supervisors, intended audience (teachers) and a group of fellow researchers. This has ensured communicative validity. Useful insights from the research regarding teaching and learning were also discussed at five international conferences and three teacher professional development sessions around Australia to ensure pragmatic validity checks. Feedback from these sessions was documented in the researcher journal. This process for development of key themes has been followed and discussed in findings in Chapters Four, Five and Six.

To further understand the concepts emerging in the research around engagement and to ensure capture of a multi-dimensional and holistic definition of dramatic engagement, application was made of the useful pedagogical tools provided by Marton and Booth (1997). These authors posited that by manipulating how one observes an object or phenomenon, one can gain a greater understanding of it. They posit that learning about or describing something is not just about describing the object itself but by also describing the way participants observe or experience the object. Some tools of analysis include contrast, generalisation, separation and fusion. These tools have been validated by several researchers in teacher education to teach a specific concept (Tong 2012; Cheung 2008; Marton, Runesson, and Tsui 2004; Reed 2006). In this research they are used to help determine the different ways participants can experience dramatic engagement. Contrast draws on the participants' understanding of a phenomenon by analysing their experience of something else to compare it with. Generalisation, as a phenomenographic tool, captures how participants experience the varying appearance of an object. Separation refers to when participants experience a certain aspect of something by means of varying it while other aspects remain invariant. Fusion is when the experience for participants is explored in several critical aspects of the phenomenon simultaneously (Åkerlind 2005). These concepts informed the questions used in the video recall to explore the students' experiences of dramatic engagement.

## **Phenomenographic Bracketing and Reduction**

A core approach in phenomenography is to revisit the data multiple times with multiple perspectives, choosing to either block out specific elements or drill down on others. This is called bracketing or reduction (Luft and Overgaard 2013). In total seven phases of bracketing and reduction were undertaken using the qualitative analysis tool NVivo (QSR International 2012). Each of the seven stages included up to five cycles of data analysis and are depicted below. The researcher coded in each phase, alternating between open, axial and selective coding, as data was identified, selected, categorised, deconstructed and then reconstructed. Open coding is a key grounded theory method that looks at developing concepts as codes and attaching this to the texts being analysed, in this case workshops, interviews, transcripts

and writing samples (Corbin and Strauss 2014). Axial coding was used to connect categories and concepts to each other within NVivo, another key method in grounded theory during qualitative data analysis. Selective coding was used to explore a core variable that related to all of the data.

**Phase 1: Emergent, open coding of all workshops, interviews, video recall, transcripts, writing samples and researcher notes.**

At this level, 480 references in thirteen data sources were explored across four themes that emerged from this phase: pedagogy, art form, dual state awareness and engagement. This involved three full cycles of analysis of the entire data set. The researcher experienced the workshops in person and took researcher notes. The researcher then watched each video in full and listened to each audio set in full as the composite video was created. Detailed notes were taken for each cycle in the researcher journal. The three workshop videos were then transcribed. The teacher interviews and video recall sessions were also fully transcribed. The final stage of this cycle involved open coding of all of the data sources in NVivo. This allowed confirmation of the key moments and frameworks for further reduction and bracketing in the later phases of data analysis. Free imaginative variation was predominantly used in this phase to determine a fixed identity for the phenomenon of dramatic engagement (Moustakas 1994).

**Phase 2: Emergent, open coding of language in transcripts from key moments.**

Once the four themes of pedagogy, art form and dual state awareness were determined, the three key moments (one in each workshop) were analysed and openly coded. 177 references in three data sources were coded. This involved creation of 40 specific nodes and 75 memos in NVivo. This process involved three full cycles of analysis of each key moment. Initially each key moment was completely coded within the four themes. Each theme was then analysed, and secondary nodes created during another inspection. Secondary nodes that emerged at this point included items such as questioning, repetition, drama devices, active listening, role language, task language, self-correction and narrative tangents. The secondary nodes were then used to cluster memos. This began to add key insights into the phenomenon of learning language through dramatic engagement in process drama. Building these categories onto the framework allowed for further refinement of the thesis structure and specifically Chapters Four, Five and Six.

**Phase 3: Emergent, open coding of non-verbal communication in key moments.**

During this reiteration of open coding, the three key moments were again analysed in detail in the same manner as the previous phase, through looking at the categories of characterisation, group dynamics, narrative, scaffolding and tension and how these were demonstrated through body language. This coding was conducted in three reiterations across three data sources, analysing 155 references. The first reiteration surfaced new categories of inspection, which included items such as eye contact, physical contact, gesture for meaning, emotive gesture, mime and laughter. These emergent themes were used in a secondary analysis to create new nodes and memos that were then clustered. This informed Chapter Four.

**Phase 4: Axial coding of verbal and non-verbal communication strategies of four specific cases during each key moment.**

The fourth phase looked at bracketing of four cases only. The key moments from each workshop were analysed but this time focus was on comparing and contrasting four variations – Hiro, Mateo, Mee and Kang. 124 references were analysed from the three data sources across four cases. Narrative, role and tension surfaced as new tertiary categories. Inside each of these categories, patterns emerged that are explored in Chapter Four. During this phase of axial coding, quantitative counts were made of turn-taking, role-switching and tension, further informing this chapter. The outcome space was charted, and the gaps identified and further explored. These gaps are where the phenomenographic outcome space was used to extrapolate new insights about the phenomena of dramatic engagement in language education and process drama. New types of role, narrative and tension were discovered and are explained in Chapter Four.

**Phase 5: Axial coding of video recall transcripts.**

This phase involved four cycles of analysis of the video recall interview transcripts. Applying reduction techniques, the primary category of dual state awareness was chosen to analyse the video recall transcripts. This revealed three emergent themes: metaxis, meta-emotion and metacognition, which are defined and explored in Chapter Six. A second inspection of the video recall transcripts within these themes revealed secondary nodes on an additional nine elements. 34 references were analysed across two data sources. These elements were agency; choice made in the moment; content and form; critical thinking and feeling; distance; motivation and curiosity; multiple states; regulation and moderation and self + group + ecosystem. This informed Chapter Six.

**Phase 6: Selective coding of all participants across all sources.**

As part of developing the theory and practice sessions of this thesis and looking at proof of concept to validate the emerging description of the phenomenon of dramatic engagement, a return was made to all data sources to cross-reference by the ten participants, the facilitator and researcher. 1,243 references were analysed over 13 data sources. This further informed Chapter Six.

**Phase 7: Selective coding of major themes across all sources.**

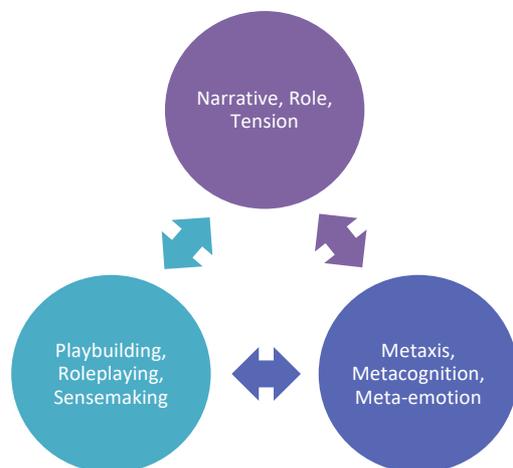
As an additional form of reduction and in order to determine four profiles of participants, a revisit was made of the thirteen data sources and analysed 1,349 references. This informed Chapter Seven.

At each stage of the research, the literature and key texts were checked for new interpretation and understanding. The research was made in reiterative stages and choices made at each stage documented. This was validated with presentations and papers at conferences discussing phenomenography and the research process.



## Affirming Phenomenography as the Research Methodology

In Chapters Four, Five and Six analysis of data is made through different lenses or perspectives. These emerged out of the reiterative research design and are conceptualised in Figure 2.



**Figure 2: Research Lenses**

### **Lens 1: Narrative, Role and Tension (The Elements)**

Beginning with the video recall data sources and reflective journals, the student's responses to the drama and self-analysis of engagement were analysed. From the three workshops of two hours each, key moments in each workshop were determined through triangulation. This was through correlating with the facilitator, the participants and the researcher notes, a point in the workshop where participants felt the most energetic, alive or excited. The three moments are of 13-28 minutes each. These key moments were then recoded in a series of reiterative analyses. Firstly, they were transcribed word for word. Each turn was then coded with a general observation with no specific objective, allowing themes to emerge organically. Narrative, role and tension emerged as recurring themes through this lens. Participants reported on elements of the three themes during dramatic engagement and they are discussed in Chapter Four. Chapter Four explores narrative, role and tension and defines these as elements within dramatic engagement in process drama for language education.

### **Lens 2: Playbuilding, Roleplaying, Sensemaking (The Processes)**

At this analysis level, 480 coded references in thirteen data sources were explored across three themes: language education, process drama and engagement. This descriptive level of analysis was a practical analysis of the art form usage by participants and also their response to learning in the art form across all of the data sources. The data was collected from the following sources: the transcripts of the two video recall interviews conducted (VREC1T and VREC2T) and the interviews conducted with the teacher after each workshop (W1TEI, W2TEI and W3TEI) and the researcher notes (RN1). The analysis and

coding were thematic and looked at demonstrated actions around the reported moments of engagement. The researcher notes were coded in NVivo to allow for any unexpected themes to emerge. Each activity was initially coded as a subset of either art form or pedagogy. Upon completion of coding, categories were created outside of the workshop space, including language education, process drama and engagement. Analysis was made by workshop and also themes across workshops. Chapter Five explores playbuilding, roleplaying and sensemaking and defines these as processes within dramatic engagement in process drama for language education.

### **Lens 3: Metaxis, Metacognition & Meta-Emotion (The Catalysts)**

It became apparent during the later cycles of analysis that there were additional concepts that needed to be included in a definition of dramatic engagement. During the video recall and the transcripts of these interviews, participants were describing states during engagement that were related to narrative, role and tension but seemed to be describing operating on multiple levels. These were descriptions of multiple role (metaxis), multiple logic (metacognition) and multiple emotions (meta-emotion). The key moments were again scrutinised for evidence of metaxis, metacognition and meta-emotion. Chapter Six explores these three concepts and defines these as catalysts within dramatic engagement in process drama for language education.

At the end of the reiterative data and writing cycles, to validate the phenomenographic approach, the entire research method was interrogated to determine the appropriateness of the methodology. The following questions, adapted from Luft and Overgaard (2013) were used.

1. What is the researcher's current understanding of phenomenography and how does it fit with process drama, language education and dramatic engagement?
2. Has anything been missed?

A presentation was made at this point by the researcher at the World Phenomenology Conference at Harvard University in 2014 of this practical application of phenomenography in process drama and language education (Pheasant 2014). Analysis had been made of the key moments on multiple levels – narrative, role and tension, playbuilding, roleplaying, sensemaking, metaxis, meta-emotion and metacognition. Feedback was given from other phenomenological and phenomenographic researchers of the importance of the participant experience as an event within the phenomenon of dramatic engagement and that a closer scrutiny should be made of these momentary and transformative events. Therefore, further exploration was undertaken of the transformative events in the key moments and this has informed Chapter Seven, and a rewrite of the literature review to include transformative learning theory.

As more refined processes within phenomenography were utilised, some specific issues arose that had to be addressed in the research and writing process. In applying Akerlind's work in using phenomenography

to research teacher training (Åkerlind 2008), a validity check was performed at this final stage of the research. The interrogative questions were asked about the research.

1. *How is the researcher ensuring that they take a logical and empirical approach?*
2. *By what axes or criteria is the researcher plotting the experiences of the participants along spectrum lines to describe different experiences and create metaphors?*
3. *Is the spectrum analysis along a straight continuum (from awareness of the concept to unawareness) or described as pieces of a whole (like a pie)?*
4. *By describing the participants along these spectrums, how is the researcher in turn then describing and clarifying their understanding of the phenomenon?*
5. *Could the researcher use additional phenomenographic techniques to look at the comparison between each participant's notion of dramatic engagement by four lenses - contrast, generalisation, separation and fusion? (Åkerlind 2008)*

These questions were addressed in an ongoing manner in the Researcher Journal. Based on each participant's experiences, four profiles of types of participants within dramatic engagement were constructed. This involved resorting of data according to participant and analysing further the impact of the facilitator. Further analysis was made of the researcher notes regarding personal responses to narrative, role, tension, playbuilding, roleplaying, sensemaking, metaxis, metacognition and meta-emotion. By defining these participant types, and surfacing facilitator and researcher perspectives, four distinct models emerged which allowed a further mode of analysis of dramatic engagement from multiple perspectives. This enhanced the phenomenographic outcome space. Defining the three key moments in the research, one in each workshop, data was re-sorted by these four models. Revisiting the data again and undertaking selective coding of the major themes across all sources provided validation of theory within practice. This has allowed for a greater phenomenographic description of the aesthetic experience in language education.

Defining the three key specific moments in the research (one in each workshop) the data was sorted by model and narratives of the experience for each participant type was written. This consolidated findings from the four case studies and allowed for a final phenomenographic description of the aesthetic experience in language learning through process drama. This has informed Chapter Seven.

The final reduction and bracketing process assessed the measurable notions of dramatic engagement and then looked what else was there. Use was made of rubrics to capture the experience of the participants and share the more ethereal aspects of their phenomena.

This methodology has allowed exploration in detail of the research question:

***What is the nature of dramatic engagement in process drama for language education?***

To address this question, three sub-questions were constructed:

1. *How do role, narrative and tension contribute to dramatic engagement in process drama for language education?*
2. *How do playbuilding, roleplaying and sensemaking contribute to dramatic engagement in process drama for language education?*

3. *How do metaxis, metacognition and meta-emotion contribute to dramatic engagement in process drama for language education?*

### **What's next?**

Chapter Four addresses the first research sub-question – “How do role, narrative and tension contribute to dramatic engagement in process drama for language education?” This chapter begins to build a definition of dramatic engagement within the context of other forms of engagement as understood from the literature. Chapter Four highlights contributing inputs and outputs of dramatic engagement as demonstrated within the context of the drama workshops. Key moments in the workshops from specific participants are highlighted to illustrate each theme. Analysis of the verbal and non-verbal language learning strategies is made in order to identify if the reported engagement is dramatic engagement. This chapter compares other types of engagement with dramatic engagement in process drama and other art forms, how dramatic engagement is built in process drama through such techniques as tension, role and narrative, and describes a measurement of external demonstrations of dramatic engagement.

## Chapter Four: Narrative, Role and Tension (The Elements)

The next three chapters will present a theoretical framework for dramatic engagement that includes narrative, role, tension, playbuilding, roleplaying, sensemaking, metaxis, metacognition and meta-emotion. This framework has emerged from the initial stages of data analysis, as detailed in Chapter Three. This data chapter aims to build on the thesis definition of dramatic engagement in process drama for language education by focusing on the elements that form the key components of dramatic engagement, from the perspective of the participants in this study. The literature review explored first the intersections of three research areas: language education, process drama and dramatic engagement. Two key theoretical foundations were established as relevant: Vygotsky's sociocultural theory and Mezirow's transformative learning theory. A framework for dramatic engagement was established that acknowledged narrative, role and tension were key elements in dramatic engagement. This framework positioned playbuilding, roleplaying and sensemaking as possible processes by which these elements interacted. Metaxis, metacognition and meta-emotion were thought to be catalysts that activated the processes and dramatic engagement in process drama for language education.

Chapter Four begins to construct a definition of dramatic engagement within the context of other forms of engagement and highlights the relationship of narrative, role and tension within dramatic engagement as demonstrated within the context of the drama workshops. Four participants reported on being connected, animated and having had a heightened awareness at key moments in the workshops. The facilitator and researcher observations as documented in reflective journals corroborated this. As each reiterative cycle of analysis was made, more detail to the theoretical model for dramatic engagement emerged. This was then consolidated and tested against further reiterative cycles of analysis. By exploring participants' experiences with role, narrative and tension, this chapter highlights how dramatic engagement may differ to aesthetic engagement with other art forms such as music, visual arts, dance and digital media. While previous literature has shown that connection, animation and heightened awareness are present during aesthetic engagement (Bundy 1999), participants in this research demonstrated an awareness of the art form of drama and an understanding of language learning. They reported being engaged with the narrative (that is the storyline of the drama and their own journeys). Some participants reported being engaged with their character or role and others reported being engaged with the tension or dramatic elements of the process drama.

This chapter includes a data analysis section on the external elements of engagement by analysing verbal and non-verbal language learning strategies during engagement, showing that participants who were engaged increased turn-taking, role language and task language. They also had increased eye contact, physical contact and use of gestures to enhance understanding and communication. These noticeable elements of dramatic engagement may be indicators of aesthetic engagement and could

possibly be used in future classrooms to determine if participants are experiencing aesthetic engagement.

This chapter addresses the first question in this research to begin to define dramatic engagement. The focus question for this chapter is:

**How do role, narrative and tension contribute to dramatic engagement in process drama for language education?**

As described in more detail in the methodology section, sections of each workshop were transcribed as three key moments in NVivo. Each key moment was between 13 and 28 minutes and was identified in the workshops as a specific moment of engagement by triangulation between feedback from the participants, the facilitator and the researcher (KMW1T, KMW2T and KMW3T). These moments were transcribed from both verbal and non-verbal perspectives and analysed for thematic elements. Data was explored with phenomenographic perspectives of four key student participants. The key moments are detailed in the following table:

**Table 5: Key Dramatic Moments**

Moment	Data Source	Timestamp	Length	Title	Key
1	KMW1	1:16 - 1:34	18 mins	Leaving Victorian London	KMW1
2	W2VID	0:45 - 1:13	28 mins	Storm at Sea	KMW2
3	KMW3	1:08 - 1:21	13 mins	Finding Gold	KMW3

## The Key Moments

The three key moments are described here as small vignettes to give a full context of what happened at these points in the workshops. This detail is taken from the researcher's notes (RN1, RN2 and RN3) written during the workshop and describes the detailed activities during the specific key moments: leaving London, surviving a storm at sea and finding gold in Australia. Parts of the actual transcript are presented and discussed in the second section of this chapter. For full transcripts of the key moments, please see the Appendix.

### Leaving London

Key Moment 1 begins just as the participants are deciding to board the ship 'Balengeich' bound for Australia and the promise of gold. Sophie, the facilitator, has taken them already through a series of character-building and scaffolding exercises about their lives in Victorian London. It is 1851 and the scene is at the docks by the ship. The moment begins with a whole-group improvisation with teacher-in-role on the quayside as the Ship's Captain stresses that passengers can't take much on board. The facilitator is in role with a bell used for focus. She asks questions to participants about what they want to bring on the ship. The classroom space is used to mark the space of the ship, of the quay and of the town hall. Sophie asks participants in role to think about what they need to pack. There is emphasis on creating connection between the drama and the idea of leaving things behind when one seeks to move away to experience a better life. She then moves out of role and participants begin an individual mime. Participants are asked to pack a small case of personal belongings. They then mime packing. Sophie demonstrates first a mime of packing her suitcase. She asks the participants what kind of items they would take and what items they would leave behind. She asks what their characters are thinking. Participants mime individually around the room, in a circle so they can see one another. Sophie acknowledges the sombre mood of packing up their lives to move to Australia.

The group then moves to an activity of presenting still images. Sophie asks what is going through the participants' minds as they leave for the ship in these images. Participants speak then move to the meeting point. This seems to be a powerful moment. The participants are speaking in first person. Sophie is visibly moved too, acknowledging the emotion in an encouraging way with "mmm, great". She seems moved here by the participants' thoughts. Sophie lets the participants speak and then ties each dialogue with

commitment to the item they will take. The participants produce spoken text. They participate in the mime. This is a moment that participants seem to speak with the strongest sense of purpose. Filling the silence in the circle forces them to speak even more. This is a moment to acknowledge their feelings.

The participants line up to get on the ship. They remain in character. Sophie is again in role as the captain. In pairs, they discuss how they are feeling. Participants are modelling the teacher's response. The captain rings the bell and asks participants to make two straight lines. The captain asks passengers about their keepsakes. She asks them to tell others near them what their keepsake is and why it is precious. Sophie checks each participant in a manner like modern day passport control and admits one item per participant. Some participants pass easily. Sophie builds on each keepsake by asking for further descriptions. Each participant makes a photo-like image of their goodbye and expresses a line of monologue back to London. They then cross over the bridge. There is dialogue at each checkpoint between teacher and participant about the keepsake. Two participants pass through the checkpoint. A third participant starts crying, wanting to keep her big bag and begging the captain to allow her to keep her things. She starts sobbing and engages with the facilitator, "Please don't let me miss the trip." Sophie asks, "Are there any last words you have to say to England?" A fourth student, Mateo, (one of the four case studies in this research) turns back to his home London as he boards the ship and says, "Fuck you London!" The others pass through the checkpoint without a problem. Mateo's moment is of special interest. What prompted him to make such an expressive and peculiar exclamation?

## **Storm at Sea**

In the second workshop, the storyline follows a storm at sea aboard the ship. The passengers and the Ship's Captain, again played by Sophie, are four weeks into the journey and just edging around the Cape of Good Hope, Africa. At the beginning of this workshop, the participants as passengers have found a message in a bottle at sea and discovered inside journals and diaries from a passenger on board another ship that had sunk, writing about her baby dying from scurvy and the terrible storms at sea. Sophie has led the participants through a sequence of roleplay and playbuilding exercises using sound scapes to set the scene and material to create the ocean and storm. Participants have practised five short tableaux from the storm and rehearsed these several times, building the tension and also increasing art form and pedagogical difficulty with more complex vocabulary and more sophisticated dramatic elements.

Sophie begins in role as the Ship's Captain. She announces that black clouds are coming. In role as the captain she leads this activity and asks everyone to respond. She gets participants off the chairs and they begin to create the scene. They act a part of the storm and then repeat. Their dramatic response is minimal. Sophie deconstructs the scene and uses freeze frames to play-build further dramatic elements. They act out the first scene – the storm coming. They act out a second scene – the participants come and help the captain prepare for the storm. They prepare imaginary rigging. Sophie uses a long piece of material to simulate this. 'Little Jimmy', a fictional character falls off the boat during the climax of the

storm. The teacher asks in role how they are feeling at that point. The participants act out the scene a third time as Sophie elicits more ideas. This is the most dramatic part of the scene. A little boy has fallen overboard and has drowned. This is the first climatic point. Mee, (another of the case studies in this research) cries at this loss.

They then act out the fourth scene - Sophie goes to the hold where the passengers' precious items are stored and says it's flooded. Participants run back to this area. Sophie comes over and asks them how they are. She asks what has happened. This is the second climatic moment. Sophie tells the participants to get some sleep, but one participant says, "I can't sleep." The class repeats the four scenes with Sophie using a tambourine to mark the transition of each scene into the frozen position. They repeat, practise and continue to build language and dramatic elements. The class practises a complete run of all four scenes with freeze frames. Sophie deconstructs the drama by asking the participants to identify the most climatic part. She asks the participants about the worst moment, gets agreement and then asks participants to create this as a frozen picture. She then asks them to make the moment 'bigger'. Sophie asks also about the fourth scene of losing items. She asks the participants to try to make their emotion physical with their faces and their bodies.

The class now acts out the full scene. Participants perform the sequence. Sophie checks for understanding about the narrative. Sophie asks participants about their characters and gets them to choose a name. She asks questions about age and family. She uses several layers of questioning to elicit ideas from participants. This process seems to elicit detailed answers from the participants. Mee reveals a character secret here - she has tuberculosis but wouldn't tell her captain about it because she was afraid she would be thrown overboard. What has prompted Mee to cry at the loss of the fictional little boy Johnny and then reveal her character has tuberculosis?

## **Finding Gold**

The final key moment is on the goldfields of Ballarat. The passengers make it to Sydney, Australia and are asked to decide which gold field to go to. They choose Ballarat. They meet 'Old Jimmy' - a gold-digger in a pub, played by Sophie, who tells them which fields have been producing the most gold and then shows them real maps and diaries from the period. The participants negotiate which gold field to go to, then 'arrive' and set up camp at Ballarat and begin improvising in pairs finding gold.

The teacher has hidden small rocks painted with gold paint around the classroom. To increase tension, she reveals this to the class after they rehearse their vignettes several times. The surprise element is quite high. Mee screams when she finds gold. She is visibly excited. The teacher asks the participants to build on the surprise feeling of finding gold and take this into their scenes. Sophie asks the participants to say how they feel at that moment, and to see if they could put this emotion into the drama. She instructs the participants to develop the situation and focus on how their drama might end.

Participants are then asked to rehearse the drama again with the gold props. The participants' energy is very high. Sophie directs each group and adds more gold to each scene. Hiro and Kang (the final two case studies of this research) act out the first scene and end up playing a homosexual couple finding gold on the goldfields. Mateo watching the scene is very engaged as if he was watching a soap opera. The referencing to the sexuality of the characters and the consequent class discussion on the topical issue of gay marriage interests the other participants. This is a further example of example of connection to an idea from beyond the drama coupled with some sense of animation for some. Sophie asks for feedback from both the audience group and the acting group. Kang says he is still being the character even after the scene is finished. Mee and Mateo act out the second scene – murder of a husband by his wife after finding gold. Mee opts for involving Sophie in the scene to buy medicine. Mateo's character is murdered, and he becomes a ghost. He calls to Mee from his deathbed. Sophie and other participants seem impressed at the sophistication of the drama narrative. What prompted Kang and Hiro to construct a drama focused on a homosexual couple finding gold, and why did this engage the rest of the participants?

### **Verbal and Non-verbal Demonstration of Dramatic Engagement**

To determine where specifically to start with the analysis, observation of the three key moments became the focus. From these three vignettes, phenomenographic frameworks were applied and specific examples found in the transcripts that elucidated what was happening internally for the participants during these moments. Verbal and non-verbal language learning strategies were analysed and counted. Narrative, role and tension were then analysed in the transcripts and also the video recall of the participants observing and commenting on those moments.

In this section, qualitative counts (such as turn-taking) are presented initially in chart form to help identify further moments for analysis during the video recall. The transcripts from these key moments are presented fully in the Appendix. The relevant parts of the transcripts have been included later in this section and analysed more fully to attempt to explain the qualitative counts in the tables.

Using reduction and bracketing by focusing on each of these key parts of the phenomena of dramatic engagement – narrative, role and tension – the data was reanalysed. Finally, specific cases were coded and classified, and counts made of elements of narrative, role and tension. Within this outcome space, findings about dramatic engagement could be discussed. Each of the following sections explores these findings grouped by themes and is referenced to data sources. Further analysis draws upon topic coding of Key Moments in each workshop (KMW1, KMW2 and KMW3) and refers to the transcripts of these three moments (KMW1T, KMW2T and KMW3T) included in the Appendix to this thesis. Measurable data sets from the specific key moments are explored and findings presented that show levels of communicative and linguistic performance with dramatic engagement.

Through questioning during the video recall, demonstrated behaviours may reveal internal processes and reflection. By recognising the more obvious changes in verbal and non-verbal interactions and behaviours of participants who are engaged, a facilitator may be able to build a better understanding of whether the participants are dramatically engaged or not. Thus, analysis is made here of these demonstrable elements to help identify and further define dramatic engagement. Applying bracketing and reduction techniques, these verbal and non-verbal components to language learning during engagement have been scaled several ways to provide elucidation of the experiences of the participants from verbal and non-verbal perspectives.

Patterns in the quality and quantity of the participants' verbal interaction were analysed using categories drawn from seminal pieces of research on process drama (Kao and O'Neill 1998; Van Lier 1997). Utterances by participants in the key moments were coded as questioning, repetition, drama devices, active listening, role language, task language, self-correction or narrative tangents. These categories were identified by Van Lier as being categories of verbal interaction and can be used to analyse how participants are actively engaging in the classroom (Van Lier 2004). Counts of these techniques and tools used by participants are detailed in Table 6 and are expressed as a percentage of the language uttered by the four analysed participants in each workshop.

As is highlighted in Table 6, during self-reported moments of engagement, participants used sophisticated language and language devices (1, 2, 4 and 7) and participated in cycles of interaction often. As well as turn-taking (1, 4), transference of vocabulary and structures between participants (7), repetition and increases in pacing, transition, beats and dramatic devices (8), there were rapid interaction cycles including active listening (4), checking, clarifying and repeating, addressing misunderstanding (7) and role (5) and task language (6). Changes between task-based language and role-based language were frequent and participants took multiple turns. There was transference of vocabulary and language devices between participants, with repetition and usage of difficult and emotive vocabulary. From a dramatic perspective, pacing was fast with quick transitions between beats of the process drama. Participants used multiple dramatic devices.

**Table 6: Verbal Language Learning Strategies During Engagement**

#	Learning Strategy	Key Moment 1	Key Moment 2	Key Moment 3
1	Questioning	16	5	16
2	Repetition	3	4	0
3	Drama devices	0	3	11
4	Active listening	14	17	14
5	Role language	24	33	20
6	Task language	19	15	23
7	Self-correction	0	3	0
8	Narrative tangents	24	20	16

This analysis into the verbal interaction of the participants at the time of engagement indicates a variety of interaction patterns that may signal dramatic engagement. Engaged participants spent substantial time questioning each other and the facilitator (1). These questions were focused on the drama, were situational and related to the context of the drama. There was little time spent drilling and repeating the facilitator or other participants (2). When there was repetition, it was often part of self-correction, or a participant reusing in a new context a new vocabulary item they have observed another participant using in the classroom (7). Participants increased their use of drama devices over the workshops (3). These were instructions or phrases used to move the drama forward or to heighten the dramatic elements. These increased as the facilitator encouraged more self-direction and built towards the final performance of the participant vignettes in the last workshop. This may have had a positive impact on language learning, as it was focused, contextual, often in the imperative form and meaningful to the participants and the situation. In trying to express ideas and concepts in small groups to each other, active listening techniques were employed by participants as they clarified their task and team member's ideas. Co-constructing the drama forced them to listen and engage more. When participants were standing up and moving there was urgency in their need to understand quickly, so they utilised active listening skills (4) effectively and in situ to try to identify what needed to be done in the next step of the activity.

Analysing verbal interaction highlighted the percentage of time spent using role and task language during engagement (5 and 6). Participants spent 34-50% of their communication using language in role and language related to the physical task they were participating in. This is a high percentage of face-to-face time in the classroom spent using language in real contexts. This breaking of strong traditional classroom frameworks of facilitator-led learning activities and creating maximum opportunity for participants to focus on language use was exemplified during dramatic engagement. Participants were learning in action. As indicated in Table 6, participants also spent a lot of their speaking time exploring narrative tangents (8). This was discussion around the 'what if' and exploring possibilities in their characters and the drama. The facilitator promoted this and made effort to be inclusive. She encouraged ideas from participants. Interestingly, narrative tangents decreased over the three workshops; perhaps as more participants bought into the main drama and began to align with their classmates the same

vision of the direction the narratives were going. At some point, implicit agreement was made and participants reduced the number of tangents.

In this study, dramatic engagement was observed to have positive influences on language learning, specifically with regards to increasing cycles of interaction (1-8). This in turn provided more opportunities to experiment with language. Comparative analysis of the three key moments has highlighted that participants devoted energy to sophisticated language and critical thinking techniques such as active listening and questioning. They used language in context with task and role language. They self-corrected and repeated, in action. They engaged in narrative tangents and influenced the progress of the class in unexpected directions. Their understanding and use of dramatic devices increased with time over the three key moments. Through observing these elements and their influence on narrative, role and tension, a description of dramatic engagement can be used to contribute to a framework for engaging participants in future process dramas.

Non-verbal interaction, in addition to verbal interaction, was an integral part of engagement in this context. Participants recognised actions as important for their communication:

*Actions help us. I couldn't move too much but then a few minutes later I can move (Hiro, VREC2).*

Hiro talked about loosening up his mouth. This was interesting to note that as a speech therapist, he recognised the benefits of drama and movement to loosen some of the motor rigidity in his speech muscles. He also noted his body's reaction on approach to engagement in Workshop 3 during the improvisation digging for gold in the goldfields:

*Yes, I'm a little exciting. I don't think that I'm moving easy but I remember that my feel is exciting... hot and sweat, a little nervous, sweaty hands... (Hiro, WS3).*

Non-verbal interaction was coded and analysed in the three key moments. The videos of each moment were coded with six gestures as below. This total was divided by the number of minutes and the number of participants in the activity to find an integer that could be used for comparison. This was mapped in the three key moments and is visualised in Table 7.

**Table 7: Non-Verbal Language Learning Strategies During Engagement**

#	Non-Verbal Strategy	Key Moment 1		Key Moment 2		Key Moment 3	
		Total	Per 10 min per person	Total	Per 10 min per person	Total	Per 10 min per person
1	Eye contact	11	0.76	15	1.35	24	4.62
2	Physical contact	15	1.03	9	0.80	14	2.69
3	Gesture for meaning	20	1.39	27	2.40	25	4.81
4	Emotive gesture	8	0.55	21	1.89	12	2.31
5	Mime	1	0.08	0	1.00	4	0.77
6	Laughter	5	0.34	3	0.28	32	6.15

These gestures were chosen to count as they have been used in previous research to determine quality of non-verbal interaction and indicate engagement with students (Van Lier 1996, 1997, 2004). They can be observed relatively easily through the three video cameras used in this study and have been catalogued and recorded through NVivo.

Eye contact with others increased over each workshop (1). Trust was built and as participants relaxed and gained confidence in what they were doing, their eye contact increased. As engagement was heightened and as participants became more aware of the art form and more able to manipulate it, they made more eye contact. Increased eye contact seemed to lead to better communication. Better communication seemed to lead to better use of language. To observe engagement was difficult, but to observe eye contact in this study was comparatively easy and may be an effective method to determine quality of interaction. Participants gestured more for meaning as their engagement increased (3). They used more emotive gesture (4). These gestures increased as engagement increased. As with eye contact, outward demonstrations of gesture both for meaning and for expression of emotion were visual cues for both participants and facilitator that engagement may have been occurring. As indicated by increased physical contact, moving participants seemed to be engaged participants.

In moments of engagement, participants interacted with their bodies and the environment frequently and dynamically. Notable was the rate of change of body positioning. Participants made rapid changes; took on active listening positions, mirrored each other, made eye contact and emphatic head movements and had physical contact. There was physical expression of emotions through flirting, hugging, laughing and fighting (2, 5 and 6). There was use of props and realia and use of different areas of the space in the classroom (5). Physical warm-ups were used effectively and were noted by participants as key activities that helped them begin to engage. This included openers, warm-ups, mood changers, energisers and energy releasers. Although not normally included inside a process drama structure, they were included in this study due to the nature of the second language learning needs. Characterisation through the body was also observed. Participants expressed emotions through initial physical response and

vocabulary memorisation through the body with gesture (3 and 4). Use of actions to overcome pronunciation and vocabulary deficiency was also observed. Using both verbal and non-verbal interaction as external anchor points for analysis, the complex teaching and learning strategies that may affect dramatic engagement could be explicated.

Although this analysis highlights demonstrable verbal and non-verbal elements during the three key moments, the question of what is happening internally for the participants during dramatic engagement remains. Further analysis was required to explore key elements of the art form of process drama: narrative, role and tension.

## **Narrative**

The literature review explored the three different types of narrative: individual, group and drama. Although there has been some research on the effect of storyline and plot on the participant experience during process drama (Ntelioglou 2012), analysis was not been made on the effect of narrative on dramatic engagement. As narrative had been identified through emergent coding in Phases 1-3 of this study as a common element during dramatic engagement, further analysis of narrative was undertaken. Each of the specific cases was analysed during the Key Moments to determine their contribution to the individual, group and drama narratives. It was hypothesised that contribution to narrative would increase as participants became more engaged, and that narrative would be in turn impacted by dramatic engagement. Therefore, counts were made of the number of times a participant verbally contributed to their individual narrative (that is, an utterance in relation to their character or their real self). Counts were also made of utterances that were related to the group (for example, an instruction to another participant or the group). Counts were then made of utterances related to the drama (for example, a scripted or improvised line that moved the drama forward). Data was analysed across the three key moments by four specific cases. These counts are presented in Table 8. This revealed that self-reported engaged participants contributed to the narrative on multiple levels. This depended on the type of activity the teacher chose, and the scaffolding completed before the key role-plays and improvisations. Kang was absent for Key Moment 2, so this is not charted.

**Table 8: Talk Turns Contributing Towards Narrative**

Specific Case	Key Moment 1			Key Moment 2			Key Moment 3		
	Individual	Group	Drama	Individual	Group	Drama	Individual	Group	Drama
Mateo	2	3	1	4	2	0	1	2	4
Mee	2	0	0	4	0	0	3	1	3
Kang	2	2	0				3	4	3
Hiro	2	0	0	2	0	0	1	1	2

Applying this phenomenographic lens provided a focal point to explore narrative further. Key Moment 1 was more teacher-led, and participants took fewer turns that contributed to the narrative. In Key Moment 2, the participants were more confident and expressed their individual narrative more, although did not yet contribute fully to the drama narrative. By Key Moment 3, there was more distributed turn-taking and more contribution by the participants towards the drama narrative. This qualitative count was noted and has informed analysis in Chapters Five and Six.

More distributed turn-taking that progressed individual, group and drama narratives occurred at the same time as participants self-reporting on being engaged. When the participant's own individual personal story was travelling in the same arc as the group narrative, there existed an environment that may have allowed for greater engagement. When the drama narrative propelled the group in the same direction, there seemed to be an increased capacity for engagement. Therefore, it is posited that by providing more opportunities during a process drama to make the three types of narratives explicit and spending time in exploring and understanding participants' individual narratives throughout a process drama, drama facilitators may be able to promote greater engagement.

The process drama facilitator seemed to have less impact over group narrative and individual narrative, although may still have been able to influence these. The drama narrative may have been where emphasis and effort from the facilitator made the most impact. It seemed that if the facilitator pushed too much with the storyline and drama at the beginning of the workshop, she ran the risk of alienating individual narratives. If she handed over too much control to participant input, the group narrative was weakened. This is supported by the utterance counts in Table 8, where individual talk-turns are counted as high in Key Moment 1 (a more facilitator-directed workshop) but low in Key Moment 3 (a more participant-led workshop).

The facilitator began sequences of each key moment with storytelling. A key demonstration of this was in the first workshop where she began the drama by telling stories about life in Victorian London. Her dramatic use of expressions and descriptive language seemed to draw the participants into the fictional world. They appeared attentive, focused and interested. This was also conducted in a circle and was reminiscent of a primary school teacher reading a story from a book. In the video recall, Mateo reported being connected to this moment in an aesthetic manner. He recounted that he was told stories as a child

by his parents and could recognise and relate to this situation. The facilitator utilised this, asking for input from the participants and developing an improvised story, involving the participants' ideas and co-creating the drama. This was demonstration of co-creation of storytelling as the facilitator handed over the ending of the story to the participants. Participants reported in the video recall that this was not what they had expected from the facilitator. Narratives in language education usually have an ending (Bowles 2010). In this process drama, the outcomes of the individual, group and drama narratives were unexpected by the participants, as was evidenced by their responses in the workshop surveys.

The narrative climax of Key Moment 1 was when the participants were boarding the ship. The facilitator approached each of the participants while they were miming packing their belongings. She built the narrative through questions and then further again as they boarded the ship. This moment was when the participants' individual, group and drama narratives seemed to begin to align. This is exemplified in the transcript of the moment.

*Facilitator* (Rings bell, wearing captain's hat).  
*Line up, line up. Let me see what you've got. Can I have a straight line please. Two lines.*  
*(Participants line up).*  
*Facilitator* *Two lines, line here and line here. OK. Right, so you're about to get on the boat. So goodbye to this holy land. And you'll be on the water for six weeks. Hopefully it won't take longer. Can you please tell me what you've got here?*  
*Mee* *Just this suitcase will be enough.*  
*Facilitator* *What's in there? I need to know.*  
*Mee* *Just some clothes.*  
*Facilitator* *Just some clothes. OK. Are you ready to go? OK, join the boat.*  
*(KMW1, 113-121, Activity 12).*

Sophie created a threshold event here, where she could check each participant's understanding of the situation, and their individual narrative. She allowed the first participant to 'board' the ship but stopped the next two participants and questioned them further.

*Facilitator* *OK, what have you got here?*  
*Kang* *A small bag.*  
*Facilitator* *It's not really that small. I would have liked it to be smaller. But OK, on you get. Say goodbye.*  
*Kang* *Goodbye.*  
*[...]*  
*Facilitator* *Who else have we got here? Yes?*  
*Mateo* *I have my medicine for the trip.*  
*Facilitator* *Ah, some whiskey.*  
*Mateo* *No, it's medicine.*  
*Facilitator* *You've got medicine. Are you injured? Are you sick?*  
*Mateo* *I feel bad when I'm travelling in boat. And I need my medicine. To feel better.*  
*Facilitator* *What is your medicine for?*  
*Mateo* *The doctor prepared for me. I don't know exactly.*  
*Facilitator* *Is it to do with your arm? Ah, I think it's whiskey... If it makes you feel better, you're going to need it. Ok, I hope you make the journey. Off you go.*  
*Mateo* *Fuck you London!*  
*(Participants laugh). (KMW1, 121-142, Activity 12).*

The participants join the group narrative with laughter. Sophie made a decision to let this individual narrative influence the drama narrative. The final participant she lets pass the threshold as she reports feeling they were all aligned.

<i>Facilitator</i>	<i>Hello there (to Hiro).</i>
<i>Hiro</i>	<i>This is small bag and the stick. Goodbye London.</i>
<i>Facilitator</i>	<i>Yes, the stick. I can see you need your stick there. Alright, any last words you've got to say goodbye to England, old Blighty.</i>
<i>Hiro</i>	<i>Ok. Right.</i>
<i>Facilitator</i>	<i>Alright guys. Any final things you'd like to say?</i>
<i>Hiro</i>	<i>Bye bye.</i>
<i>Facilitator</i>	<i>Alright guys, well done. (Takes off hat) (KMW1, 113-213, Activity 12).</i>

In discussions with participants during the video recall about this moment, there was a change in the participants' understanding of the narrative and of what made good storytelling. There was acknowledgement of what made good entertainment. This collective understanding of what would be 'funny' or entertaining or what is interesting may have added a further dimension to their commitment to the process drama and begin to heighten their dramatic engagement. The participants were experiencing a story but also collectively moving the story in an agreed new direction. Participants were evidencing they knew what constituted good drama. They were identifying their frames of reference. This may be evidence of engaging simultaneously with the art form and the drama narrative. As evidenced by an increased count and distribution of turn-taking, dramatic engagement may need an understanding of what makes good drama.

The excerpt above from Workshop 1 demonstrates that the participants bought in quickly to drama narrative. They appreciated Mateo expressing his elation at leaving London with a loud extraordinary exclamation. This is out of context of Victorian London, but was immediately relevant to the participants, all of whom had probably heard this expression in contemporary dramas and movies. This dramatic moment was good enough drama, although not accurate. The participants' frame of referencing was contemporary and collective. The facilitator seemed to accept this and leveraged their input to engage participants deeper in the narratives. In this case, strong buy-in from the participants and use of language that is not necessarily accurate but 'good enough' were present during dramatic engagement.

Participants seemed to be relating to the story as well as to the characters, as is evidenced by their statement in the participant surveys and their writing samples in role. As indicated in the post-workshop teacher interviews, dramatic distancing was manipulated by the facilitator to try to enhance dramatic engagement. This was done in three ways. Firstly, there was an attempt to get the drama narrative close enough to the participants' real-life stories. Secondly, the facilitator allowed flexibility in the authenticity of the participants' characterisations. Finally, the facilitator built characterisation and narrative in small steps, starting with asking participants what they would do in the same situation, and then creating distance. Based on analysis of the transcript above, it is believed that the distance was utilised effectively to increase the emotional connection to the narrative and therefore the engagement. The drama narrative

of having to leave items behind in choosing to go to Australia for a better life is close to the participants' individual narratives of moving to Australia to learn English. In this process drama, the distance between the participants' real narratives and their imagined ones in the process drama supported dramatic engagement. Pretext and the mode of the pretext led up to this moment. Messages in a bottle and gold nuggets added to the story line in this process and contributed to narrative. This therefore may have increased the chance of dramatic engagement.

Exploring narrative adds another dimension to the complex matrix the participants and facilitators are operating in. In this process drama, there are multiple narratives occurring simultaneously: the narrative of the drama, the narrative of the classroom/ group, the narrative of each participant and the narrative of the teacher/facilitator. When the narratives converge, dramatic engagement seems to be heightened. Both Mateo and Mee during video recall explained their appreciation of their characters' story and how this was in parallel to their own. During analysis of the video recall data sources and reflective journals, participant responses to the drama and their self-analysis of their own engagement was made. This revealed their understanding of how the process drama had been effective. At a language level, the participants noticed an increase in verbal and non-verbal interaction. At an artistic level, they reported on continuing to be engaged and aligned with narrative. At an academic level, dramatic engagement had a positive impact on the participants' own perceived learning when they had heightened, memorable experiences and connected the language they were using with emotion, context and meaning.

Key Moment 3 gives insight into what the participants perceive as good drama and evidence of their own perception of its effectiveness. The following pictures are the two moments of heightened dramatic engagement that were reported by the participants. In the first picture (Figure 5) are Kang and Hiro roleplaying finding gold in the gold fields and acting as gay characters who, after finding gold, propose marriage to each other. The second picture (Figure 6) is a physical fight between Mateo and Mee, roleplaying husband and wife after the wife secretly finds gold, hides it from her husband, who later finds out but is killed by her. He comes back after his death as a ghost to haunt her.



**Figure 3: Homosexual Couple Finding Gold on Goldfields**



**Figure 4: Husband and Wife Fight Over Gold Before Murder**

These two narratives emerged from improvisation and playbuilding between the participants with minimal interaction from the facilitator. They may be physical demonstrations of heightened dramatic engagement. These participants chose involved and sophisticated narratives and characters. They were stimulated to tackle controversial issues such as gay marriage and murder. Their imagined storylines were imaginative and sophisticated. Yet, in these cases the dramatic distance was greater. In contrast with Key Moment 1, where the dramatic distance was small and dramatic engagement was present, in this moment, dramatic engagement was great but so too was the dramatic distance. Video recall transcripts show there was participant understanding of the narrative and of what made good storytelling. There was a sense of what made good entertainment. Key participants in the moments like Kang and Mateo, led the improvisations and had a sense of what would be good entertainment and what would be funny. The other two actors, Mee and Hiro followed along, supported and responded to the narrative. This cross-cultural unspoken group understanding of what would be funny or entertaining is worked through narratives. The participants were experiencing a story but also collectively moving the story in some direction. Once participants become dramatically engaged with the drama with the appropriate levels of distance, experimentation in the art form (and language use) seemed to begin. There was a range of appropriate distance and alignment of narratives where dramatic engagement

continued to exist and develop. According to Piazzoli's research about distancing, distance impacts dramatic engagement.

*In an educational context, too much distance produces detachment, leaving the learner unresponsive; too little distance produces an extremely intense emotion, creating affective overload (Piazzoli 2018: 157)*

However, in this case, dramatic engagement seemed to be influenced by strong individual, group and drama narratives, overcoming the negative impact of an inappropriate distancing effect. This is a key finding for this research, as it provides opportunities for process drama practitioners to experiment with greater distancing, provided focus is also given to building stronger narratives.

In summary, patterns that have emerged in this analysis of narrative are below.

### **Distancing and alignment of journeys**

Engagement began when the different narratives of the dramatic storyline came together with the participants' own narratives or the classroom narrative. It was observed during the workshops and in the video recall by the researcher that dramatic engagement occurred immediately after these narratives connected. Mateo's moment of realisation was visibly excitable when his character said, "Fuck you London!" - an almost replicated version of him saying the same thing to his Spanish family as he left for Australia to study (and find 'gold'). His personal narrative aligned with his character's narrative. He reported in the video recall that this moment was 'powerful' and reminded him of his own experience in Spain. However, what he didn't report on but was noted by the researcher, was that the moment appeared to be a surprise to him. He became engaged in the drama, his character swept him away, and in the build-up to the expletive, he was not fully aware of the synergy. It wasn't until the rest of the participants noticed his moment and responded with laughter that he become more dramatically engaged.

There were multiple group experiences that occurred in the process drama: the growth and development of the group and sub-groups, the individual narrative of each participant and the narratives of their character. Another moment in this process drama exemplifies this. In Key Moment 2, the storm at sea, participants were visibly moved by loss of a fictional character, Little Jimmy, who fell overboard during the storm. The facilitator had built the tension in this moment through repeated enactment of the scene, asking participants to do it three times, each time making it more dramatic. Mee reported on being 'swept away' by the drama, and 'sorry' and 'responsible' for Little Jimmy's death. The facilitator built this commitment through exercises at the beginning of the workshop reading and discussing real diaries of passengers on the Balengeich in 1851. One of the passenger diaries related the story of her baby dying from scurvy and another boy passenger falling overboard during a storm. During this discussion the facilitator referred to the stories of Australian migrants and the hardship of their journeys to Australia. As in Mateo's case, Mee was surprised at her emotional response to the process drama. It wasn't until that post-climatic moment that she realised she was so fully engaged in the drama. As she explained

later, Mee's drama narrative came close to her personal narrative. Alignment and synergism enhanced dramatic engagement. Participants and the facilitator appreciated this and acknowledged in their video recall and interviews the art form's ability to both reflect real life but to also be changed by it. Participants who were dramatically engaged responded to dramatic distance through strong, aligned narratives.

### **Contexts inside and outside the process drama**

Participants placing specific meaning and emphasis on various mini events in the drama gave these events importance and significance. Eliciting, acknowledging and utilising the context of the process drama in relation to the context of the participants' own stories was shown in these workshops to be an effective teaching tool. The facilitator as Ship's Captain, making the participants line up to get on the boat, was paralleled to the participants' own (some recent) experience of queuing at passport control. These multiple contextual, explicit and implicit narratives provided a rich context for dramatic engagement and language learning. Both Mee and Mateo nurtured secret lives for their characters that were revealed during the climatic moments. Mateo's character was an alcoholic, trying to sneak whiskey onto the ship in Workshop 1. Mee's character had tuberculosis, but she didn't reveal this until the storm at sea in Workshop 2 after her loss of 'Little Johnny'. Hiro's and Kang's characters were homosexual and came out during an enactment of finding gold on the goldfields in Workshop 3. These inner lives of their characters provided dramatic context to the lead up of the climatic moments therefore contributing to dramatic engagement. The participants had a story to share and were stimulated to reveal it. The revelation added dramatic tension and heightened engagement. Leveraging an element of surprise, a key element of drama, the participants co-created the drama, influenced the outside narrative from their inside stories and became more dramatically engaged.

### **Intercultural perspectives of what makes 'good' entertainment**

Participants laughed at the same time in the class when watching the mini scenes in the third workshop. They reported that they appreciated the dramatic element of their peers' performances, stating it was like 'watching a soap opera.' This collective understanding of what makes good entertainment was tapped into to create more opportunities for dramatic engagement. The concept of good drama may be drawn from cross-cultural concepts and appreciated across cultures within the same drama. For example, Mee identified Korean soap operas in the same drama that Hiro recognised elements of Kabuki. The intercultural context of the participants and how this has informed their perceptions is of interest in this study. The intercultural nature of this cohort, specifically the deep analysis taken with four participants, one each from China, Korea, Japan and Spain, raises questions around the impact of intercultural on language education as it occurs in process drama. As there was no monoculture in the classroom, and all participants were supposed to be on equal footing with regards to dramatic engagement, it was presumed that participants would engage equally, or at least proportionate to language level. There were moments in the workshops where everyone laughed at the same thing, for

example. However, analysis of narrative highlights that different cultural backgrounds may be more conducive to dramatic engagement.

## Role

Role, narrative and tension may interact with one another as elements inside process drama. If a participant experiences multiple dimensions of narrative, then this may affect role and vice versa. The different narratives: individual, group and dramatic, were developed through the roles the participants played in the workshops. Multiple roles adopted by participants in this process drama included learner, audience, actor, teacher and director. In the literature four of these roles have been identified for their impact on the process drama (Bowell and Heap 2001). These authors posited that participants adopted multiple roles in process drama. However, in this research the additional participant role of *teacher* was also noted as present during dramatic engagement for students learning English through process drama. Attributes of each of these five roles were thus analysed to see how they might have interacted.

Roles that the participants played were analysed and changes in role were counted in the key specific moments to see what roles were dominant during dramatic engagement and how often the participants changed roles. Table 9 analyses the role counts for each of the four specific cases across each key moment. The counts have been adjusted to take into account the difference in length of each key moment. A count was made for a participant if they exhibited behaviour or used language in the role of either learner, teacher, director, actor or audience. Each time the participant switched role this was counted. The counting was made from videos of the key moments and then corroborated in the transcripts of each moment for internal reliability. By looking at the multiple roles participants took during a period of dramatic engagement, it was possible to make conclusions about their dramatic engagement in the context of learning languages. Taking on different roles in the classroom has been shown in previous studies to improve language use and allow for use of increased vocabulary, functions and strategies (Kao and O'Neill 1998).

In this study, counts were made for 'learner' when the participants demonstrated behaviours such as note-taking, following directions, active listening, checking and paraphrasing. These are all specific activities that were identified in the initial emergent open coding. Actions were counted as 'audience' when participants were watching role-plays or improvisations. When participants acted in role-plays or improvisations this was counted as 'actor'. During playbuilding, pair work or group work, when the participant instructed other participants in a way that informed the drama this was counted as 'director'. Each time a participant assisted another participant with their language, corrected another participant or refocused other participants on the task, this was counted as 'teacher'. Kang was not present in Workshop 2 and is therefore not counted during this workshop.

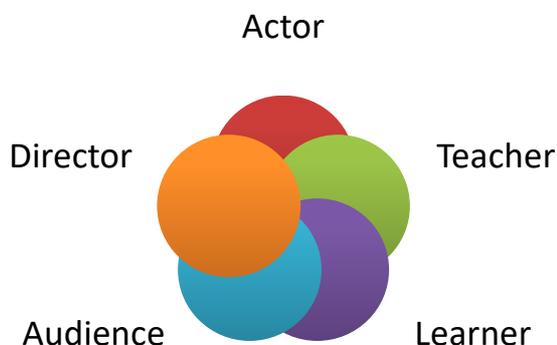
**Table 9: Role Taken by Specific Cases**

Key moment	Learner			Audience			Actor			Director			Teacher			Average
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	
Mateo	2.88	1.38	2	2.88	0.92	2	3.6	1.84	2	0.72	0	2	0	0	1	1.55
Mee	2.88	0.46	2	2.16	0	2	2.88	2.76	2	0	0.46	2	0	0	0	1.31
Kang	2.88	n/a	2	2.16	n/a	2	2.88	n/a	2	0	n/a	2	0	n/a	1	1.13
Hiro	2.88	0.46	2	2.16	0.46	2	2.88	2.76	2	0	0.46	2	0	0	0	1.34
Average	1.81			1.56			1.66			0.8			0.17			

Counting in this manner provided a way to compare the amount of time participants spent in each of the roles during the process drama. This revealed a comparative analysis between the amounts of time that participants spent in each role. It also showed the changes in dynamics between each key specific moment. This analysis gave insight into a fifth key role that participants adopted in a process drama – that of teacher. Participants in this research spent the most time in roles as learner, following closely by actor, audience, director and lastly as teacher. Mateo changed role the most followed by Mee, Kang and then Hiro. This chart also shows that as the process drama progressed, participants moved from passive roles such as audience and learner, to more active roles such as actor, director and teacher. It shows that early on in the process drama, participants exhibited more counts of roles, as the facilitator went through activities quickly, as opposed to the latter part of the workshop where the facilitator and the participants were delving deeper into fewer activities and staying in the same role longer. As participants took on higher-order roles of actor, director and teacher, they slowed role change. They stayed in these roles for longer. As the facilitator relinquished control in the process drama, the participants took higher-order roles such as director and teacher.

This research builds on *Bowell and Heaps* concept of quadripartite thinking (*Bowell and Heap 2001*) in roles that facilitators and participants interchange in the classroom. The data emphasises the importance of role consideration and the effect on engagement and language. *Bowel and Heap* explore the four roles a process drama participant adopts – actor, director, audience and learner (*Bowell and Heap 2001, 2005*). What was observed in this research and what the participants also reported was the impact on dramatic engagement of being in the additional role of teacher. Teaching other participants was a role that seemed to be adopted readily by participants, especially in this adult learning environment. As the workshop participants were of mixed levels, there were multiple forms of language instruction occurring throughout the sessions. Error correction, vocabulary acquisition, context experimentation and other forms of feedback were exchanged between participants of lower levels and higher levels and between the facilitator and the participants. Thus, the quadripartite model of role in process drama could be expanded in this context to a five-part model to include teacher as in *Figure 5*. Here it is described as an empowered model for role as it includes participants taking an element of ownership for their own learning (learner) and the learning of others (teacher). This empowered model

also acknowledges the importance of the participants' capabilities in the art form, with inclusion of the roles of actor, director and audience. It is hypothesised that when the participants moved through utilisation of all five roles, they became more dramatically engaged. This was evidenced by greater counts of all roles during dramatic engagement in the workshops.



**Figure 5: Empowered Model for Role**

This empowered model for role in this research has five basic patterns that surfaced through further phenomenographic analysis. The participants operated in one or more of these roles during the key specific moments and therefore they could be linked to dramatic engagement. These patterns provided a way to view the key moments. As dramatic engagement may be hard to identify, other more obvious clues served to help the facilitator determine when dramatic engagement may have been occurring.

It was observed during the key moments of dramatic engagement in this study that use of physical space and physicality was demonstrated through role during characterisation. This is exhibited in the following excerpt when the facilitator encouraged development of character and manipulation of role in Key Moment 2. She began the playbuilding series to create the storm at sea. The class had already practised several rounds of the group improvisation, and Mateo arrived late to the workshop. He described his character.

<i>Mateo</i>	<i>It was a boy who was working all his life in a farm cleaning the shit of the kitchen, I mean chicken.</i>
<i>Facilitator</i>	<i>That's right. Yep.</i>
<i>Mateo</i>	<i>And he hate his life in London. He hate London. He find he want to change his own life in Australia. He has nothing to lose. He take the boat and go to Australia.</i>
<i>Facilitator</i>	<i>And so he is now on the boat. Sorry guys, we should probably go round and can you tell me about your characters again. Tell us about your characters. It can change from last week or be the same.</i>
	<i>[...]</i>
	<i>And how old was your character?</i>
	<i>(Facilitator turns to Mateo.)</i>
<i>Mateo</i>	<i>Sixteen or so (KMW2, 30-182, Activity 19).</i>

The facilitator built characterisation through more symbols and props and Mateo responded with a sophisticated understanding of his character.

- Facilitator* But I notice that some of your characters are still feeling positive about the gold. How are your characters feeling now? On the boat? Are they regretting their journey?
- Mateo* I think that if people killing, dead on the ship on the trip, I think this is better for me cos there is less people. We can take more gold.
- Facilitator* So your character feels its good.
- Mateo* I feel strong, I feel that I can survive here on the boat. And if the people die I don't care. It is better for me when I arriving. I have more opportunity, I have more... gold, promise.
- Facilitator* Ok, so whatever happens, you still feel it's worth it. You just want to be in Australia. You're still hopeful. And you just want to get to Australia. You're not worried about the other people.
- Mateo* Yeah (KMW2, 30-182, Activity 19).

The participant in this excerpt demonstrated role switching, moving from language learner, to actor, to director, to audience, to actor again. He shifted from speaking in first and third person. He directed the storyline with an antagonistic twist. These are all empirically significant as they demonstrate both dramatic understanding and high levels of second language ability. Mateo reached this level of sophistication by first using physicality to develop his character. He used a prop, a red waistcoat, to symbolise his status and character. He responded to the facilitator's open questioning, acknowledged his role and exhibited confidence in role-switching.

Characterisation and role development may have formed additional components and understanding to dramatic engagement. Mateo, when asked about his choice of characters in the workshops, discussed his experience with the characterisation activities:

*I felt that during all the workshops, I thought that most of the characters of - my mates decided to have a character with a good - proposed with a good person, or a poor person or they have good - lacking in their life, but they are good and they want to get something good, and always, they want to help others. I was thinking about that, and I thought that in that, probably that option was the last option, because all the people really had a serious problem. It's extremely in a situation, and I think that the most common option in that situation, in that date, is to be hero, and is to try to be - on the rest, not to try to do the things before of the [unclear] to take the thing. I always think about myself, because I'm really - in a bad situation, a strange situation, I need food and I know one [unclear] of the other, I need to survive. For that, I decided to take a character who played a little bit with all that happiness, that they want to help, to where I decided to play with that attitude. (Mateo, VREC1,297-312, Activity 3-6) .*

Mateo here is describing his process of characterisation and exploring the notion of being a hero and how he developed this in his character. This was an on-going and cyclic process of the facilitator introducing parts of the character for the participants and getting deeper with their stories and belief. The process of characterisation resembled the cyclic process of learning language. To further support the process of internal exploration and characterisation, props and physical objects were introduced throughout the workshops. These were reported by participants as assisting them to create characters.

Surprise elements such as the message in the bottle, blue material for the seascape and the town crier's bell, aided character building and added real elements to a fictional world. Participants who were dramatically engaged, may have developed and experimented with character, both from a role perspective and a physical, embodied perspective. Dramatic engagement may be more than a passive response to the art form of drama but a very active and collaborative process with engaged participants moving in and out of character, exploring and responding to internal and external stimuli.

Rehearsal and performance may have formed anchors for dramatic engagement. Rehearsal at all stages in the process drama was leveraged by the facilitator to help support characterisation and therefore internal exploration. In the third workshop before the final performance, the participants had several rehearsals. The facilitator encouraged the participants to practice in entirety first then let them run through a scene before adding direction. This use of direction techniques, like the rehearsal techniques used in playbuilding, helped participants build and experiment with their character. Although there was not a formal performance for an external audience, there were shifting dynamics as participants observed one another, were observed by the researcher, performed for each other and added elements to their playbuilding in consideration of the expected participant-audience response. Participants moved between the roles of student, teacher, performer, director and audience.

*Facilitator: Then Mateo was just very - had this completely in-depth character that was very interesting - the comment he made at the end of that the best moment was him dying which is very kind of existential. Just really different to what you would expect which is great because I guess they have thought about these characters and they have adult perceptions of these characters. So it's - and he has the capability to express that so I think - because he's the most advanced and most confident in his cultural background that's just the reasons why he's kind of unpacked it all and this inner trajectory (W3TE1, 70-77).*

Participants identified performance as a key contributor to characterisation and to dramatic engagement. Mateo was asked in the video recall about his response of laughter when watching his peers improvise finding gold in Workshop 3:

*Mateo: Yeah, I liked that they did, and I think, really, they did better than I was expecting.  
Researcher: Better story?  
Mateo: Acting.  
Researcher: Better acting.  
Mateo: Yeah (VREC1, 205-213).*

This highlights performance as possibly contributing to dramatic engagement within the process drama. Mateo acknowledged here the impact of narrative and character on the art form and his engagement. Participants seemed to need opportunities to move through these different roles. Participants managed expectations and this improved as they learnt about the form and what would be considered good drama. This occurred simultaneously. As they were acting in their role-plays, they were being the actor, thinking of what they wanted to say next and responding to the other actors. As they were watching

each other's workshops, they were encouraging the actors and directing for better drama. This was explicit at points where the facilitator encouraged small groups to interpret what was happening in the drama and give feedback. This reinforces the impact of role, narrative and tension to dramatic engagement as exemplified in previous chapters in this thesis, but also highlights the nature of rehearsal and performance and their relevance to dramatic engagement. To be dramatically engaged, participants may have needed to have experienced the creation of the art form, even as 'good enough' drama.

In summary, the use of multiple types of roles and rate of change between roles that participants adopt may be markers for dramatic engagement. There are five role patterns: actor, director, audience, teacher and learner. Within this concept of empowered role, there are some clusters and patterns that have emerged from the analysis that acted as markers for dramatic engagement through role in process drama. Use of physical space and physicality as a start for characterisation and role development were at the beginning of this process drama allowing participants to later take more complex roles of director and teacher. Symbolisation, ritual and use of props to begin and maintain characterisation and signal role were noted elements used in the process drama. The facilitator made use of characterisation through questioning as a way of encouraging participants to shift role. Finally, the facilitator explicitly acknowledged the existence of multiple roles, including the role of participant as teacher. If participants were nimble in changing roles and could function in multiple roles in a process drama, they may have had the potential for greater dramatic engagement.

## **Tension**

Tension is a third element that was present during dramatic engagement in this study. Different types of tension were present as the individual, group and drama narratives aligned within the roles the participants were adopting, shifting through and experimenting with. In the literature review multiple forms of tension were identified: the tension of conflict, surprise, task, relationship, dilemma and mystery (Bundy 1999). Bundy's research showed that there also existed tension of intimacy in process drama that could potentially lead to dramatic engagement. Tension of culture, and intercultural has also been researched in the context of additional language learning with adults (Piazzoli 2013). Within the realm of performance language teaching, process drama embodies a culture of learning that promotes engagement, joy, ownership and active participation (Fleming 2016). These ideas were used as starting points for this analysis.

Each of the videos and transcripts of the key moments were analysed for heightened forms of tension. If a tension was discussed, introduced or identified in the process drama, by either facilitator or participant, this was counted. Key moments were then mapped against the types of tension and counts made to determine which tensions were present during dramatic engagement, as presented in Table 10. All tensions were present at some point in these workshops, but surprise and dilemma featured strongly. During this analysis there was one unique form of tension that surfaced as contributing to dramatic

engagement in process drama and language education. This was the tension of *performance*. Participants reported that there was a positive impact on their understanding of drama and on their English language when they were aware there was going to be a performance in the class. They perceived a difference between being in improvisation and playbuilding activities and performing for other participants in the classroom. This was an additional tension to the tension of intimacy and interculture. These tensions consolidated around larger ethical and social issues addressed in the process dramas: loss, transitions, death, sickness, sadness, joy, murder, sexuality and domestic violence. Dramatic tension enthused the process drama and engaged participants. However, the tension of performance seemed to have the most significant impact on the engagement of the participants, perhaps by its nature. At the time of performing their vignettes or small mini performances within the process drama, the participants demonstrated visible signs of this tension, as indicated in Table 10. Despite this not being a tension inherent in the drama, performance tension may have had direct impact on increase of other dramatic tensions in the key moments and may have been a key tension in the larger narrative of the group. The closer the participants got to performing, the higher their tension, and therefore the more dramatically engaged they possibly were.

**Table 10: Tension Across Key Moments**

	Key Moment 1	Key Moment 2	Key Moment 3
Conflict	1	0	1
Surprise	1	1	3
Task	1	2	1
Relationship	1	2	2
Dilemma	3	3	1
Mystery	0	2	0
Intimacy	1	1	2
Culture	1	0	2
Performance	2	4	4

The counts of tension in Table 10 highlight a significant element about tension. The number of counts for tensions of intimacy, culture and performance increased in the latter workshops. This suggests that participants possibly experienced tensions such as surprise, task and relationship before they experienced higher order tensions such as intimacy, culture and performance. It is hypothesised that within the context of a process drama for language education, tensions such as surprise, task and relationships may be more familiar and apparent to the participants and the facilitator, and therefore are experienced more readily, and earlier on in the process drama. Tension of intimacy, culture and performance may be unfamiliar to the participants, requiring more cognitive and emotive processes, and therefore are experienced later in the process.

The manipulation of tension was a tool exhibited and identified by the facilitator in the interviews and this reinforces that tension may be one of the central tenants of dramatic engagement. Tension may bind the facilitator to the participants and the participants to the art form. In this study, the facilitator noted tension as one of her key goals and expressed consistently her efforts in managing the tension in the process drama. She also expressed tension was difficult to manage. Too much tension and she may have alienated the participants and caused them to retract and not take further risks in the activity. Too little tension and the activity may have been boring and possibly meaningless for the participant. Both these situations occurred in different parts of the workshop. The facilitator managed tension and utilised it to her advantage. Sophie reflected on her use of tension in Workshop 1 in role as the Ship's Captain as the participants were boarding the ship 'Balengeich' bound for Sydney:

- Facilitator:* I think there's a real engagement when you do have occasion to don't know how much they were speaking as characters to each other. I was too busy focussing on what was happening next. So that would have been nice to see. I think when you can - like when I got the girl to re-pack, she was the right person to do that with.
- Researcher:* She was actually. You chose her because of that?
- Facilitator:* I think I was realising she was stronger.
- Researcher:* Yeah, you could have a go at challenging her.
- Facilitator:* Challenge her.
- Researcher:* That's when she actually - that was the most tense moment and the one that had the greatest tension. People changed, like their body language all of a sudden

*kind of got really focused. She went with it too, put on a bit of a show which was great.*

*Facilitator: Yeah she did (W1TEI, 152-166, Activity 12).*

The facilitator used activities such as countdowns to create tension of task. A simple countdown to the performance and roleplay (for example, counting loudly 3, 2, 1) built tension for the participants and developed focus. The facilitator in the workshops used this often - a technique she identified as learned from teaching high school participants. It worked with the adults in this research to create focus and raise energy before performance. Surprises also worked well to raise tension. In the drama, there was a message in a bottle found at sea from another ship that introduced new text and information. Gold nuggets were hidden throughout the room to be found in the goldfields. These surprises introduced new elements to the drama to reenergize the narrative, the participants and the language used.

*Researcher: What are you noticing about their language use?*

*Facilitator: Yeah, I think they are definitely trying - they're not scared to use words incorrectly. Higher vocab words. I think there's the odd student doing that and I don't know if that's common but it seems like they're willing to do that. They're definitely - I think, in a way, they're falling back a little bit on what they know and the same with the characters, like they're business characters or - they're characters that they know themselves. But I think that's fine. They're using their vocabulary and that kind of thing. I think because it's also very emotional. I think it's different to other English ESL teaching because everything is about your character's response. So I think, in a way, that triggers a flow and a sense of - it's an emotional connection and I think that's what most of these activities are getting at. I think that's helping them talk more - forthcoming and - also, you can hear because they're showing it in their - into so much their facial expressions because I think they're not very expressive in their culture, maybe. I don't know. That's a big assumption. But also because of their - but their non-verbal things, definitely (W2TEI, 96-111).*

Tension may have been created through playbuilding techniques in Key Moment 2 when the facilitator built the narrative of the storm at sea. After several rounds of attempting to build tension through increased elements of drama, the facilitator asked the participants to perform the improvisation one last time. The change in tension was noticeable here and suggested that a low level of tension initially before higher levels of tension was experienced by the participants who become dramatically engaged. This excerpt shows the facilitator building the levels of tension through role.

*Facilitator We've been on the boat for five weeks. It's calm. How's your character feeling? Remember you can talk to each other.*

*Mateo You have a bad face. Please don't stand close to me because you have a bad face.*

*Jiao What, you're sick? You're kidding me.*

*Mee No. Is anybody know when this boat reaches Australia?*

*Jiao We don't know. Probably this storm. But if you are sick...*

*Mee No, it isn't infectious. I'm ok. Thank you.*

*Fae The sky looks grey today. I don't think there is a storm. Can you feel something?*

*Facilitator Oh, what's that? I think there's a storm coming. I hope it's a small one. I better go tell them.*

*Fae Quick hold onto something. (KMW2, 273-339, Activity 23).*

There were different orders of tension noted in this study. The tension of conflict seemed to be the easiest and perhaps the default tension in process drama. Participants escalated to conflict very quickly in these process dramas. While moderate tension of any type may be good for process drama, there seemed to be more sophisticated and subtle tensions that were manipulated by the facilitator and also by the participants. In the previous excerpt the facilitator drew on the tension of relationships and dilemma and drew the participants away from conflict. In the following excerpt, the drama continued with introduction of further dramatic tension as the facilitator introduced a new narrative of an imaginary little boy, 'Little Johnny' falling overboard.

*Facilitator*      *Everybody down here. I think you better batten down your hatches. I think you better put your stuff securely. It looks like there's another storm. Yes, all your, I'm sorry. There's another storm. Do it quickly as possible. Secure your belongings. And be safe down here. Can we shut up the hulls. I don't want the water coming in. Can you help me please. We need to shut the windows. So no water comes in.*

*Mateo*            *We have a party tonight.*  
*(Mateo opens the windows that Facilitator had shut.)*

*Facilitator*      *(Misunderstands.)*  
*That's right. Hopefully it will be small storm and we can have a nice night tonight, we can tell some stories and have a drink. Yeah? Ok, so just in case, get safe. I'll lead us safely.*

*Facilitator*      *(Sways back and forth).*  
*Oh. Oh no! Help! No, little boy. NO! Help me! Help me! He's fallen. He's falling.*

*Fae*                *Grab my hands. Please.*

*Facilitator*      *Come a little bit further. I know. I know. Ohhhhh! He's fallen off! What are we going to do?*

*Mateo*            *One less. OK.*

*Facilitator*      *What can we do, he's overboard. Little Jimmy.*

*Mateo*            *We can eat more now.*

*Fae*                *This is heart.*

*Hiro*              *Terrible. (KMW2, 273-339, Activity 23).*

At this point, participants appeared more engaged as the dramatic tension was heightened. The facilitator took the tension even further as in the following excerpt.

*Facilitator*      *What are we going to tell his mother?*

*Facilitator*      *The water is filling! The water's filling. Secure your stuff. Oh, no this is terrible.*

*Mee*                *Oh no, it's all gone.*

*Hiro*              *Where's my pictures.*

*Mee*                *Where's my suitcase? Has anyone seen my suitcase?*

*Fae*                *No, my cup.*

*Jiao*              *It's broken.*

*Facilitator*      *Is there any food left. Did anyone check the food.*

*Jiao*              *Not even alcohol.*

*Facilitator*      *You know I think the storm, it's stopped. Thank god*

*Mee*                *Thanks to god.*

*Facilitator*      *Thank god we only lost one this time.*

*Mee*                *I can't last this journey. (KMW2, 273-339, Activity 23).*

The three segments demonstrate existence of complex types of tension in this process drama that coexisted with the dramatic tensions of conflict, surprise, task, relationship, dilemma and mystery. In addition to these dramatic tensions, the tension of intimacy, culture and performance were specific tensions parallel to the drama identified by participants as possibly being conducive to dramatic engagement. Referring to the counts of tension during the key moments in Table 10, these additional tensions had higher counts. It should be noted that the tension of dilemma had high counts during the key moments of engagement. This may indicate that providing participants with a complex and interesting dilemma could raise their engagement and that the tension involved with this may remain strong and consistent until it is resolved. Presenting participants with a strong dilemma may be potent for dramatic engagement, especially for adult learners.

Tension of intimacy was increased in this process drama and surfaced in responses around personal experiences of the participant. Participants become more connected and more intimate with each other when this tension was introduced. As the intimacy increased, the tension seemed to compound. Intimacy can be specifically influenced by ritual, irony and distance (Bundy 2004) and looking for these elements in the transcripts may help identify intimacy. This tension was made explicit in the last key moment from Workshop 3. The transcript from the improvised vignette when the participants were roleplaying finding gold in pairs is shared below. This vignette is from Hiro and Kang, playing a couple finding gold in the goldfields.

<i>Facilitator</i>	<i>Are you guys ready? Ok, good. Ok, I think you guys are ready. Do you guys want to go first this time? Ok, cool. (Hiro and Kang begin to act.)</i>
<i>Kang</i>	<i>Hi handsome. You look so beautiful today.</i>
<i>Hiro</i>	<i>You're looking so good today. Handsome too.</i>
<i>Kang</i>	<i>Where are you from?</i>
<i>Hiro</i>	<i>I'm from Sydney. Oh, you're single. Oh wow. I just fall in love with you. You're handsome.</i>
<i>Kang</i>	<i>I'm single. Really? Oh, I don't know what to say. Maybe we can keep working and later we can have romantic dinner (unclear)...</i>
<i>Hiro</i>	<i>Oh, shining. What's that? Gold?</i>
<i>Kang</i>	<i>It's probably a shining stone I think. What a pity. Throw it away.</i>
<i>Hiro</i>	<i>Oh, how bout this one?</i>
<i>Hiro</i>	<i>What's that? Big gold?</i>
<i>Kang</i>	<i>Will you marry me?</i>
<i>Hiro</i>	<i>Of course.</i>
<i>Kang</i>	<i>This is our wedding gift. [unclear] It's maybe worth ten million sterling, or dollar. We can start again.</i>
<i>Hiro</i>	<i>Thank you very much.</i>
<i>Kang</i>	<i>You don't need to work again. You can back to Sydney and start the goal. We can get married. We can go together. (They hug.)</i>
<i>Hiro</i>	<i>I love you. (KMW3, 96-142, Activity 30).</i>

The participant actors in this situation drew upon the ritual of proposing marriage but added a relevant modern twist and irony. There is distance between their real lives and the lives of their characters. Gay marriage was a topical item in the Australian media at the time, and also a topic of discussion in social

media and on the university campus. This outside environment appeared to have influenced their narrative and role. Their intimate nature in this scene may have translated to aesthetic engagement. In observing the video of this moment, the tension also transitioned to the audience, the facilitator and the researcher. This was a transitional moment in the workshops and the synergistic nature of aesthetic nature was perhaps at it strongest. It is also interesting to note that Kang is self-correcting during this moment, as demonstrated when he corrects his vocabulary use of currency from sterling to dollars. Hiro is also coherent, in contrast to his previous utterances. The participants' use of language and metacognitive strategies may have been heightened.

Participants in this study reported a struggle with cultural issues during the key moments of engagement within their reflective journals and video recall. In looking at the mixed cultures in the specific cases there is a combination of Chinese, Korean, Japanese and Spanish. This may have contributed to the process drama a unique element not apparent in heterogeneous classrooms and added a complex tension that may have been conducive to dramatic engagement. These different cultures are made apparent when Mateo and Mee role-play a dramatic murder on the goldfields. They play a husband and wife fighting over gold.

Mee (Sets scene.)  
 You're still working.

Mateo I have hard day working. I working. I'm angry.  
 (Digging.)  
 Fucking rocks and rocks. Nothing of gold.

Mee Baby, I have to go to toilet.

Mateo Why?

Mee It's just I want to. I have to go to toilet.

Mateo You are always do your [Spanish word] here. Why not you go to the toilet. Here so close. You can go here. Why now you are going to the toilet? What do you have there? Eh? That is gold, no? Did you finally find gold? You didn't let me?

Mee No! Just soil.

Mateo You have gold there. Give me the gold. Give me!

Mee No!  
 (Mee and Mateo fight. Mee stabs Mateo. He falls over.)

Mateo You killed me! Nooo! Don't leave me.  
 (Mateo dies. Mee goes to facilitator outside of drama).

Mee Can I buy some medicine. I want to this food for this gold.

Facilitator Sure. Here you go. That will make you better,

Mee Thank you.  
 (Coughs. Mimes eating).  
 I am so full.  
 (Mateo makes ghost noise and cups his hands over his mouth while lying down.)

Mateo I always be your nightmare. I become your nightmare.

Mateo I always be your nightmare. I always follow you [unclear]. I am following you always.

Mee (Ignores Mateo.)  
 I'm full. What can I do with this gold? I'm very happy. What can I do?  
 (Mateo continues with ghost voice.)

Mateo [Unclear but threatening.] You are guilty. You killed me.

Mee I shouldn't have done to him. Oh, no! Ahh! (Weeps) (KMW3, 144-178, Activity 30).

Mateo, from a Catholic Spanish upbringing, during the improvisation becomes a ghost after Mee playing his wife kills him. He may have brought his cultural awareness and understanding about death and afterlife to the drama. He mentioned later in the video recall that he wanted to make a good drama. However, he was exhibiting cultural understanding and using this to increase tension. This shocked Mee during the improvisation and the tension seemed to increase. Her cultural background may have informed her dramatic engagement which seems to have been heightened in her interactions with Mateo. The conflicting themes and emotions here are made explicit in the process drama as cultural differences between the two participants. This tension was finally resolved within the rehearsal process for the scene between them and they performed well together, experienced a performance and received good feedback. The audience members and facilitator reaffirmed their success through applause. The cultural dynamic seemed to have added to the dramatic engagement of the other participants in the audience as they watched each other's scenes.

## Tension of Performance

The power of performance and the tension associated with it appears to be a contributing element to dramatic engagement. Harnessing this tension during process drama and determining how it might affect language learning is worthy of note here. The way tension enthused with narrative and role was highlighted as a synergy in this process drama. Participants described an additional tension they experienced during the process drama that may have aided dramatic engagement. Watching a performance within the process drama was reported as providing an elevation of engagement. Performing in front of each other may have contributed to this. This tension may have created an environment in the classroom for heightened tension conducive to greater understanding and manipulation of tension and therefore dramatic engagement. The facilitator discussed with the participants how they felt after the performance in the following excerpt.

<i>Facilitator</i>	<i>Give them a clap, that was very good. You guys certainly created a character relationship. Definitely. Very nice. So that's why Kang's character wanted to come as well. To the goldfields.</i>
<i>Mateo</i>	<i>Beautiful! (Laughs)</i>
<i>Facilitator</i>	<i>I want to laugh. At the end I start to cry, yeah?</i>
<i>Facilitator</i>	<i>It was beautiful. Very nice. And I liked the way you threw the gold. The stone that was shiny, away. It was very nice. And then the gold came. What did you guys think? Did you want to say anything?</i>
<i>Hiro</i>	<i>Happy ending.</i>
<i>Facilitator</i>	<i>Yes, it was a very happy ending. Yes. It was nice. I like the way you threw the gold - the stone that was shiny - away. It was very nice. And then the gold came. What did you guys think? Do you want to say anything?</i>
<i>Mee</i>	<i>I just really enjoyed.</i>
<i>Mateo</i>	<i>I enjoyed the acting. It was really good acting. I think they laughing in their eyes.</i>
<i>Facilitator</i>	<i>So it was very authentic. Yes, OK. Nice. Did you guys want to say anything about that?</i>
<i>Kang</i>	<i>I'm still being in the character.</i>

*Facilitator* Sure, sure. We can reflect later if you like. He lead you? He's in the scene. No, it was a good idea. I liked the way you changed it there. That was nice (KMW3, 96-142, Activity 30).

The tension generated by the act of rehearsal for performance is palpable in this video recall and reported to occur at the same time as engagement. This added credibility to the literature that argues the importance of process drama being both process and product (Haseman and Winston 2010). Careful scaffolding of the performance through rehearsal, facilitator-led direction and consideration of the dramatic tensions seemed to have built in this workshop a compounded dramatic experience for the participants. This finding reinforces the importance of providing opportunities for both process and performance. One of the key defining characteristics of process drama is that there is no formal audience (Liu 2002). However, this data suggests inserting opportunities for performance in process drama in a more formalised manner, even if only for the eyes of the drama participants, may allow for the associated tension that comes with performing. In this analysis of counts of tension, the tension of performance scored highly in the transcripts of the key moments. This may indicate that the participants view the nature of performance in process drama the same as other kinds of performance insofar as activating a moderate level of tension. It also indicates that with the increased level of scaffolding that process drama provides, this tension is not necessarily inhibitive.

In analysing the transcripts of the key moments, participants reported wanting more of the drama. They seemed excited about what they had just seen and eager to continue. Mateo reports being 'on a high' and the data shows increased eye contact, open gestures and emotive language. The scene in the gold fields elicited greater facilitator feedback and encouragement, which in turn may have elicited greater engagement from the participants as they were praised for performing well by both the facilitator and the participants. The participants reported complex emotions and stated explicitly their enjoyment. Kang stated he retained his character even after he had finished acting. The participants' language became more eloquent, as is indicated by Mateo's metaphor as he describes his fellow participants' performance – "*I think they laughing in their eyes.*" (KMW3, 96-142, Activity 30).

The tensions of intimacy, culture and performance are complex tensions that may have contributed to enhancing dramatic engagement in this study. Combined with agility in role and strong aligning narratives, the right type of tension in the right amounts may be able to compound dramatic engagement, building on connection, heightened awareness and animation.

## **Conclusion**

Role, narrative and tension contributed in this study to dramatic engagement in process drama for language education as fundamental elements. Understanding of dramatic engagement was deepened by exploration of the synergy between narrative, role and tension. At the initial stages of this research in searching for a framework, dramatic engagement was thought to be a discrete and linear process. To

experience aesthetic engagement, the percipient must also experience connection and heightened awareness (Bundy 2003: 180). The participants in this study reported experiencing narrative, role and tension in a compounded manner – all three components were utilised by the participants. The participants experienced one or more tensions simultaneously in five roles in narrative contexts with themselves, group members, the drama or the facilitator. Analysing the relationships between external tension and participant roles formed a matrix that can be used to further describe aesthetic engagement. For example, the participant in the role of actor experienced the tension of surprise. Simultaneously, the same participant experienced the tension of relationship with another participant in the role of teacher and learner as they learnt something new about themselves or their relationship in the drama. This in turn created more tension, in an exponential manner.

Initially this was observed on two levels: (a) between facilitator and participant and, (b) between participant and participant. It was then discovered that group dynamics were also occurring across the roles the participants were playing. This complicated shifting system of participants acting in different roles and changing the way they interacted needed to be understood and effectively managed by the facilitator, both through reflection-on-action and reflection-in-action. Thus, participants were dramatically engaged when they understood dramatic form and had an appreciation of its pedagogy. Through effective and multilayered manipulation of tension and role, they exhibited animation and connection to the narrative. Heightened awareness was achieved, perhaps leading to aesthetic engagement. However narrative, role and tension seemed to be more indicators of a complex state of dramatic engagement.

Phenomenographic methods were used to extend the current understanding of dramatic engagement, looking for variations in the participants' definitions of engagement and using spectrum and matrix analysis to more fully define the concept of dramatic engagement. This contributed towards a definition of dramatic engagement within the context of other forms of engagement including the inputs and outputs of such engagement as demonstrated within the context of the process drama workshops. Participants in this study demonstrated a foundation of understanding of the art form and an understanding of learning. They accepted the core tenants of the art form of process drama and were able to make use of language learning strategies and techniques that the form allowed them. There were inputs to their engagement that included narrative, role and most notably tension. These elements affected the output, the quantity and quality of verbal and non-verbal interaction.

Participants demonstrated dramatic engagement with the language from multiple perspectives. From a language learning perspective, they engaged with the content of the language. Participants reported enjoying playing with words. Some participants engaged with the language task or form. Some participants tuned in to the instruction of the facilitator. Others noticed attraction to different modes of the language used in the process drama. From an art form perspective, participants also responded to the various narratives occurring the classroom. This could be a simple exchange with another participant in character about the activity they were engaged in. Other participants reported heightened emotions

when considering each other's situation as real international participants in a classroom at the university learning English. As they listened to each other's real and imagined, acted and felt stories, they responded at both a linguistic and artistic level and reported being engaged. The language outcomes signal that participants displayed a willingness to talk more and focus less on correcting their mistakes. The number of utterances that were coherent increased. There was no data at this stage that highlighted there was a direct correlation between the language outcome and their depth of understanding about the drama. It was determined that further analysis about the dramatic processes that the participants were engaged in was needed.

Finally, there were various forms of engagement reported with specific tasks. Participants were excited when preparing for roleplaying in the process drama. They were anxious during the heightened moments of dramatic climax. They were surprised and elated when presented with unexpected surprises. The roles participants played within the microcosm of the classroom effected tension as well. They played roles such as actor, teacher, director, learner and audience and experienced tensions within these roles such as surprise, task, intimacy, culture and performance, and multiple combinations thereof.

Initial exploration for the participants' reported engaged moments during the workshops revealed they could be dramatically engaged through role, narrative and tension. This chapter has demonstrated that there are measurable communicative and linguistic outputs that occurred during process drama and when the participants were reportedly dramatically engaged. This chapter has explored role, narrative and tension in process drama and elaborated on how they relate to one another. They are present throughout process drama but have a greater intensity during dramatic engagement. This has been shown through quantitative counts of role-switching, talk-turns and referencing. Asking the research question "How do role, narrative and tension contribute to dramatic engagement in process drama for language education?" has revealed in this phenomenographic research that there is a relationship between role, narrative, tension and dramatic engagement. During dramatic engagement, participants engaged in more narrative tangents than during other times in the process drama. They functioned in more roles and switched roles more than during other times in the process drama. Participants also experienced more types of tension than in other times in the process drama. The participants in this study did not report dramatic engagement as suddenly happening, as either being on or off. It seemed to be for them a process, that was escalated at specific moments. To gain a deeper understanding of dramatic engagement, the following chapters analyse further how these elements are utilised in the specific processes of roleplaying, playbuilding and sensemaking.

## **What's Next**

Chapter Five is the second data analysis chapter in the thesis and builds on learnings from Chapter Four. Focus is on the second phenomenographic lens used: the processes that the elements go through during dramatic engagement: playbuilding, roleplaying and sensemaking. These processes were reported by participants to be key activities that influenced dramatic engagement and are therefore explored using

data gathered from video recall, facilitator interviews, researcher notes and transcripts of the key moments. Four cases are analysed: Mateo, Mee, Kang and Hiro. Chapter Five explores the experiences of the participants during the key moments and draws the conclusion that dramatic engagement is enhanced by tasks and processes that provide opportunity for development of agency, creativity, reflection, empathy, intuition and distancing. The chapter answers the second research sub-question, "How do playbuilding, roleplaying and sensemaking contribute to dramatic engagement in process drama for language learning?"

## Chapter Five: Playbuilding, Roleplaying, Sensemaking (The Processes)

This data chapter further refines the thesis definition of dramatic engagement in process drama for language education by focusing on the processes by which the participants experienced dramatic engagement. These processes are playbuilding, roleplaying and sensemaking. This chapter, while referring to the three workshops, key moments and various transcripts, investigates broadly the data to deepen the understanding of the elements of dramatic engagement, narrative, role and tension, developed in Chapter Four and stages a platform for approaching metaxis, metacognition and meta-emotion in Chapter Six. Findings were used to explore a model for the interaction between playbuilding, roleplay and sensemaking. The second lens in this study focussed on pedagogy and emphasized learning strategies that encouraged dramatic engagement. Teaching and learning strategies that were used before, during and after the key moments were analysed through this lens. The objective was to determine what impact dramatic engagement had on interaction between participants and what teaching and learning strategies could be leveraged in the future to aesthetically engage participants in process dramas.

The focus is on the tasks that the participants are undertaking, before, during and after the moments the participants indicated they were dramatically engaged. This analysis draws from the researcher notes, participant and facilitator interviews and coding of the three workshops. This chapter attempts to identify pedagogical processes that may lead to dramatic engagement. During this phase of analysis, specific processes the facilitator and participants employed were identified that were present at the same time as dramatic engagement. Feedback on these processes in interviews with the facilitator and participants confirmed that they may have impacted the participants' dramatic engagement. The processes occurring at the time of dramatic engagement can shed light as to how the participants are experiencing the phenomena and are therefore catalogued and identified in this chapter. Chapter Five analyses the key artistic and pedagogical elements of dramatic engagement in this study from the facilitator, researcher and participant perspectives, addressing the second part of research question:

**How do playbuilding, roleplaying and sensemaking contribute to dramatic engagement in process drama for language education?**

This chapter is structured around the theoretical framework established through the literature review, utilising concepts initially proposed by Vygotsky (Vygotsky 1986, 1997, 2004) and Mezirow (Mezirow 1978, 1997, 2010) and applied to process drama in language education by Bundy, Piazzoli and Dunn (2015) and Miccoli (Miccoli 2003). Vygotsky and Vygotskian inspired sociocultural learning theorists explore ways in which students engage within their zone of proximal development. The zone can be manipulated by the facilitator, peers and the individuals themselves, allowing for instruction to be concept

based, and assessment to be dynamic, self-regulated and mediated by all involved. The dialogue the participants are involved in is authentic and powerful, according to Vygotsky (2004). Students experience an upwards spiral of improvement through their increased imagination and engagement (Piazzoli 2018). Design, approach, reflection and assessment in its broadest term are concepts originating from a student centred and sociocultural perspective on language education. These concepts are highlighted in the data analysed in this chapter.

Mezirow and advocates of transformative learning theory view these learning processes as occurring in the context and objective of change (Cranton 2016; Mezirow 2010). There is value in looking at cultures, values, beliefs and previous experiences and how this impacts the learning experience, and more importantly the identity of the adult individual learner. Focus in this chapter is on the process of experiencing a disorientation or disequilibrium, which in turn promotes self-reflection and a critical assessment of a learner's identity and assumptions. This was addressed in the process drama by opportunity for rational discourse, exploration and a plan for intervention and reintegration back to their environment after the experience. In this chapter, Vygotskian and Mezirowan theories are used to analyse how the participants in this study participated in three key processes involved in dramatic engagement in process drama for language education: playbuilding, roleplaying and sensemaking.

Dramatic engagement in this study occurred within the context of specific tasks, events and environments in the workshops. By analysing from the participant perspectives the tasks they were engaged in during dramatic engagement, new meaning can be brought to the phenomena of dramatic engagement and enhance understanding of what activities may influence the dramatic experience for the participants. Tasks in the context of this study refer to teaching and learning techniques and environments that utilise elements of drama to engage and make meaning for language learners and support dramatic engagement. At an elemental level as described in the literature review, these are related to the elements of drama: focus, tension, space, mood, contrast, symbol and role (Haseman and O'Toole 2017). At a more complex level these are specific conventions such as extended improvisation, role-play, playbuilding, writing-in-role and facilitator-in-role. These conventions, amongst others, are clustered into the categories of playbuilding, role-playing and sensemaking. These three categories are explored and described separately although it is acknowledged that some of the process drama conventions may overlap. For example, improvisation may be utilised in all three processes. Data analysis of the three workshops in this study revealed demonstrations of manipulation of the art form and use of specific processes by both the facilitator and the participants.

## **Playbuilding**

Playbuilding in the literature has been defined as activities used in drama education and process drama to engage participants to co-create a performance with a facilitator (Hatton and Lovesy 2008). It's also been described as scene-making, play-creating, community theatre by other scholars (Gardiner 2014; Neelands and Goode 2000). In this context, it is taken to refer to any type of activity within a process

drama that is working towards a larger, more complex performance within the drama, such as working towards to a mini-play of participants as Londoners boarding the ship bound for Australia in Workshop 1, surviving a storm at sea in Workshop 2 and finding gold in Workshop 3. This is different to group improvisation insofar as it is repeated multiple times with the intention of improving the performance level, thereby increasing the level to 'good enough' drama for students to experience the art form.

Within the process drama, playbuilding was observed and reported by participants in this study as relevant to their language learning. Language learning in this study was supported by using pretext and language input activities. Playbuilding in the context of process drama for language education involves establishing a clear pretext, and scaffolding learning activities to provide language samples for participants to use later during roleplay. Pretext is identified in the literature review as an essential piece of process drama for second language learners (Piazzoli 2013) and a key component of playbuilding. In this study, before and during each workshop, language was introduced through readings, images, dialogues and dramatic messaging. This specifically exposed participants to different language genres and forms. Genres such as prose, poetry and ceremony were introduced. Participants were then encouraged to use the vocabulary and expressions throughout the workshop. Letters, advertisements, public bulletins, newspaper articles, maps, directions and a ship captain's log were specific genres forms produced. These forms were reflected in participant in-role writing and also in their reflective diaries after each lesson. The transcripts in this section help build detail of how this worked. The facilitator reinforced the language and vocabulary in the scaffolding activity throughout the workshop, eliciting and correcting participants when they incorrectly used the form or vocabulary. She also inserted the vocabulary in her conversation with the participants and utilised brainstorming and group writing activities on the boards around the classroom. This reinforced the language introduced and provided cues for participants to activate the language and bring it into their playbuilding activities. In this case, a pre-text was needed to create scaffolding and structure for language learning and build a dramatic foundation for the playbuilding activities that followed. Noted in the researcher diary was the impact that pre-text had on the participant's engagement with their playbuilding activities:

*Participants read out the message - a diary entry in formal language about a baby dying on another boat. Participants were corrected in their English in role. Facilitator elicits further questions from the participants and tries to build ideas for the upcoming playbuilding. Participants are exposed to different language forms here with the readings. This was a good idea to bring language into the drama from outside (Researcher, Activity 16, RN1).*

Language learning during the process drama was stimulated by relevant pre-text material. The pre-text in this context acted as anchor for the participants to lock onto and use a reference point for their engagement. From a language learning perspective, the pre-text provided context and realistic materials to utilise as models for the language creation made by the participants. In this context pre-text was presented in an engaging and creative form: the message in the bottle, the newspaper article, the maps of the goldfields all captured the imagination of the participants and created a strong creative focus point for the process drama.

The pre-text laid the foundation for scaffolding, then brainstorming and further scene creation. As mentioned in the literature reviewed, scaffolding in language education refers to techniques and teaching structures that help learners move through their learning experiences (Bundy, Piazzoli, and Dunn 2015; Vygotsky 1986). Playbuilding in the context of process drama, refers to the similar process of introducing incremental support and structure for participants to create a drama narrative, and then performance. In this research, it was observed that by adding strong frameworks around the language use at the beginning of an activity and then slowly reducing these frameworks, the facilitator could support the learner through the learning process.

There are similarities between the process of playbuilding and the act of scaffolding in language education. As Fleming suggests, performative language teaching is a “concept that can re-focus theory and that embodies a culture of learning that promotes engagement, joy, ownership and active participation” (Fleming 2016: 203). There is evidence that there may be a strong correlation between scaffolding and playbuilding, and that these two activities mutually reinforce one another in process drama for language education. Playbuilding and scaffolding activities both may facilitate conversation and higher-level thinking. In this process drama, participants and the facilitator took an active approach to utilising these two techniques to move forward the narrative and co-create the drama and the language learning activities. The cycles were apparent in the workshops as Sophie, the facilitator, used playbuilding sequences in Workshop 2, intertwined with scaffolding of language. Both cycles started with a simplified version of the dramatic moment, building in increasingly difficult cycles by adding the facilitator in role and encouraging the participants to use more sophisticated language and dramatic tension (through slowly introducing more props and elements). This indicates that activities designed in this manner may contribute to the right learning and dramatic environment for language learning through dramatic engagement to occur.

The facilitator in this workshop built a dramatic event of the storm at sea (W2VID, RN1) through a series of rehearsals, beginning first with use of props, sounds and the participants' bodies with mime. Language was introduced in the following mini rehearsal. This language was extended, and the scene lengthened in the final rehearsal. Considering the participants' zones of proximal development (Davis et al. 2015; Vygotsky 1976, 1980, 1986, 1997), defined in the literature review as the appropriate level of learning just beyond the participant's current state, allowed the facilitator (and the learners) to view learning as cyclic. They are tapping into what Vygotsky terms as their 'cycle of imagination', a process explored in more recent literature about process drama for language learning (Bundy, Piazzoli, and Dunn 2015). The facilitator's successful scaffolding for dramatic activities involved providing multiple cycles of the same activity with increasingly difficult or complex dramatic activity. The final rehearsal was escalated with the tension of losing a fictional character overboard, allowing for all participants of varying levels to participate in their own language and dramatic level. Dramatic engagement in this context seemed to be reinforced through a scaffolded learning design within a sequence of playbuilding activities, that decreased with support from the facilitator and allowed the participant an increasing level of autonomy

and agency. This would suggest that dramatic engagement required autonomy, agency and a tacit and/or explicit agreement to accept greater ownership of the experience from the participants.

Playbuilding and scaffolding as significant processes in this research were initiated by brainstorming. All three workshops began with some form of this activity. The facilitator's insistence on 'every idea is a good idea' was reinforced by her behaviour and her comments. This is evidenced in the extract from the post-workshop teacher interview below. Discussions, board work, one-to-one discussions, directing activities during rehearsal, questioning techniques to participant-actors and participant-directors were focused on eliciting ideas, not eliciting a correct answer to a question. Brainstorming and problem solving in this context were teaching activities that were present during dramatic engagement, therefore suggesting that language learning through dramatic engagement may need to include elements of design that encourage problem solving and critical thinking. This reinforces the positive impact of scaffolding described in Hammond and Gibbon's notions of 'designed in' and 'contingent' scaffolding (2001a).

The interviews in this study with the facilitator highlighted that she purposefully used brainstorming techniques in the classroom. Brainstorming included observing, interpreting and reacting to the environment as the events happened in the classroom. This involved planning the lesson but also deviating from the lesson plan. This skill was exhibited during the workshops in several circumstances. In the interview following Workshop 2, Mateo's antagonistic behaviour in the workshop and strategies for approaching a participant like him was discussed with the facilitator:

- Researcher: What's your kind of strategy around participants like that?*  
*Facilitator: I think you have to let him go with it and I think, in a way, he's right that it's dog eat dog. With the characters going, that's one less person that needs food. That's more food for me. I just think that was good to see that different perspective. He's not trying to, what's the word, trying to sabotage the...*
- Researcher: Yeah, yeah.*  
*Facilitator: He's still in character. So I think it's good to have that different perspective. He's quite brave and he'll go first and so I think he was a good force to join the group and a point of difference as well. It's nice to have that. Yeah. (W2TEI, 157-171, Activity 21).*

Dramatic engagement seemed to be present during activities that were designed in a way that allowed for contributions by the participants and included the capacity to steer the drama and learning experiences in new and unexpected directions based on what was occurring in the classroom. This was observed multiple times during the workshops by the researcher, as noted in the Researcher Notes. This suggests that dramatic engagement may be maintained by inclusion of spontaneous and improvised learning activities.

Brainstorming was initially activated through questioning techniques by the facilitator and continued by the participants. The facilitator used a variety of questioning techniques in an activity to elicit ideas from the participants. One questioning style started a cycle of idea generation that involved the facilitator first questioning across a broad range of topics before determining a suitable question to drill down into

more detail with the participant. This may have involved the facilitator determining in situ which specific motivation, character trait, situation or response had the most potential for dramatic engagement and then expanding to build more of the participants' character or scenario. As noted by the facilitator during her reflection after Workshop 2, she could think ahead to the actual final goal, in this case a role-play, tableau or improvisation, and predict what may be engaging from a dramatic and performance point of view. She determined the acting ability of the participant and the language levels at that point, and then began to build, step by step, the participants' understanding of their character or scene and use of language through more questioning. This may have involved the facilitator being flexible and quite detached from her own artistic ideas. As is demonstrated in the excerpt below, the facilitator in the workshops took the participants' ideas and expanded them, rather than enforcing her own idea and pushing the participant to adopt an idea that was not their own. This style of teaching was replicated many times throughout the workshops. The facilitator was fully prepared with a lesson plan but then responded to the unexpected and ran with what participants and the situation brought to the moment. However, this is not to say the facilitator handed over full control to the participants, as is indicated in the excerpt below.

- Facilitator: I guess, I think the soundscape was hard because of the students that did come, were the kind of less boisterous, energetic and forthcoming ones. So I found that hard, to get that - that particular activity was difficult with those students. But, at the same time, we're asking them to do a lot. It's probably a lot out of their comfort zone and there was no example for them to follow. But they got there and I think, in a way, it pushed them a little bit, which was good, and made them think about the storm and think about how to interpret things, the reactions and a lot of the human reactions were good. So they got that idea that it would be panicked and chaotic on the ship and they got that feeling. I think it helped them understand the intensity of the situation, so that was good. But yeah, it was hard, the start today. I think it's nice - when you've just got big group, it just automatically gives you that boost. But then the extra person came which was good.*
- Researcher: Yeah and it was kind of timely too, wasn't it?*
- Facilitator: It worked well, yeah (W2TE1, 4-26).*

This suggests that dramatic engagement may involve some level of connection between the art form and the participant. The engagement involved co-opting the participants into the creation of the drama. This made apparent that if there is a sense of collaboration in not just the process drama, but also the language learning journey, engagement may be stronger, with more links made between the art form and the participant.

The facilitator used questioning techniques to elicit the participants' ideas about their characters' situation. This was then repeated by asking deeper questions about their motivation and history. Accessing the character initially through movement, the facilitator asked participants to express character emotions through their facial expressions. The next time they practised mime or tableau, the facilitator built on this and asked them to express it in their hands and bodies. This cycle of increasingly more complex questions and resultant movement, elicited an increasingly more complex language form, suggesting a parallel between the effectiveness of scaffolding language alongside dramatic development in playbuilding.

Teacher-as-director (and participants-as-directors) were special circumstances that allowed the facilitator to break the final required outcome down into manageable pieces for the participants. Sophie reflected on her lesson planning and facilitation of Workshop 1 and plans for her approach in Workshop 2:

*It would be good to maybe spend longer next time in my sequencing doing like a waking up mime sequence, when they're waking up on the boat. Maybe I read them a passage about, you've been at sea now for three weeks and this is what's happened. Now you think you're halfway but you're not. Just giving them - like lying down on the ground thinking about visualising it. Then that gives them a lot to kind of then restart - we're on the ship kind of mime - not mime, sorry, impro maybe. That was just an idea. But whatever we do is fine. Just something really long to develop that (Facilitator, W1TEI, 237-245, Activity 17).*

The facilitator sequenced and built her activities by first introducing and practicing a simplified form of the final product. For example, if the goal of the warmup activity was to pass the words around a circle, the facilitator practiced with the participants small incremental parts of the activity until they were rehearsed and successful before moving onto higher levels of difficulty in the same exercise. This technique was apparent in roleplay, playbuilding and sensemaking. The facilitator also applied the same principles with language development with increasingly difficult cycles of form and function. The level of difficulty was adjusted if the participants began to perform less. This pattern of simplifying and then increasing difficulty until just above the participant's current level was a cyclical way of ensuring growth and learning and may have encouraged dramatic engagement. The facilitator reversed planned in this manner throughout all three workshops. This experimentation with difficulty levels in the facilitator's process may have been risky, as it needed to change and develop in situ according to the varying levels of the students. However, the playbuilding techniques utilised by the facilitator combined creativity with comprehension, allowing for meaning-making opportunities.

In summary, data from this study indicated dramatic engagement may be anchored in a stimulating pretext appropriate and relatable to but not exactly the same as the participants' existing knowledge and experience. Dramatic engagement may need a slow and cyclic build from highly scaffolded activities moving through to more open ended, lesser-scaffolded learning activities within a context of co-creation and playbuilding. Dramatic engagement may be contingent on a tacit agreement from participants of co-ownership of creation of the learning experience, as well as the play within the process drama. Engaged participants were activating problem-solving and critical thinking applied to the art form and the language form, which may be maintained by inclusion of spontaneous and improved learning activities during brainstorming, scene-making and playbuilding.

## **Roleplaying**

As cited in the literature, key recent studies looking at roleplay in process drama for language education defined it as an embodied process supporting development of language learner identity (Piazzoli 2018) and that development of an additional language through role-play and experimenting with 'masks' to

build identity is unique to process drama (Tschurtschenthaler 2013). Teacher-in-role was purposefully used to engage participants in this study. It was explored in the literature review how these two techniques lead to participant empowerment in the classroom (Bolton and Heathcote 1999; Eriksson 2011; Wagner 1999). The dynamics of the facilitator changing roles in the class from teacher to participant and from higher status to lower status were identified in this study's planning process as techniques that may contribute to dramatic engagement. These activities handed over control of the direction of the class to the participants.

In addition to changing the power differential and empowering the participants, the process of teacher-in-role shifted the direction of the drama and added believability to the narrative. The facilitator chose three likable characters – a town crier, the ship's captain and an old gold-digger - and ensured that these characters had some flaw. These characters went from a higher status position at the beginning of the dramas to a lower status, eventually needing help in the dramas. She added an accent and often expressed her concern and care for the participants' characters. Participants reported that they liked her, and this made them commit to the drama more. They reported wanting to go to Australia on that ship and expressed feeling sorry for her when she showed remorse at losing a member overboard during the storm. In this study, there is evidence to suggest her status had an impact on their dramatic engagement. Although the facilitator was in a position of authority, she appeared kind, humble and approachable. She made sure to ask questions of each participant and use positive active listening reinforcement to acknowledge their emotions and thoughts. Mee recalled how she interacted with the teacher in role while improvising stealing gold from her husband (Mateo) then killing him in Workshop 3. Here she talked about her character approaching the teacher-in-role:

*I just - it was just so natural. I don't know - I didn't have any plan to approach her and make her participate in my scene. I didn't have any plan for - so naturally I just found someone to help me buy those medicines. I don't know but it was natural... At first I thought she is really like acting, so the bell rang and suddenly I found I have to take on the boat and I have to start to imagine my character (Mee, VREC2, 301-333, Activity 30).*

The facilitator added layers to her characters - the shadowy character of the town crier telling Londoners about an opportunity to find gold in Australia and the old gold-digger in Sydney upon arrival who whispered about possible gold in Ballarat. These characters moved the drama forward but presented opportunities for the participants to add to the narrative and contribute to the story. The facilitator managed moving in and out of role through use of a prop, a change in voice and accent, change in use of space or by a sound device like a bell. Participants switched roles too with these cues, changing from the participant role out of character to character in the drama. Tone, field, register, vocabulary and expression were switched by the facilitator changing roles throughout the workshop. She changed from teacher to captain, Little Johnny to a town crier, participant advocate to classroom manager. The participants replicated this use of different forms by the facilitator as they shifted roles too. This occurred rapidly and in a large range.

Role work was identified by the facilitator and the researcher as risky but leading to high returns in learning and engagement. This was reinforced by the participants who self-reported being the most engaged when everyone was in role. Participants also reported an excitement about the teacher taking a character. They were engaged with the narrative of the drama, but also may have had a sense of empowerment, as they realised they could influence the direction of the drama in ways that were meaningful to them. Dramatic engagement in this case seemed to be empowering and heightened by the collaborative and provocative invitation to co-create that the teacher in role provides.

In this study, there is evidence to suggest discussion around appreciation of the art form influenced dramatic engagement. One participant commented in the video recall about another participant's body language while watching his classmates perform and role-play. The participant had a realization at that moment while they were watching the drama that he was reminded of a soap opera on television. In the video recall he noted his actions and said the vignette was 'good drama.' These participants had an opinion on what good drama was - they had watched and engaged with movies, with television dramas, and with live performance. Participants engaging on a very fundamental level with the art form of process drama may have been more dramatically engaged. They could report at what made them laugh and what was entertaining. Mee when explaining her own behaviour after seeing herself role-play in the video recall, showed here a small but limited appreciation of the art form of process drama and of the human situation explored in the scene.

- Researcher:* Mee, you were laughing a lot watching this. What were you laughing about?  
*Mee:* Oh just I don't know how I [unclear] or I felt it is real drama. I don't know you found it but during the [unclear] started to lie and...  
*Researcher:* The picture is him lying somewhere.  
*Mee:* Yes. When I found Mateo lying - wow he's really in calm - and see drama like - yes, so relaxed and...  
*Researcher:* Like watching television.  
*Mee:* Yes. So that means that we really felt that it is real drama because we know the situation and we know - so maybe I real because I really enjoyed it so I left there so lovely I think (VREC2, 182-192, Activity 30).

When watching each other's performances, the audience-participants laughed not just at the situation of the character but also at the situation that their classmates were in. When two male classmates on the goldfields fell in love (improvised, not scripted) after they had found gold, the audience may have laughed not only at the situation, but also at their classmates' breaking of boundaries and social norms. Their connections were on an emotional level, a language level, a dramatic level and an art form level. This demonstration of Vygotsky's dual affect affirms the data in the previous chapter on narrative, role and tension. In this study, there is evidence to suggest role-play as a task created and reinforced opportunities for engagement as it synergised these elements.

In addition, with regards to role, this study identified that changes in status and power differential between participants and the facilitator in this case also contributed to dramatic engagement. This was evidenced in the Teacher Interviews and the Researcher Notes and triangulated in comments during the

video recall. The facilitator sitting with the participants on the floor reduced the power differential between the facilitator and the participants. As reported, this was further enhanced through use of the circle in the classroom. However, the differential seemed to be continuously challenged and renegotiated throughout the classroom. Participants were encouraged to provide input into the choice of activities, decisions on what came next, and ideas on interpretation of tableaux and in-class performances. They were also involved in development of their own scenarios, characters and improvisations that led to role-play. The facilitator was effective in acknowledging participants' feelings and input, initially encouraging expression and ideas, and being strategic on choosing the moment to correct participants. This changed the power differential by moving from facilitator-led activities to those that acknowledged participants' input. Dramatic engagement may be influenced by status and experiments with new power dynamics in the language learning environment. The facilitator noticed the impact of stimulating the participant input here in her reflection of Mee's contribution in the third workshop:

*Facilitator: Yeah, like I think she - at first she seemed really quiet and quite scared to say too much, like in the first week. Then I think because the groups were smaller in the last two weeks, it's kind of forced her to do that but at the same time - like she found her character in the second week and I think she connected with that more and she connected with the journey. She created a whole inner life and it just meant she kind of let go of those inhibitions that she had initially (WTE3, 34-43).*

Here, the facilitator self-disclosed attempting to normalize the relationship between herself and the participants. This involved telling the participants about her own experience in travelling to a new place for growth and a better future. She also talked about her own frustrations with learning a language. She encouraged similar self-disclosure from the participants. This counselling technique was used in conjunction with mirroring, a behaviour indicating empathy and engagement (Chasen and Landy 2013), and matched the participants' body movements, postures and stance. This acting skill of observation and imitating lessened the power differential and may have empowered the participants when they were writing and speaking in role. The design of the tasks and the way the facilitator moved from being more directive at the beginning of each workshop to letting participants take more control at the end of the workshop was another contributing factor to enabling participants and addressing differences in the power differential.

The literature explored the impact of a disorienting dilemma on the participants' dramatic engagement during roleplay. In this study, each of the key moments of dramatic engagement were focused around one of these dilemmas. The elements of a transformative learning experience, as described by Mezirow (2003) and later adopted by Cranton (2016) were present. The first example was in Mateo's moment of leaving London, boarding the ship for Australia and turning around and saying "Fuck you London" in the same manner he left Spain to come to Australia to study (Mateo, KMW1, 160). Just prior to this affirmation, he was challenged by the teacher-in-role as to why he had chosen to leave London. The second was Mee's cry of "I don't want to die; can I go back?" as she mourned the loss of another passenger swept overboard during a storm on the way round the Cape of Good Hope. This was a

responsive action to the disorienting dilemma she faced in the drama, paralleled to her own frustrations with finding the right school to study English in Sydney (Mee, KMW2, 259). The third dilemma was with Kang and Hiro's declaration of "We can get married" and "I love you" on the goldfields, when roleplaying a homosexual couple finding gold (Hiro & Kang, KMW3, 109-112). This was paralleled to the then current media around marriage equality in Australia. These moments were formed as the participants reflected on the moments during the video recall. They reinforced the student as a social being, influenced by their own and each other's experiences. This is evidence of the radical ESL classroom, with learners as activists: key components of Mezirow's transformative learning theory in action.

Opportunities for these key moments were considered and planned for by the facilitator, and in this research were not accidental. In the excerpt below, Sophie reflected on the impact of her choice of tasks on Key Moment 1.

*Researcher: Were there any points in the workshop that you felt like, oh it was really working?*  
*Facilitator: Yeah, I think that just to see the change in mood. They were so excited and on board and they just adopted and they believed so quickly that they were these characters. I think that was really nice and when they were - their frozen images and then explaining them. Then wanting to come, particularly when I was the captain talking to them, it didn't feel as awkward as it could have in the meeting situation. Because it was a change in activity, but at the same time they had this believability and were speaking as characters without me being explicit. So they had bought into it (Facilitator, W1TE1, 16-25).*

It emerged from the participant feedback and video recall that to create more opportunities for dramatic engagement it may have been necessary to include activities that were participant-led, allowed for experimentation, and focused on embodied learning. These activities were where dramatic engagement occurred in the workshops. There was also space allocated in workshops for dealing with specific issues or problems, as dramatic engagement may require a process of experience and reflection. At times, the facilitator slowed down the dynamics of the workshop to highlight issues and spent time exploring workshop themes and possible language to use in the following activities. The other workshop time could then be spent building language and context dependent on the surfacing needs of the participants.

The facilitator alternated from leading the class to empowering participants to lead. As indicated in the transcript below, Sophie created learning opportunities through spirals of activities, moving from closed activities to ones that were more open. She initiated with low-risk activities and could sense when the individuals in the process drama were ready for higher-risk activities. As a process drama and English teacher, Sophie was skilled in creation of context and narrative and could realise the value in the poetic and the reflective. She also recognized her role as facilitator in the successful process drama and language education classroom. She acknowledged that participants learnt more from each other than from the facilitator and played roles in teaching themselves.

*So yeah I think definitely after three weeks they have that level of risk taking and comfortable and settled which you get with ongoing classes. So I think that's the important part of building the drama relationship and I think they definitely felt they could do things and I think particularly with the*

*[Mateo and Mee's] piece, like they really just kind of went for it a bit really which was great, you know. With their ideas, that could be Mateo pushing it but I think Mee is someone who's really - I don't know, I think she's finding it quite interesting, this work, and she's pushing herself in it. It's been nice to see that progress, yeah. (Facilitator, W3TEI, 20-28)*

As with Mateo, other participants in this study noted both intrinsic and extrinsic motivation to their learning, stemming from their role-plays. Motivation, mentorship and development of self-concept are key stages in Mezirow's theory of perspective transformation (Mezirow 1997). Referring to the moment in the process drama workshop where Kang took a gay character and hugged his 'husband' in the gold fields when they found gold, he explained:

Kang: *It was fun.*  
Researcher: *Did you plan to make that scene or did it change when you were acting? Did you plan to hug?*  
Kang: *No.*  
Researcher: *So that happened naturally?*  
Kang: *Yes.*  
Researcher: *Yes.*  
Kang: *[We] said to the teachers, every time act it's different. We don't have to [unclear].*  
Researcher: *So every time you practiced it was different and then again it was different?*  
Kang: *Yes.*  
*But I have never girlfriend in English. So I can say - what can I say in English. So happy that [unclear] spoke. Maybe I decide to hug in last scene.*  
Researcher: *So that was you spontaneous.*  
Kang: *Yes, maybe kiss was over action.*  
Researcher: *So it wasn't planned? Okay interesting (VREC2, 193-213, Activity 30).*

The sexuality of the participant was unknown. In unpacking this moment in the video recall, the participant stated he had intended to become the girlfriend of his male counterpart but the playbuilding took him further than that. Some participants chose safe roles close to their own experience. The facilitator tried to move participants towards 'unsafe' characters or those characters that were further distanced from what she perceived to be their own lives and circumstance. She tried to create distance - enough distance to create dramatic engagement but not too much distance to force the drama to be too abstract. Distancing and helping participants understand what intrinsically and extrinsically motivated them, may have supported dramatic engagement with the drama and learning activities. What is reported here by the participants during the video recall, supports the framework for dramatic engagement posited in the previous chapters. Dramatic engagement as dependant on narrative, role and tension as central tenants in this theory, was supported by the experiences of the participants in this study and understood through the processes of roleplaying and playbuilding.

In addition to various forms of motivation, engagement was reported as being impacted by variety and spontaneity. The participant in the previous transcript, stated that he initially made the decision to play a female role, but changed to a homosexual role in the moment. Their role-play was different each time they practised it. He stated the decision was spontaneous. In the video recall he stated that he had never had a girlfriend in English. It wasn't apparent whether this meant never had a girlfriend or never had a girlfriend in English. He also noted that the kiss he gave to his fellow actor was 'over action'. The

participant was referring to his own experience here and experimenting with distance and character. He further experimented with distance in the next reiteration of the role-play where he developed another character element for the character - coming to Australia without any hope and beginning a new life.

This second characterisation was quite an unexpected risk for Hiro, Kang's partner and different to the initial character he played. Hiro initially played a businessman. He chose in the first workshop a character close to his own circumstances - a middle-aged man working in a professional environment. When asked what he was thinking when acting, he said he was acting 'like a middle-aged man' drawing on a simple stereotype: a character he used to watch on television. Hiro described his character:

- Hiro: He can speak English better than me, so he led to me. So he's a man and [unclear]. Just decide - first decide [unclear] husband and wife, good narration. So he help, he read with me so I can throw him.*
- Researcher: Your character earlier with the one leg, tell me about that?*
- Hiro: In the first time, I'm nervous so it's very difficult to decide character, my character, because in Japan you are A, you are B, you are C. So tutor decide of a character - usually drama clown. But this time we decide my character on my own, using a hat or a jacket or a stick. I use it. It was difficult that character. Second time I changed my character because the first character is not good for me.*
- Researcher: But why not - why not good for you?*
- Hiro: The first character is a red blooded man. It's a good situation for me because I was supposed to be [unclear] sports [therapist], so soccer player, rugby player. For my patients so a leg break is a bad situation. I think that was bad. So second time I change it - a business man.*
- Researcher: So you changed your character because you wanted a good character or did you change your character because it was easier physically?*
- Hiro: Yes. But physically easy to - [unclear] bad situation the same. Not handicapped situation, it's not disabled but not many people but situation is bad. Change it's character. (VREC2, 241-262, Activity 30).*

Hiro chose a character in the first workshop with "English better than me". This is evidence that participants may choose characters with higher level skills than themselves and experimented what it was like to have those skills in the role-play. The effect of a character being a better English speaker, a better communicator who is richer or more assertive, contributed towards engagement. Notably this participant initially gave himself a physical limitation - one leg. This character trait was removed in the following workshop. Hiro wanted to make his character different and better.

Mateo discussed in the video recall the feelings he experienced when reliving leaving his home country to go to Australia to study. He noted the similarities and the differences between this experience and the experience of leaving London to go to Australia to find gold. He chose to do something different to other participants and left the dock by turning around to the departing families and shouting. He noted other participants' choice of distancing - some participants chose something similar to their reality, others chose something different. Participants were aware of this distance between character and reality. Reflecting on their action in the video recall, they also noticed it. In the moment, they sometimes made a

critical choice to increase it, as in Mateo's case to distinguish himself from other participants and to add to the art form, to entertain the other participants. Mateo explained why:

- Mateo: It was a really interesting point, because I had to say goodbye to my family, not a long time ago, just two months ago. That moment, I remembered that special moment with my family, and that was a difficult moment. But maybe in that moment, I was thinking when I said goodbye to my family, but I was between thinking what I have to do and what I did with my family. When it was my turn, I just thought, okay. Maybe I decided that attitude to say goodbye because it was totally opposite to how I said goodbye to my family. Maybe I think that I wanted to do something totally different, because maybe I don't want to repeat my [unclear] of when I say goodbye to my family.*
- Researcher: That must have been emotional...*
- Mateo: Yeah.*
- Researcher: ...to leave your family. Do you think you were thinking that emotion here?*
- Mateo: Me?*
- Researcher: Yes, the emotion that you felt when you left your real family, and then here, people leaving their family, leaving London. Do you think people were feeling the same emotion or not?*
- Mateo: Yeah, I think that probably all these people had to pass through a situation more or less similar to mine. I think that maybe, for that - they say, goodbye London, in a lovely way. One of them kissed the floor.*
- Researcher: Yes, farewell and those things.*
- Mateo: Yeah, because it was something really important for them, something sad to leave London. Maybe they were remembering that moment, as me, and they did maybe more similar, that real way that they did. I think so. I think that I had a decision to do totally different (VREC1, 364-390).*

During role-play, there were moments of learning where the participants specifically referred to a breakthrough of some type. This seemed to be cognitive; they were aware of the event and experienced some change in awareness as a result of the moment. They reported having a sense of moving through an obstacle, hurdle or challenge and reaching a different state as a result. Mateo, Kang, Mee and Hiro reported being changed by the process drama. They reported a greater sense of freedom after the experience. They also reported that there was an outcome to this process. Here they referred to breakthroughs happening 'finally' indicating that this was a desired outcome. They suggested they had reached a barrier or hurdle. The participants referred to being free to express themselves (Mateo:VREC1:46) and overcoming emotions such as shyness, embarrassment, worrying about what other people are thinking (Mee:VREC2:35) and developing a willingness to share ideas (Kang:VREC2:70).

The breakthrough was also expressed by Mateo as the moment where the participants were just forced to act without thinking about it too much. He complained about lack of planning time about the role-play for finding gold and not being able to find a good idea for the role-play. Yet when he was encouraged to act with minimal preparation - his experience to him felt freer. He had to think of something on the spot with no preparation. He explained:

- Mateo: Yeah. Maybe in that moment, we weren't thinking about what the others can think about me. I don't care, I'm going to express myself. I don't care what the others think about me. (VREC1, 57-59, Activity 12).*

In summary, there are clear parallels between the experiences of the participants in this study and the Vygotskian concepts of zone of proximal development, dual effect and cycle of imagination explored by Bundy and others (Bundy, Piazzoli, and Dunn 2015). Roleplaying was demonstrated in this study as a key process for dramatic engagement, during which participants engaged in dialogic activity within their ZPD. There was a dual affect whereby they experienced the art form of process drama from within their role and from the perspective of their lived experiences. This *perezhivanie* was demonstrated during the key moments by specific participants Mateo, Mee, Kang and Hiro and identified in action by the facilitator and the researcher and after action by the participants during their video recall. Roleplaying is described as a process that takes the elements of narrative, role and tension and provides a scaffold for dramatic engagement. Within roleplaying, teacher-in-role and participants-in-role were able to experiment with power, status and situations that mirrored their real lives but were removed enough to allow for risk-taking. Roleplaying was heightened by a disorienting dilemma. This was a challenge great enough to question the participants assumptions and preconceptions, but not so strong as to create anxiety with the participants.

## **Sensemaking**

In the literature review, sensemaking was reviewed as a key theme. In some contexts, also termed meaning-making, this activity has been researched across the three dimensions in language education, process drama and dramatic engagement (Aghai 2016; Dawson and Kiger Lee 2018; Piazzoli 2010). It has been applied within the theoretical constructs of Vygotsky's social-cultural theory and Mezirow's transformative learning theory (Santori 2008; Weick and Sutcliffe 2015). Sensemaking has been defined as a way for participants to make sense of a learning ecosystem including critical reflection, embodiment of the language, and being present, reflexive, imaginative, analytic, creative and spontaneous.

In this study, there is evidence to suggest sensemaking occurred when the role of the teacher was fluid and there was manipulation of the physical space to stage and stagger the participants' experience. Tasks that explicitly focused on building poetic and reflective action possibly influenced the way participants made sense of dramatic engagement. Poetic and reflective action in this process drama allowed participants to explore metaphor and symbolism. These in turn captured the evocative and the expressive elements of the art form of process drama. By engaging with the art form in this manner in the process of making meaning, the language utilised was also more expressive, more poetic and more evocative.

Sensemaking is made in this context through the participants' approach to task. Tasks that focused specifically on developing different types of engagement influenced dramatic engagement. As indicated in the literature review, engagement is impacted by motivation, academic buoyancy and resilience

(Gibson, Anderson, and Fleming 2016). Participants are engaged when they are involved in group work, conflict resolution and communication. When participants are engaged they are involved in communities of practice and developing agency, and explore their identity and their relationships with the external world on multiple levels (Van Lier 2007). When involved with task-based learning, they are engaged through interaction, exploration, engaging and challenging instruction and authentic assessment (Ellis 2017). These activities may lead to dramatic engagement through the process of sensemaking.

In this study, tasks which built context for the participants were clustered towards the beginning of the workshops, whereas tasks developing poetic and reflective action occurred at the end of the workshops and especially in the final workshop. The participants and facilitator reported dramatic engagement during demonstrated poetic and reflective activity. It is noted that this was not a linear process but a cyclic or spiral process, suggesting dramatic engagement may have occurred at multiple times throughout the participants' experiences in learning and in an increasingly more complex or intensive manner.

Participants either explicitly or implicitly referred to artistic or poetic elements in the process drama and this could have impacted their dramatic engagement. Symbols and metaphors were used to give meaning and depth to moments in the drama. The waving of the captain's hat, the tambourine turned into a floating urn, the rock painted with gold, directed focus in the classroom and became symbols and metaphors for the learner experience. This transfer of attention from the facilitator to an object and then to internal reflection was a specific part of sensemaking identified in this process drama. Mee described her experience of making the soundscape of the storm at sea in Workshop 2, using coloured fabric as the ocean with their voices and bodies:

*This was the part I said it was good because from the beginning, the making the sound and making the waves is connected to whole story so it was very easy to imagine some things at first, because the story started from making the sound and that helped me to imagine my situation (Mee, VREC2, 382-386, Activity 17).*

Mee in this transcript described how props were used in a poetic and artistic way to help her imagine the scene on the ship. She was cognisant of artistic elements and how they impacted her engagement with the narrative. This connected her more to the process drama and her character's situation. The use of the tambourine and the slow play-build of the scene, including soundscape of the storm at sea, were tasks she noticed as having an impact on her imagination and possibly therefore on her engagement.

The moments of saying farewell to London, the burial of Little Johnny at sea, the finding of gold in Australia, were ritualized in the process drama through soundscaping and influenced the language used by the participants. From a non-verbal perspective, participants appeared alert, excited, elated and happy; the emotions expressed seemed genuine to the facilitator and researcher. The participants bought into the drama at these points in process. This was reinforced with the elevated counts of turn-taking, questioning, active listening and use of role-language tabled in Chapter Four.

The data analysis in this section confirms that reflection-in-role was an effective tool used in sensemaking, especially for second language learners. In this study it emerged as a technique that allowed facilitators to understand the internal processes of students. Participants in this research were given opportunities to experiment with different genres depending on the situation or context of that point in the process drama. Before they left for London in the drama, participants wrote excited informal letters to their family. After the death of Little Johnny at the storm at sea, participants wrote poetic forms expressing emotion and sympathy. Writing in role also broke up the tension of the drama and allowed for reflection. This improvisation and embodied technique supported the development of the participants' literacy. They were able to make new connections, new textural perspectives and engage actively with their writing and with their peers' writing. Their textual agency was increased.

The facilitator could pause, reflect and consider the next stage of the process drama. Participants were also able to pause and reflect on action. These moments of reflection-in-action and reflection-on-action enhanced the motivation behind the writing and enabled the participants to reach for language and be exposed to the different forms as they struggled to make sense of their context. One example of this was when Mee tried to explain symptoms of her character's tuberculosis but could not remember the term. She was encouraged to explain the disease symptoms, was assisted by the facilitator-in-role and then used the term successfully for the rest of the workshop.

<i>Facilitator</i>	<i>Ok, good. And your characters' name and age?</i>
<i>Mee</i>	<i>And, I have a disease. But I didn't tell to captain or anyone because if I said that, Captain will stop me from being on the boat. On board.</i>
<i>Facilitator</i>	<i>What's the disease?</i>
<i>Mee</i>	<i>I can't know the name but</i>
<i>Facilitator</i>	<i>What's it like?</i>
<i>Mee</i>	<i>Bad cough and...</i>
<i>Facilitator</i>	<i>Maybe tuberculosis. That was a very common disease. Which is like a really bad cold. And then but it killed you. People died of things like tuberculosis which is like a bad kind of cold cough on your chest (KMW2, 35-40)</i>

Mee later had the opportunity to write in role about her disease. Use of more complicated language forms (specifically the term tuberculosis) was indicated as possible engagement. This was noted below in an entry from the researcher journal with writing in role samples on the scrolls below.

*The facilitator has the participants write in role – diary entries that night – and place these on a map on wall near London. In character the participants write down how they are feeling at the moment as a short piece of writing. They are asked to write what is going through their character's mind. They write down their feelings and then pin on the world map on the wall (Researcher, Activity 15, RN1).*

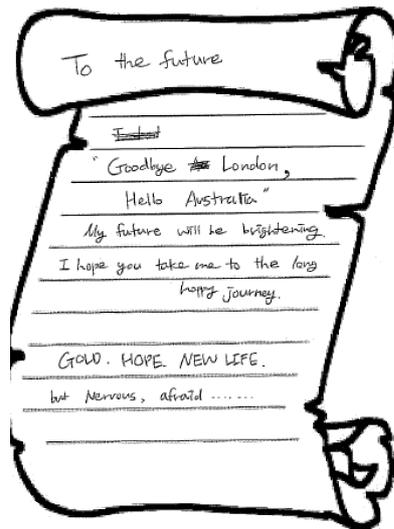


Figure 8: Mee, W1WS, Activity 15

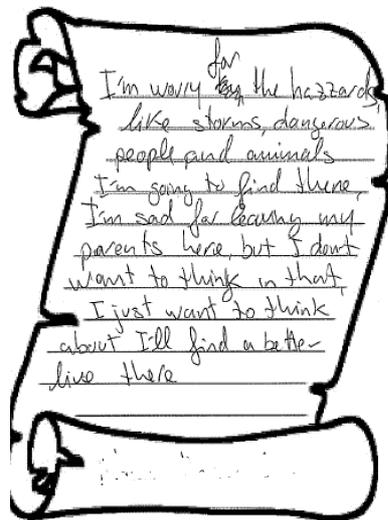


Figure 9: Mateo, W1WS, Activity 15

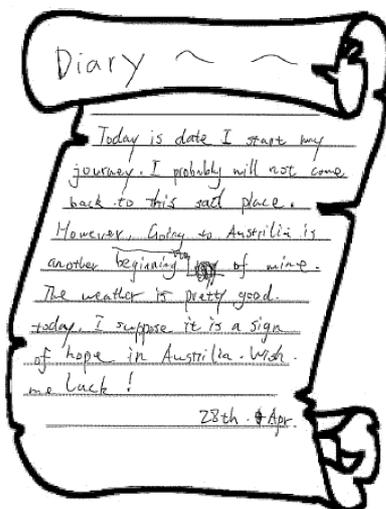


Figure 10: Kang, W1WS, Activity 15

Pinning the diaries onto the world map after the participants had finished the drama was a way to validate their own feelings and expression. Placing the writing samples on the map was a technique that acknowledged the writing and also kept track of the narrative (the world journey of the ship) and to help participants visualize and make sense of their journey. In the diary samples in Figures 8, 9 and 10, participants wrote about hope, fear and excitement in role. They were introduced to talking about emotions and expressing different genre forms in writing. These observations indicated that dramatic engagement may have been enhanced by opportunities to write in role and reflect on action and in action.

In summary, sensemaking in this study was a process both activating, and activated by, dramatic engagement. Participants used sensemaking to both make sense of and respond to the art form and pedagogy of process drama. They did this through reflecting critically during action and after action. They embodied the language through role, narrative and tension. They reported being present, reflexive and using their imagination. The researcher and facilitator noted they were creative and spontaneous. Thus, the definition of dramatic engagement could be widened at this stage to include engagement with the art form of process drama through reflection-on-action and reflection-in-action, evidenced by animation, heightened awareness and connection through writing in role.

## **Conclusion**

This chapter has explored three processes that had an impact on verbal and non-verbal interaction during dramatic engagement in process drama to answer the second research sub-question, “How do playbuilding, role-play and sensemaking contribute to dramatic engagement in process drama for language education?” This analysis has provided a deeper understanding of the dramatic engagement of these specific participants and facilitators in the classroom and how this was experienced through process drama. The language educator/drama facilitator engaged creatively with their participants and therefore influenced dramatic engagement of the participants by choosing different tasks. This chapter included data drawn from the participants, facilitator and the researcher’s own response to the process drama. The common language of experience between the participants, facilitator and researcher allowed for discussion about their combined dramatic engagement. These personal relationships and shared experiences were key phenomenographic mediums for obtaining information (Bacon 2006; Fierros 2009; Oberg 2008).

This process allowed application of phenomenographic considerations to the observed experience of the participants to try to draw conclusions about the phenomena of dramatic engagement in language education. There were specific techniques and methods that had influence on teaching and learning English language through process drama. This chapter conducted an analysis of tasks that intersect and synergise dramatic engagement as processes that utilise narrative, role and tension – key elements for

dramatic engagement highlighted in Chapter 4. Playbuilding, role-playing and sensemaking have offered further components to a conceptual framework for dramatic engagement and by utilising these in classrooms and reflecting on their process, facilitators and participants may sense when dramatic engagement is occurring.

Dramatic engagement in its complex form is when participants experience heightened emotion, increased awareness and connection, as aesthetic engagement. This was played out in manipulation of narrative, role and tension by the participants. The aesthetic experience in process drama for language education is augmented through learning activities that utilise external demonstrators to understand internal processes and consider pedagogical strategies and techniques that enhance the art form of process drama. Dramatic engagement was reinforced through a scaffolded learning design, that decreased with support from the facilitator and allowed the participant an increasing level of autonomy and agency. Dramatic engagement in this case included elements of design that encouraged problem solving and critical thinking, maintained by inclusion of spontaneous and improvised learning activities. It was internalised through reflection-on-action and reflection-in-action, played out in the participants' minds and was experienced in their physicality and their bodies through soundscapes. In order to be dramatically engaged, participants needed to experience the creation of the art form, be engaged with making good enough drama, and be part of the creative and cathartic process of performance.

## **What's Next**

Chapter Six is the third and final data analysis chapter in the thesis and builds on learnings from Chapters Four and Five. Focus is on the third phenomenographic lens used, metaxis, meta-emotion and metacognition. These are presented as catalysts for dramatic engagement, and this chapter draws from data gathered from the three key moments identified by participants as peaks of emotion, animation and awareness. Four cases are highlighted: Mateo, Mee, Kang and Hiro. Chapter Six explores metaxis, metacognition and meta-emotion in more detail and identifies common threads in these three states of dual awareness. This concludes that deep learning can occur in language learners when dramatically engaged through process drama and experiencing one or more of these states. The chapter answers the third research sub-question, "How do metaxis, metacognition and meta-emotion contribute to dramatic engagement in process drama for language learning?"

## Chapter Six: Metaxis, Metacognition and Meta-Emotion (The Catalysts)

Chapter Six builds on Chapters Four and Five in answering the third question in this thesis:

**How do metaxis, metacognition and meta-emotion contribute to dramatic engagement in process drama for language learning?**

This data chapter analyses three forms of dual state awareness as critical components of dramatic engagement. Four participants in this research who reported dramatic engagement in the process drama workshops described an additional element to their experience as one or more of the three states of metaxis, metacognition and meta-emotion. The chapter defines each of these states and explores how they combine with narrative, role and tension. Findings indicated that manipulation of narrative, role and tension occurred in conjunction with metaxis, metacognition or meta-emotion through the processes of playbuilding, roleplaying and sensemaking. It is posited that these three states of being may be keys to understanding further dramatic engagement in learning a language through process drama. This research is focused on highlighting the full nature of dramatic engagement from the perspective of the participants. The aim is to understand what parts of dramatic engagement push a participant towards a deeper learning experience. Descriptions of these dual states have been created through phenomenographic analysis and are presented in the data analysis section of this chapter with supporting sections of participant transcripts from the video recall.

An understanding of what the participants were reported to be thinking internally during the heightened dramatic moments was gained when they were invited back within two weeks after the last workshop to participate in video recall. In these videotaped sessions they were presented with the videos of the workshops identified as key moments and asked what they were thinking and feeling in each video, from a language, drama and engagement perspective. This provided an insight into what may have been occurring inside the participants' minds during dramatic engagement. Phenomenographic reduction and bracketing methods were applied to these transcripts, and the three dual states of awareness were constructed through a series of reiterative coding. Open, emergent coding determined more detailed descriptions of the three dual states of awareness. A second iteration of axial coding identified parts of each of the states and then a final round of selective coding helped to construct a reinforced definition of metaxis, metacognition and meta-emotion. Observing participants' demonstration of these states deepened understanding of their experience and indicated that in this study one of these dual states of awareness existed alongside narrative, role and tension, during playbuilding, role-playing or sensemaking when a heightened dramatic experience occurred. These three dual states are explored in this chapter.

In the data samples in this chapter, some participants reported operating simultaneously in two worlds, a clear example of metaxis as defined in the literature review: operating in their world as a participant and in the world of their character. However, not all dramatically engaged participants reported metaxis. Participants also exhibited other forms of dual state awareness: metacognition and meta-emotion. Metacognition in this context was reported by participants as not just having an understanding or awareness about how one learns but having a simultaneous, 'above-yourself-looking-down-understanding' about the things that 'make you tick as a learner' in a drama classroom. Metacognition in this context is looking at language learning in process drama specifically - having a sense of awareness about how we learn within the context of English and within the drama. Meta-emotion, also present in specific participants, was identified as another catalyst for having deeper learning about oneself and one's emotions in process drama and with dramatic engagement. It is noted that primary focus in the analysis at this stage is given to the experiences the participants are having during the heightened moments of dramatic engagement. There is a secondary and delayed experience of metaxis, metacognition and meta-emotion that is believed to contribute to dramatic engagement and this is also discussed in each section.

The data in this chapter draws mainly from video recall transcripts VREC1T, VREC2T and the systematic comparison coding of the four specific cases of Mateo, Mee, Hiro and Kang across one key specific moment. This level of data analysis was conducted after the initial reduction and bracketing. To inform this chapter, 57 references across the three video recall transcripts were drawn upon. This chapter also begins to integrate the researcher's personal reflective praxis and experiences with the theory and data analysis. This is an acknowledgement of how the researcher's own development of understanding about the theoretical concepts in this research was affected by both the data in the research and subjective experiences during the analysis. The data drawn upon for the reflective analysis was recorded in Evernote (Evernote 2007), analysed through NVivo and coded as EVER1-148. Key concepts from some of the transcripts analysed in Chapters 4 and 5 are re-analysed to ensure validity and reliability.

In trying to unpack these three dual states of awareness observed during the workshops, video recall, reflective diaries of the participants and reflective writing examples conducted in role in class were analysed. From here a clearer idea of the value and importance of the dual state awareness emerged. Each of the dual states based on the participants' experiences is described in the context of dramatic engagement. The researcher in this study wanted to know how to recognise these dual states of awareness as competencies. This study suggests that metaxis, metacognition and meta-emotion, may be taught and learnt, both explicitly and implicitly.

The following sections look at the data in the transcripts of the video recall interviews with Mateo, Mee, Hiro and Kang and explore each of the dual states of awareness in the literature in more detail. Transcripts from one specific case, Mateo, are featured as this participant seemed to experience a more intense level of dramatic engagement than the others, which can be identified as aesthetic engagement.

## Metaxis

The literature review explored multiple definitions of metaxis and the chronological development of the term as used first by Boal and later by Bolton & Heathcote, O'Toole, Bundy and Piazzoli (Boal 2000; Bolton and Heathcote 1999; Bundy 2003; Piazzoli 2013). Although much is written about metaxis, it is a relatively unused concept in language education, despite there being research on dramatic techniques used by language teachers (Ntelioglou 2012; Nawi 2014; Jones 2014). The definition of metaxis used in this analysis is the state of operating in two worlds at once – the world of the character and the world of the actor. Metaxis needs some form of tension between the two worlds for it to continue (otherwise the person is just being themselves). This research has focused on further developing the current understandings of metaxis and looks at the way the participants in this process drama approached or experienced this. Participants experienced metaxis in different ways. There was no one definitive experience of metaxis; it was very subjective for the participants in this study. The video recall and analysis of reflective writing samples revealed a range of experiences of the participants and this is explored in this section. This has allowed for identification of variations of the phenomena in order to report on a rich and meaningful exploration of metaxis.

During metaxis the participants demonstrated multiple understandings of form and content, of the language and of the drama. The participants operated on two levels at once. They were manipulating the form of the drama, utilising improvisation, satire, comedy and soap opera. They also managed the content of the drama and they were engaged with the theme. With regards to language, the manipulation of form and content was also demonstrated. Engaged participants knew the vocabulary, but also how it was used. Participants who could make meaning of form and content, from both a dramatic and linguistic perspective experienced metaxis – existing in the drama world and the language learning world simultaneously. They experienced their role as a learner at the same time as their role as the actor. Mateo reflected on his metaxis in rehearsing for the final vignettes in the workshop.

*I know what - we don't prepare a script, just we thought, you find gold, and we just have to argue because you want to give for you and leave me. But we didn't decide how to argue, or how to start and how to finish. She started to argue, telling me that she's going to the toilet. In that moment, I was thinking how to arrive until the point that we decide that we want to arrive (Mateo, VREC1, 230-239).*

Here Mateo was analysing the synchronicity and duality between his role and the narrative. At the same moment he could see the end of his character's arc and the immediate next step he needed to take in the drama. Mateo responded to both linguistic and dramatic input and adjusted his output, participating in effective feedback loops that enabled elevated language use. He demonstrated he could monitor his own role and his partner's role in the drama. He expressed first and sought feedback later with a positive attitude. He was learning through experience and action. This ability to make meaning of form and content in action enabled language learning and acquisition.

Self-expression preceded information gathering, and he was able to manage outflow and inflow. Participants in this process drama were comfortable enough and encouraged to express themselves freely, without the need to analyse or gather information first. This is the reverse to what is often the structure of traditional language classes, where expression is the last activity in a presentation / practise / production sequence (Richards and Rodgers 2014b). Outflow refers to the self-expression of the participant, while inflow refers to the way they gather information and cues from the other participants. Participants reported on being in the moment, in the flow, and described the effect it had on them:

*We had to think within ourselves, what are we going to do, and after that, do it, and doing that at that time was when I think that we feel free to express ourselves (Mateo, VREC1, 71-74)*

Mateo attempted to describe here his thought process in action. He talked about combining information gathering and self-expression together quickly. Process drama for him encouraged his management of simultaneous outflow and inflow. He insinuated that there was originally a block in his language use, but process drama allowed that block to be overcome. He felt free to express himself. Mateo was existing in multiple states simultaneously. He existed in one of the five roles identified in Chapter Four – director, teacher, actor, learner, audience, often simultaneously. Metaxis occurred here across not just two worlds but perhaps up to five. Through the exploration of role in Chapter Four, a framework for describing metaxis has been made apparent. Applying the lens of these five roles expands current understanding of metaxis as a dual state awareness, to a *multistate awareness* across multiple roles.

In this study, participants were able to utilise multiple tensions between multiple roles. Building on insights gained in Chapter Four regarding observed changes in roles, narrative and tension, the analysis in this chapter of the video recall has highlighted these were not discrete changes but were in fact simultaneous. The metaxis seemed to exist not just within the duality of real role and the acted role, but also across the five roles that were adopted in process drama. Tension enabled metaxis and this tension as shown earlier in Chapter Four was one of eight types. This suggests that metaxis requires a narrative for it to emerge. Mateo explained this during his video recall interview.

Researcher: *I'm interested in, which was the best part of the videos for you? So, which was the best video - best workshop?*

Mateo: *For me, I think the last one, because in the last one, I felt that we started really to act. In the other one, the teacher was pushing us to tell something, to take a position on. But I feel like she has to push us too much, because we don't feel fluent enough to act. But finally, in the last one, when she asked us to think about the whole finished story and that, and we did that part, for me, was the best.*

Researcher: *Was the best?*

Mateo: *Yeah.*

Researcher: *So, the part where you did the acting out? Why was it the best for you?*

Mateo: *Why?*

Researcher: *Yeah.*

Mateo: *Because I was surprised in this part, maybe, because I don't know until - what we are able to do. Finally, I think that we start to act, [unclear] was good. I like I did with my mate, the girl, and the other one, [unclear] as well, I like - they're both teams. (Mateo and Researcher, VREC1, 6-24)*

Mateo discussed some of these multiple tensions in this excerpt. He explained that the tension of performance assisted his role development and narrative construction. He took a position on the theme and this affected his fluency. Participants exhibited an understanding of the difference between real logic or emotions and their characters'. Experimenting and manipulating with this logic and their emotions appeared to be a hallmark of metaxis. Mateo in the video recall discussed how he separated in the process drama his own logic and the logic of his character in a fleeting moment.

- Researcher: You said moment. Was it just a moment, or was it longer?*
- Mateo: For me, it was just that moment, because I ran late, and I arrived so close, we just had to act. They explained to me the plan about where to go to find the gold, and I think that, quickly, we just had to - we were speaking before, but for me, maybe it was different because I ran late, near to one hour late, sorry about that. Not just a moment, it was all the time that - for me, I think that moment when we felt more free was starting at the moment when we did the two teams (Mateo, VREC1, 63-73).*

This switch from reality to the drama and back again was a demonstration of a theatrical logic and emotion. Participants could engage or disengage with their own emotions and become their characters. Mateo expressed this in the collective, describing his experiences as the group's. He talked about the pressure put on the teams to come up with ideas. He discussed the moment when he was free to express himself. In the two teams for the final vignettes in Key Moment 3, the pairs approached communication in a purposeful, task-oriented manner during rehearsal. However, during performance their communicative competence escalated under the pressure and inclusion of effort focused on art form. This occurred at the same time as their dramatic engagement increased.

Mateo was able to both think and feel in role. He suspended disbelief. In the following excerpt, he exhibited an ability to both argue as his character and real self, and to emote in both roles as well.

- Researcher: You mentioned this moment where shyness was broken and you had a chance to feel freer. Did you notice that in the class at that moment, or was this you thinking later...?*
- Mateo: No, I think now about you are asking me, and thinking about that moment is - I am going to remember that. But in that moment, yes, I have to act, yes, I have to speak with my men to decide something, and in that moment, I don't - I wasn't thinking about what is happening. Yes, I have to do something, and I did (Mateo, VREC1, 77-84).*

There was no explicit focus on language learning here, yet learning was reported. Mateo explained his process of acting, of speaking and of doing. He was less focused on learning and more focused on acting, on portraying an interesting character. His appreciation of the art form was enabling him to think and feel in role. Participants could set aside their own issues and current problems or relationships to enjoy and experience being someone else (their character). Kang explained his own experience with this in the video recall.

*Acting is just - you can be another person I think - just not be yourself. So you are more willing to express your ideas. That is one of the advantages I think. It is also fun to create a character and imagine something crazy (Kang, VREC2, 79-82).*

While Kang talked about unselfing (Murdoch 2003), he emphasised that he was not losing completely his own self. He talked about being himself and something more. He used his own state as a reference point in his description of his new state, stating he was more willing to express his ideas. He also mentioned this was fun and crazy. Like many participants, he felt that he could be somebody different, but was actually extending his own personality and character. In this sense, by unselfing, participants were adopting characters with reference points to themselves.

Participants acknowledged their emotions and subjectivity as real and important. Mee validated her subjective feelings of enjoyment and fun in the drama.

*So that means that we really felt that it is real drama because we know the situation and we know - so maybe I real because I really enjoyed it so I left there so lovely I think (Mee, VREC2, 190-192).*

Mee was trying to express her sense of fulfilment at being real in the drama as she was referring to her characterisation of a ship passenger with tuberculosis. She was existing and living in the imagined world of the drama and experiencing this as real. This was metaxis for her.

Language education in adults, especially in higher education, is focused on building critical thinking and more objective demonstration of understanding around content and discipline (Moore 2011). Process drama builds on and acknowledges the participants' subjective experiences and provides frameworks to construct and experiment with this (Munday 2015). In higher education, many language classes participants are prodded to express their viewpoints or opinions very quickly in essays and debates, without the preliminary stages of spending time experimenting with ideas and opinions (Moore 2011). Emphasis in this process drama was focused on scaffolding for the drama, but this also allowed scaffolding for building an opinion on the theme. While Mee was preoccupied with enjoying the art form, she could experiment with her feelings, try out different emotions and be involved with a constructive process around her subjectivity. This experimentation seemed to be an important part to metaxis. It can be concluded from her description of her experience that metaxis for Mee was a process. It didn't just occur but was a result of experimentation within a scaffolded framework.

Participants appreciated the art form and how symbols and metaphors were utilised to both create dramatic tension but also reflected on current themes and issues interesting to them. Mateo's aesthetic interest in Goth and horror films surfaced in his use of a ghost metaphor in his drama to explore guilt and betrayal.

*Researcher: That moment, where you became a ghost, tell me about that.*

Mateo: *Just because we decided that, if she left me dying in the forest, and she arrived to the city to take the money and to do her life, but if she felt guilty doing all her life. But in that moment, when she killed me quickly and she's taking the money, and I don't know how to continue the story. Yes, it was a way to arrive to the point that she feels guilty for leaving me in the forest.*

Researcher: *So, you decided together before the drama that she was going to feel guilty?*

Mateo: *Yeah.*

Researcher: *Did you decide to be a ghost?*

Mateo: *Yeah, in that moment.*

Researcher: *Before the drama?*

Mateo: *No, that's...*

Researcher: *That's in the moment?*

Mateo: *...in that moment, yeah (Mateo, VREC1, 247-274)..*

Although his decision to be a ghost in the vignette was spontaneous, Mateo owned the metaphor and may have reexperienced emotions of guilt and betrayal. Here Mateo verbalised his processes around the expression of the emotion and through metaphor he could express a complex notion. Metaphors were used as processes that transformed reality. Participants successful in use of metaxis may have understood and used metaphors to bridge their inner and outer worlds. From a language perspective this included the linguistic metaphor. From a dramatic context, this related to exploration of rituals as metaphoric performances. The following excerpt is again examined from this perspective.

Researcher: *Can you tell me what you're thinking now?*

Mateo: *Now?*

Researcher: *Yeah.*

Mateo: *No, I'm trying to understand what I'm speaking. Just now, it's - I saw on the video, and I'm thinking about maybe what we could do better, and how I was feeling at that moment, because when she started to speak, she told me, I am going to the toilet. I know what - we don't prepare a script, just we thought, you find gold, and we just have to argue because you want to give for you and leave me. But we didn't decide how to argue, or how to start and how to finish. She started to argue, telling me that she's going to the toilet. In that moment, I was thinking how to arrive until the point that we decide that we want to arrive (Mateo, VREC1, 227-239).*

Mateo here was reflecting on his decision process in becoming a ghost in the last vignette in the process drama. He and Mee used the ghost character as a metaphor for guilt and shame to bridge the inner world of the character and their outer world. The ghost, echoing their character's guilt and shame, was used as a dramatic tool by the participants and a sophisticated metaphorical device to transform their reality. Mee and Mateo during the process of metaxis acknowledged and appreciated the aesthetic world that ran in parallel with the ordinary world. Mateo discussed his appreciation and respect of the work that the facilitator was doing. His concept of the aesthetic world, of the world of the process drama narrative was changed by his experience. His respect for the power of drama had been cemented and he could see the benefits of learning languages through process drama. He is neither a professional teacher nor an actor, but he appreciated that the dramatic form could aid learning.

The participants created linkages between internal and external scripts, in context with narrative, role and tension. These scripts, as explored in Chapter Four referred to the spoken and unspoken texts that the participants produced as they engaged with the narrative, their characters and the tension of performance, intimacy and intercultural. This next excerpt shows how inner and outer scripts were both created and observed by participants in the process drama. These scripts acted as scaffolding for language use, providing hooks and support for use of more diverse language forms. Mateo was asked about the specific moment he decided to be a ghost in the last vignette.

- Mateo: She really feels guilty, because when we speaking about that she'd have to kill me, she told me, no, I can't kill you. It's not real, you can kill me. But just to speak out that she really feels guilty.*
- Researcher: Sorry, from what I'm understanding, she was supposed to feel guilty as her character, but you're saying she also felt guilty as [Mee], because she did something wrong in the drama? She finished it too early?*
- Mateo: Yeah. I think that when we were speaking about how to finish, and I proposed to her, you can kill me. She finally told me, no, I can't kill you, because I think that for her, it was difficult to kill me. Though it was a play, but I think that she is so shy that to kill me, just playing to kill me, is a problem for her, I think. Not a problem, but difficult, because I felt that during all the workshops, I thought that most of the characters of - my mates decided to have a character with a good - proposed with a good person, or a poor person or they have good - lacking in their life, but they are good and they want to get something good, and always, they want to help others.*  
*I was thinking about that, and I thought that in that, probably that option was the last option, because all the people really had a serious problem. It's extremely in a situation, and I think that the most common option in that situation, in that date, is to be hero, and is to try to be - on the rest, not to try to do the things before of the [unclear] to take the thing. I always think about myself, because I'm really - in a bad situation, a strange situation, I need food and I know one [unclear] of the other, I need to survive (Mateo, VRECT, 285-309).*

Mateo was expressing how he operated in metaxis. He explained how he used two different scripts with an inner and outer meaning. He noticed in other participants / actors that their roles were often quite similar to their own lives. The roles taken were good or positive. He stated he liked to take the antagonistic role or a negative role. This freedom was offered to him during metaxis. He could experiment with what it meant to be not good, or to be even a bad character. During this interview moment, Mateo's language elevated. He spoke with passion and excitement. He used the language he had at his disposal to discuss his emotions, complex ideas and emotions and personalities of other participants. Mateo, Mee and Kang reported that these opportunities were not present in their past experience of language education classrooms in an academic English setting.

Personal constructs negotiated amongst participants in search for meaning were demonstrated by participants in this research. This emerged from interaction with the aesthetic forms. Mateo and Mee's process in rehearsal and then performance of their vignette with the ghost was a reported key experience for them both. They engaged with the aesthetic form and this in turn elevated their

communicative competence. Inner and outer worlds seemed meaningful and interesting to participants who could manipulate metaxis. They could manage 'what is' and 'what if'.

Participants reported a sense of agency. This was reported as engagement that led to learning. The participants in this study reported that their learning was something they were doing, rather than something that was being done to them. For metaxis to occur, participants needed to have a sense of ownership and agency over their learning. In this study, the four cases that experienced metaxis, demonstrated an interest and a willingness to participate, as well as previous experience in drama. They demonstrated engagement with the narrative and their roles. In this study, there is evidence to suggest that agency is necessary for metaxis.

Mateo described his empowerment when he took the role of a poor child in London in the first workshop. He drew on an image of a poor boy in Victorian London. As his commitment to the role grew through characterisation, he related to the role, connected his own experience to it and was empowered with a sense of agency; a strong enough sense of agency to shout out in the drama, "Fuck you London!"

*Researcher: Do you remember what you said?*

*Mateo: Yeah, fuck you London.*

*[Laughter]*

*Researcher: Where did that come from, that feeling that...?*

*Mateo: Because I was thinking about that character. His life was terrible, nobody helped him, and he died, and so he was alone always, living between the shit of the chicken. Really, he hates his life. All that is around him in London is bad. He hates it all. For that, just to take the opportunity to go out is good for him. If he really hates London, it's his way to tell it, goodbye London (Mateo, VREC, 341-350)*

From these reported experiences of the participants, some further elements of metaxis within dramatic engagement may be highlighted. Comments from participants highlighted metaxis may occur with tension in five types of roles for the participant: learner, teacher, actor, director, audience. Metaxis is a tension that occurred between the actors' role and their own self and surfaced as one of several types, including some familiar tensions to drama practitioners: conflict, surprise, task, relationship, dilemma, and mystery, as well as process drama and language learning specific tensions such as intimacy, culture and performance. This was confirmed by the quantitative counts of tension in Chapter Four. Tension in metaxis heightened the intensity of dramatic engagement. Tension was present when metaxis occurred for the participants in this study. The tension between the character and the actor created positive learning outcomes for the actor and for the audience within the process drama. Participants were aware of operating in two states at once. They reported both existing as a character and as a participant in the classroom. This also reinforced their agreement to suspend disbelief. This suggests the ability to maintain role, to work within role, to learn within role and move the drama within role can be trained or learned.

As highlighted in the excerpts in this section, the four case studies in this research experienced metaxis in different ways. Mateo chose different characters because he wanted to avoid reliving a past negative emotion, and because he liked to do things differently and creatively. In the video recall he remembered

being aware of his choices. He made decisions to keep the drama moving forward. Mee was aware of the feelings of her fellow actors and made choices in her roleplaying and playbuilding that demonstrated she empathised with the other characters. Hiro made decisions during the drama and reflected on his experiences as an actor, teacher and speech therapist as he was in the drama. Kang attempted to make humour between roles and entertain other participants during the drama. These were different ways of experiencing metaxis: existing in multiple worlds or frames spontaneously. Mateo's worlds were his current state and his experience. Mee's multiple states were her own state and the states of her fellow participants. Hiro's states were his professional world and his character's world. Kang experienced metaxis between his character and his self-image of a comedian.

These were examples of metaxis and helped to further build the definition of metaxis for this study - thinking simultaneously about things other than the drama and making decisions that affected the drama based not on character decisions but on external decisions to the drama relevant to their relationships and personal contexts. This reinforces the phenomenon of metaxis as a state of being. The participants realised it themselves and could also see it occur in other participants. Mateo when asked to describe other participants' feelings, said he saw this moment in his classmates' eyes. Mee, during her role-play finding gold, verbalised her struggle in yielding to the surprise narrative of killing her lover against her own belief about murder.

These were examples of the tension that may have motivated the participants into the state of metaxis. Their struggle was to resolve this tension. The natural tendency of human beings is to resolve our tensions (Tymieniecka 2006) and this may have produced a state of dramatic engagement that participants believed was conducive to their learning. During metaxis, participants made multiple meanings of form and content. The participants operated on multiple levels at once. They were manipulating the form of the drama, utilising specific tools of such forms as improvisation, satire, comedy or soap opera. They also managed the content of the drama and were engaged with the theme. With regards to language, the manipulation of form and content was also demonstrated. Participants began to not just understand the vocabulary, but also how it was used. Participants who could make meaning of form and content, from both a dramatic and linguistic perspective, were practicing this from a place of metaxis.

It is shown here that metaxis can occur both during the drama and during reflection after it. The participants reported metaxis during the workshops when they reflected in the post-workshop interviews and video recall. During the video recall they were given the opportunity to re-experience the metaxis as they relived the moment of dramatic engagement. This may suggest that metaxis can be a conscious or subconscious experience.

In summary, participants in this study experienced metaxis as a process that was scaffolded and cyclic, that allowed for experimentation of different states of being. Metaxis emerged as occurring in up to five types of roles for the participant (learner, teacher, actor, director, audience). Metaxis was expressed through narrative and required a dramatic tension. Metaxis was experienced in different ways by

different participants. The multiple states of awareness experienced during metaxis were a combination of the current state of the participant with one of many other possible states: past self, future self, self-reflected in others, self-image and the self of the character. Metaxis required an 'unselfing', a process of self-awareness and a consequent awareness of another state. It also required a sense of learner agency, whereby the participant was cognisant of their own role in their learning and felt that they were in control of their learning, rather than the learning being done to them.

## Metacognition

As defined in the literature review, metacognition is characterised as use of learning strategies by participants to support their own learning (Anderson 2002a; Graham and Macaro 2008; Vanderplank 2012). This can range from simple techniques such as paraphrasing to sophisticated strategies such as abstraction, association and conceptualising. Metacognition, as explored in this next section, occurred in this study with multiple modes of language, whereby the participants pushed past their existing knowledge, adding an extra element of cognition or understanding. Metacognition in this context is the sophisticated leveraging of logic in the process drama that led to learning. It refers to the dynamic between narrative, role and tension in the context of the processes of playbuilding, role-playing and sensemaking. The analysis in this section explores the way participants in this process drama practised metacognition and how this may have affected their dramatic engagement and possible language learning. This section investigates concepts relating to metacognition identified in the workshops.

Participants in the study practised multiple metacognitive strategies. They reported being present in the workshops. The facilitator and researcher correlated this. Hiro spoke of it directly:

*This situation clearly - I remember clearly - I think English imagine and English talking, yes. Usually I imagine in Japanese but that - Japanese, English talking. But this is a [unclear] quickly I reply, so I think, English and I think in my imagine English, talking English - I just remember clearly (Hiro, VREC2, 177-181)..*

One of the participants, Hiro, described this awareness as thinking, imagining and talking in English. This participant was visibly excited when reporting this discovery. He stated he had only ever learned language in this way once before. Other participants described these moments as both speeding up and slowing down in time around language use. Hiro reported this during his interview in the video recall and mentioned that his experience was both momentary and in-action. Some participants experienced this presence in one or more of three levels – socially, emotionally and cognitively. During dramatic engagement, participants may have demonstrated task-based and critical thinking, simultaneously to their language use. Participants in this study were aware of some of the teaching and learning processes that occurred in the process drama and were invited to share in understanding through event rehearsal, deconstruction, reflection and reapplication. Mateo reported:

*Learning, yeah. Learning, for example, I think I'm really bad at learning languages. I'm bad at learning a language. For me, it's difficult to memorise. It's difficult because I forget quickly. I*

*forget words, I forget mainly dates. But I remember the story. For me, it's easy to know - if I saw one film 10 years ago, I don't remember the name of the actor. Maybe the actor is really famous, and I know who he is, because he's every day on TV, but I don't remember his name. But I remember all the story of that thing, or if I read that book, I remember all the story. But the dates, the words, and something like this, it's so difficult for me to remember (Mateo, VREC1, 124-136).*

Mateo demonstrated here a metacognitive process. He discussed the importance of having a narrative to follow to make sense of events happening in the classroom. He exhibited an awareness of his learning behaviours and applied a critical approach to his own learning. He discussed higher order concepts in English and was benefitting from the process drama with regards to his language learning. Whilst this metacognitive process was occurring in the reflection during the video recall, the process may have begun during the dramatic engagement in the drama. The participant was learning and reflecting on learning simultaneously. Noticing this experience in the moment and being aware that learning was occurring, heightened the experience and therefore may have heightened the engagement.

A key part of this metacognitive process was moving through stages of self-awareness and self-regulation. Self-regulation was demonstrated by several of the participants experiencing metacognition. Participants who reported dramatic engagement exhibited the ability to monitor and self-regulate their emotion, their language and their group dynamics. This excerpt is from Mateo's video recall where he was asked about his own language learning experience in the workshops. While he saw himself as not a good language learner, he was aware of his own approach to language learning.

*I think that I have to study, because I am going to an English class every day. But after that, I haven't done enough to study what the teacher taught me in class. Maybe that is the reason, because I'm not learning as fast as I would like (Mateo, VREC1, 103-105).*

Here Mateo referred to his own self-imposed targets of learning. He described a daily regimen of going to class and how he did homework and other daily activities as recommended by the facilitator. He highlighted the value of his own regulation versus something imposed by the facilitator. He demonstrated a realisation that learning was not as fast as he would like, and therefore he took agency over his own learning. This was further demonstration of metacognition. Metacognition is built upon self-regulation and self-awareness. Without these two skills, metacognition is minimal (Platt 2016). Sharing the responsibility of learner agency and self-efficacy between all participants was also conducive to enhanced metacognition. Mateo reported from his experiences of language learning about shared responsibility. He explained that the instruction in previous studies had not been enough, and through the agency of his friends and his own internal drive to do other things in and through English, he improved his language. In the following excerpt, he explained this.

*I remember that when I was young and in school, I didn't learn enough. I had a class of English in my school, but I didn't learn too much. I always needed the help of my friends who were good learning English, and I used to go to their house with the excuse to study English, but finally, we finished doing something totally different and not studying, because they don't [unclear]. They know*

*English, and I used to go to learn English, but I finally preferred to do other things, but not studying. I learnt more, I think, latterly [laterally] (Mateo, VREC1, 140-148).*

Participants in this research reported their experience in learning English had been with teacher-centric classes and programs. Lack of agency from both the facilitators and the participants limited the potential of the process drama but also of the language learning opportunities. The participants in this study reported being engaged in this process drama because the workshops allowed them to take ownership of their learning, to spend time through reflection-in-action and reflection-on-action, and experiment with their characters and creation of storyline. Their approach to drama has had an impact on their approach to language learning. Learner agency and self-efficacy within metacognition were shown to be developed through parallel acting skills such as improvisation, characterisation, role-play and performance. Self-efficacy and feedback loops in language use were encouraged in this process drama. These participants reported on the learning offered through open-ended classroom activities, and agency being enhanced through the dramatic time frame and pressure in the classroom.

Emotionally, participants reported on being able to remove themselves from an emotion both in experience and after experience. Mateo talked of his experience leaving London in Key Moment 1 as a moment where he observed himself and his behaviour. Kang in this following excerpt described a similar moment:

*I remember this is the first time we really act - to go into the story. When Sophie pretends to be a captain and know that acting is coming and we have to enjoy and go into our own character. So we start acting from this moment. Just for myself be in the moment (Kang, VREC2, 344-347).*

This demonstrated the fleeting and momentary nature of metacognition when the participants had an eureka moment or experienced dramatic engagement. While engagement was reported here as a longer experience with a build-up, it is posited that heightened dramatic engagement (aesthetic engagement) may require a more intense aha moment. Kang's experience was continuous and demonstrated that acting led to learning. Learning occurred through fun with the narrative and characterisation. His concept of acting was about being in character and about enjoyment. He explained a process that was about becoming a character and then starting to act; his concept of acting changed at that moment. For him acting was being about just for himself, in the present. The desire to learn new things was connected to the desire to question. Hiro explored this same concept in the video recall and compared his previous experience with learning English in a Japanese environment to his experience in this study.

*I have never experienced this kind of workshop so I really enjoyed it. Also in Japan English class one way the teacher is talking, writing on the board and participant is writing a note, so not so good communication and the conversation. So Japanese people, English grammar, English reading is very good but the conversation and the communication everything is not so high. It's kind of methodology is very good. I want to use this methodology in the university for my participant, so very good. I enjoyed, yes it was good (Hiro, VREC2,24-32).*

He compared a classroom environment that was teacher-led, to one that encouraged participants to generate inferences, to question and to attempt to make their own explanations for the micro-events occurring in the classroom at the time. Deep learning and understanding, as opposed to rote learning were a reported result of metacognition in this study. As participants moved through cycles of learning, starting with first an identification of what needed to be learnt and then ending with embedding the new learning or understanding into their behaviour, they utilised metacognitive approaches to create deep learning of information that was meaningful to them.

In the following excerpt, Hiro went on to describe how he simultaneously thought and learned during a moment in the second workshop. This excerpt helps highlights the dual nature of metacognition. This was described by other learners in the study as a looped learning cycle that followed a think, imagine and talk process and had learning experiences that participants remembered later.

*This situation clearly - I remember clearly - I think English imagine and English talking, yes. Usually I imagine in Japanese but that - Japanese, English talking. But this is a [unclear] quickly I reply, so I think, English and I think in my imagine English, talking English - I just remember clearly (Hiro, VREC2, 177-181).*

The participant thought about the language, cognitive processes, the language input and output at that moment. They then imagined the language, how it might be used, what they might be able to say or do. They could express this. The self-reported cycle of metacognition by this participant included the step of imagining. In communicative language teaching participants are not often encouraged to imagine about their language learning (Richards and Rodgers 2014b).

The literature review highlighted current research that focused on the importance of reflection both in action and on action (Piazzoli 2013). Supporting this research, this study showed that reflection on the success (or failure) of a learning moment, on appropriateness of content and degree of form, stimulated metacognition in the participants.

*Researcher: You mentioned when you started to act, you liked?  
Mateo: Yeah.  
Researcher: So, what did you like about the acting?  
Mateo: It was funny watching this, because in a few minutes, we had to think about a story and create our story, and acting to represent that story, in a few minutes. For me, to have to think something quickly and do it, it was funny and I like that (Mateo, VREC1, 25-31).*

Reflection on successes, content and form embedded into the classroom and syllabus encouraged development of metacognition and allowed for explicit discussion around a balance of emotional, cognitive and metacognitive processes. The potential impact on these activities was heightened engagement and awareness. Participants who were curious with regards to personal development may have experienced greater metacognition. Interest in learning stimulated metacognition and in turn aided

deeper learning. Participants wanted to be able to develop and grow and in turn were curious about their own development.

- Kang: I think it was very fun courses compared to the English programs I used to have. Those are boring. This one is very fun and I can enjoy it and just like playing games with the teacher - I can also learn English from it. So I think it's good.*
- Researcher: So when you say boring about your other English classes, what do you mean? What's boring?*
- Kang: For example, I used to take many hours classes writing, speaking, listening - so many in China and in the classes it's just talking about technique to get a high score in the exam. It doesn't talk about the - I think the original usage of language I think is to communicate. They didn't - they just talk about how to use the format, to use the template to write a good essay, the same as the speaking. But this one is very good and compared to the programs I used to have (Kang, VREC2, 9-22)*

Kang discusses here that learning a language in process drama could be fun and a learning experience at the same time. This suggests he was operating in a dual state of awareness with his learning preferences and process. He talked about past classrooms that were not engaging and the impact on his learning. These classes focused on metacognitive strategies such as exam techniques and test taking strategies but did not link these concepts to practical usage. While Kang's previous experience in language learning classrooms had focused on teaching him those strategies, he was not engaged nor having a metacognitive experience.

In summary, metacognition occurred with multiple modes of language. The participants pushed past their existing knowledge and added an extra element of cognition or understanding. In reflecting on what the participants said in the video recall about their understanding of their own learning, it was apparent their experiences of metacognition happened in parallel with their engagement. They were aware of their own errors and the need to self-correct these. However, they did want the facilitator to do more error correction. Mee talked about being able to speak out what was in her mind; an improvement in her confidence. She also knew what she needed to make things more effective, adding more vocabulary and more language input through reading.

Metacognition was stimulated by use of pre-text to support scaffolding in language education and provided participants with context and a platform to extend their zone of proximal development. Use of peers to engage in error treatment and correction encouraged development of metacognition. Learner's metacognitive abilities were enhanced by development of problem solving and critical thinking skills. The facilitator made use of divergent teaching strategies and spontaneous and improvised learning activities in order to extend the zone of proximal development. This may have enhanced learner agency and therefore improved metacognition. The facilitator made use of precision questioning techniques, asking the right question to the learner at precisely the right time, to encourage the development of metacognition. Therefore, the key concepts of pre-text, multiple genre inputs, use of peers for error correction, problem solving, critical thinking skills, divergent teaching strategies and precision questioning

techniques may add to an ongoing dynamic framework for dramatic engagement in process drama for language education for this research.

Participants talked about their concept of time and how this either sped up or slowed down in drama. They talked about using their imagination. Participants had a good understanding of their own learning and what they needed in the classroom to be engaged. Mateo talked about shyness and how this was broken. He said he didn't realise this at the time but only in reflection at a later stage. He noted that in the moment he was just acting, he had to do something, so he just did it. Mateo also talked about his recall or memory skills - he said he was bad at learning a language - he could only remember narrative and story but forgot details like dates and words. Kang corrected himself during an improvisation when talking about his wedding gift to his lover after they find gold. This dual state awareness of acting and correcting himself was enhancing his tension, his struggle and therefore his metacognition.

Metacognition is the ability of a participant to be aware of their learning - in this context, their language learning. In this study, there is evidence to suggest metacognition is a catalyst for dramatic engagement. It is posited that participants were in the moment of the experience and aware of their learning.

## **Meta-Emotion**

Meta-emotion, the subject of the last section of this chapter, occurred when there was reconciliation of tension with any part of the classroom ecosystem: self, others, and resources, including simple to abstract resources. In the literature review, meta-emotion is described as being aware of and able to manage one's own feelings and an important teaching tool for process drama practitioners (Dunn and Stinson 2012; Dunn, Bundy, and Stinson 2015). In the context of this research, meta-emotion referred to an organised set of processes and structures that participants in process drama utilised to manage their emotions and their thinking about emotions. This also included emotions of others in the classroom, both real and imagined. Meta-emotion in this research also incorporated the leveraging of emotions in the process drama that led to dramatic engagement. This was exemplified in the dynamic between narrative, role and tension in the context of managing emotions, and experienced during playbuilding, roleplay and sensemaking. Contradiction in emotions through multiple messages and narratives provided struggle and tension, which in turn may have developed meta-emotion.

The items in this section are what some of the participants identified during their dramatic engagement. They reported they were able to manage their emotions during the process drama in several ways. Participants who related to the content of the drama as well as the form may have connected on more emotional levels. This was demonstrated by expressing a greater range of emotions during the workshops as a result of relating to both the drama narrative and characters as well as the genre of drama they were drawing upon in their improvisations. Providing opportunities to deconstruct this in the classroom, having open dialogues with the participants about their emotional experiences and then setting up tools for accessing these emotions throughout the drama, may have created more cycles of emotional

engagement and therefore stronger meta-emotion. Where there was some tension between the messaging and signalling in the content, and the metaphor and tone in the form, some participants were able to manage their emotions more. The need for this management may have arisen from the tension present. Some participants managed this while others did not. Hiro in the video recall discussed the impact of icebreaker activities and the first moment in the workshop he struggled with his emotions and the positive outcome this had:

*The first time we were nervous because I don't know what to - what do I do, this workshop. But the first time, ice breaking, we had a - with a game and warming up. It's very good. We have come down and easy - mainly build friendships, so good. It's breaking; it's good, very good. [ ] Sometimes we are nervous but cool down and very good, very enjoyed. If there is no ice breaking maybe [unclear] it could have been no talking. (Hiro, VREC2, 107-115).*

Hiro described breaking something, as if emotions were stuck or solid and needed to be pulled apart. He mentioned ice and ice breaking multiple times, an analogy that he used that alluded to being initially non-emotional. In a later conversation he made the connection between his feelings and the actual drama term icebreaker as referring to games at the beginning of a class to overcome nervousness. Process drama and the tensions inherent in intimacy, culture and performance may have placed him in a position where he needed to (and in Hiro's case was able to) overcome and manage inhibiting emotions.

In this study, some participants practised problem solving, critical thinking and goal setting to regulate their emotions. This excerpt from Mateo in the video recall where he is asked about his expectations of the first key moment as the participants were boarding the ship showed how metacognition and meta-emotion were closely intertwined and could enhance one another. Both had an impact on dramatic engagement, and when present together may have compounded for an aesthetic experience. Experiencing and regulating emotion could possibly enhance dramatic engagement. However, multiple emotions concurrently or simultaneously may create an environment for an even greater experience. If these emotions were contradicting, then tension ensued, and dramatic engagement could be heightened.

*Mateo: It was a really interesting point, because I had to say goodbye to my family, not a long time ago, just two months ago. That moment, I remembered that special moment with my family, and that was a difficult moment. But maybe in that moment, I was thinking when I said goodbye to my family, but I was between thinking what I have to do and what I did with my family. When it was my turn, I just thought, okay. Maybe I decided that attitude to say goodbye because it was totally opposite to how I said goodbye to my family. Maybe I think that I wanted to do something totally different, because maybe I don't want to repeat my [unclear] of when I say goodbye to my family.*

*Researcher: That must have been emotional...*

*Mateo: Yeah.*

*Researcher: ...to leave your family. Do you think you were thinking that emotion here?*

*Mateo: Me?*

*Researcher: Yes, the emotion that you felt when you left your real family, and then here, people leaving their family, leaving London. Do you think people were feeling the same emotion or not?*

- Mateo: *Yeah, I think that probably all these people had to pass through a situation more or less similar to mine. I think that maybe, for that - they say, goodbye London, in a lovely way. One of them kissed the floor.*
- Researcher: *Yes, farewell and those things.*
- Mateo: *Yeah, because it was something really important for them, something sad to leave London. Maybe they were remembering that moment, as me, and they did maybe more similar, that real way that they did. I think so. I think that I had a decision to do totally different.*
- Researcher: *Did that come to you right then or did you prepare that? Did you get that idea for, fuck you London, right then or were you thinking about it in your line?*
- Mateo: *I think that I was thinking about how to tell, bit by bit.*
- Researcher: *A little bit as you're going.*
- Mateo: *Yeah, at the time (VREC1, Mateo, 358-399).*

This was an important moment in the drama for Mateo and also for other participants in the classroom who described it as a turning point in the process drama. Participants were asked to line up and make a commitment to the drama and also a commitment to their character and to each other. Goal setting was developed just prior to this activity and participants were encouraged to develop narrative around what they were giving up going to Australia. As Mateo discussed the internal struggle he had with the moment, conflicting emotions of regret and promise, fear and excitement were being experienced. He was encouraged to think and feel at the same time, aligning his metacognitive and meta-emotive skills. The process drama allowed time to slow down as participants were in queue, waiting for their turn to cross the threshold. This drew out the activity, slowed it down and made space for this alignment to occur. Aesthetic engagement may then have occurred as Mateo engaged with the art form. He mentioned trying to think of something totally different, something funny, something dramatic to do. He laughed at another participant kissing the floor as he boarded the ship. There was the slow increase of the intensity of the engagement, alongside his metacognitive and meta-emotive processes. Then in a specific moment, he elevated to aesthetic engagement through performance. This correlates with principles of performance language teaching (Fleming 2016; Piazzoli 2018).

In Chapter Four dramatic distance is defined as the distance between the real and imagined narrative for the participants. Distance also impacted emotions. Emotional distance refers to creating effective boundaries or distance between safe and uncomfortable emotions in the classroom. In the same way the facilitator manipulated distance to change the effect of metaxis, she manipulated emotional distance to create varying outcomes. This was demonstrated in this excerpt with Kang.

- Kang: *It was fun.*
- Researcher: *Did you plan to make that scene or did it change when you were acting? Did you plan to hug?*
- Kang: *No.*
- Researcher: *So that happened naturally?*
- Kang: *Yes.*
- Researcher: *Yes.*
- Kang: *[We] said to the teachers, every time act it's different. We don't have to [unclear].*
- Researcher: *So every time you practised it was different and then again it was different?*
- Kang: *Yes.*

*But I have never girlfriend in English. So I can say - what can I say in English. So happy that [unclear] spoke. Maybe I decide to hug in last scene.*  
 Researcher: *So that was your spontaneous.*  
 Kang: *Yes, maybe kiss was over action.*  
 Researcher: *So it wasn't planned? Okay interesting (Kang & Hiro, VREC2, 194-203)*

Spontaneity was present prior to meta-emotion and dramatic engagement. Participants demonstrated that experimenting and risk-taking with emotions was an essential element to managing them. The playbuilding exercises used in this segment of the workshops allowed for repetition of dramatic elements and repetition of emotional experimentation and risk-taking. Each time Kang practised the scene, he did it slightly differently. This had an impact on his language use too. Each time he scaffolded less to use more language. Towards the end of these cycles he was self-correcting, taking more turns, and using more role language and task language. He was exhibiting more eye contact, more emotive gestures and more laughter. This stage of the process drama gave him the chance to experience something he had never experienced before. Choosing to place himself in another person's shoes in a structured and supportive environment was reported as an emotional experience for him. Emotions such as happiness and joy, he reported as feeling in character, and as part of his dramatic engagement. Interestingly, Kang also demonstrated self-awareness in being comfortable with hugging his partner on the goldfield. This was demonstration of meta-emotion, rather than just emoting.

As in learning with regards to metacognition, there may have needed to be an interest or sense of curiosity in emotions for meta-emotion to occur. If the participant had no interest in how they or other participants experienced emotion, then it may have been difficult to practise regulation of emotions. This was demonstrated in this excerpt from Mee's video recall interview.

*In Korea, in my country, compared to my country it was very lively and active workshop and actually we are really in severe competitive study environment. It is hard to be in a lively and active class like this. So it was very strange and we are the first and a little bit shy to express my feelings and to [unclear] it was really good (Mee, VREC2, 34-44).*

Mee mentioned how strange the process drama class was for her and how she persisted in trying to overcome her fear and express her feelings. She was curious before she was successful in overcoming an emotion. There was an element of strangeness for her, causing the right amount of distance to engage with the drama, her emotions and her learning. This validated Eriksson's observations of how 'making strange' in process drama and Brechtian ideas of distance also work with Heathcote's ideas of living through drama (Eriksson 2011; Heathcote and Bolton 1995).

Participants reported cross-cultural awareness as a key element in dramatic engagement. Participants may have to be open to cultural differences and have an interest in other cultures, for dramatic engagement to occur. Meta-emotion was stimulated when the participants in this research were put into new cultural environments and learning environments. Mee talked about the differences between her home country Korea and her learning experiences in Australia and in this process drama. Her notion of

culture and education was at conflict with the experience she was having, and she was jolted into a state of raised awareness. This new cultural environment stimulated a meta-emotive response from Mee because it may have required her to actively reflect on the differences in the learning environments. In her case, this was focusing on her emotions and the way she was feeling. She noted the process drama workshops were lively and active compared to her other experiences of language learning. There was an initial impact on her emotions. Experiences like strangeness and unfamiliarity in the right controlled environments may lead to development of meta-emotive capabilities. Focusing on expression through cycles of increased emotional intensity level may have allowed Mee to reach her emotional capacity. This was exhibited especially in her recall of the storm at sea in Workshop 2.

Participants reported having confidence in extinguishing pervasive thoughts and emotions, and awareness that by doing so they would free up attentional resources and experience positive emotions. They demonstrated confidence in interpreting emotions as cues and refraining from impulsive and dysfunctional overreactions. This also included confidence in setting flexible and attainable hierarchies of goals and developing an awareness that by focusing on initial smaller goals they would eventually succeed in long-term endeavours.

Researcher: *When you were watching other people, how did you feel? So, the other groups?*  
Mateo: *In the last one, I think that they were enjoying it as well, like me. More fluent, more - I don't know if you understand when I tell you, fluent is...*  
Researcher: *Mmm.*  
Mateo: *Yeah, I guess I don't know if it's the...*  
Researcher: *Fluent means more...*  
Mateo: *More confident?*  
Researcher: *...confident.*  
Mateo: *Yeah, that's what I mean (Mateo, VREC1, 36-47).*

In this excerpt of video recall with Mateo, he was discussing his feelings and responses to the third workshop. He exhibited a confidence in both success and failure in his language learning and meta-emotive capabilities. He referred to breaking something as a metaphor for failure. He described an initial struggle of failure that then pushed participants to go a step further and take more risks. This confidence in fluency may have related to his success in language learning. Mateo demonstrated understanding that struggle and failure are precursors to success and language improvement.

Motivation was enhanced by the individual's search for deeper insight, meaning and purpose in life. Mateo, Mee, Kang and Hiro exhibited strong motivation and commitment through all three workshops but demonstrated varying levels of dramatic engagement. This suggests that different types of motivation may have had varying levels of impact on dramatic engagement. Discomfort as a driver for development of motivation to enhance meta-emotion was demonstrated in the second workshop. Mild forms of discomfort were effectively utilised and channelled in this process drama to stimulate participants to take more risks. However, too much discomfort had the opposite effect in this process drama and caused Mee to momentarily disengage from the process drama in the second workshop. Working through low levels

of difficult emotions such as abandonment, isolation, loss and developing in action coping mechanisms and techniques to channel that discomfort into positive learning experiences may have encouraged dramatic engagement. This was substantiated by participants reporting on experiencing fear in their video recall interviews prior to self-reported dramatic engagement. Mee especially, as described in the following excerpt had a dramatic experience as a result of her working through her discomfort.

*At first as I said before, I was really shy to express these things and from this second workshop, there weren't many participants who were participating in the workshop first, so. Not many people and few people had to make the sound so - on the other hand - on one hand I feel burdened to express something of my own. But on the other hand after making the sound and I imagined my situation and the boat situation then yes I felt really scary because I imagined that I'm in the Titanic like vessel. Yes so I felt scary (Mee, VREC2, 365-372).*

This caused her in reflection to gain a deeper insight into the meaning and purpose of what she was doing in the drama. These may be difficult concepts to express in a second language but in doing so, Mee reported a learning experience. Group dynamics in this case may have played an important role in the participants' demonstration of their meta-emotive abilities. The way the participants communicated in the group was related to the participants' level of meta-emotion. Their ability to facilitate communication and emotions in others and the way they affiliated with sub-groups in the classroom microcosm may have affected the way the participants emoted.

Empathy and emotional intelligence, in these process dramas possibly influenced the participant as actor participant and audience member. Empathy for the characters and concurrent sharing of emotional journeys between multiple roles in the workshops was a positive learning device. Vicarious emotions escalated to a moment in the process drama, whereby multiple actors/participants were emoting together. Mateo articulated this in the video recall of a cathartic moment for him.

Researcher: What was broken, do you think? You said something was broken.  
 Mateo: Yeah.  
 Researcher: What do you think that was?  
 Mateo: Maybe, what is there - if I am shy, is there the word - the noun? I am shy is an adjective, but the noun of shy is...  
 Researcher: Embarrassed?  
 Mateo: Yeah. That was broken finally.  
 Researcher: Shyness?  
 Mateo: Yeah. Maybe in that moment, we weren't thinking about what the others can think about me. I don't care, I'm going to express myself. I don't care what the others think about me.  
 Researcher: That was broken?  
 Mateo: Yes (Mateo, VREC1, 45-62).

Mee also talked a lot about emotions - she stated she was very empathetic. She used strong words to describe how she was feeling at the time in the video recall - fear, embarrassment, desperation and hesitation. In the moment when she and Mateo were roleplaying together - she killed Mateo's character and then he became a ghost. She experienced a strong metaxis here - the tension between where her

character was going and where she as Mee was going during the drama. It was interesting to note that at this point she also broke the role and engaged with the facilitator (who was in the audience) and then stepped back into role with the facilitator. Mee demonstrated meta-emotion with regards to others. She seemed to be feeling conflicting emotions at the same time as being aware of her emotions and the emotions of others. She was demonstrating meta-emotion - awareness of her emotions, and awareness of Mateo's.

Mateo demonstrated management of his emotions too. He explored complex emotions in his characters like guilt, resentment and rebellion. He also changed his character in the moment and became a ghost. This spontaneous decision he said he made to further the drama (his character was killed). In choosing his characters, he played with emotion. He stated that he wanted to be characters that weren't good or successful or stereotypical. He chose to be a poor kid, a corrupt gold digger and even a ghost. He didn't want to be the hero. He talked about taking a character that plays with the happiness. His decision to play with attitude of the characters was evident. Upon further questioning, he said this was because he wanted to be different. He had limitations with his choice of character and the reasons behind this. When asked how his characters reflected his own personality, he initially could see no correlation. When prompted for more information, he reflected that he doesn't follow the group and likes to go his own way. He also stated that he chose to reflect different emotions in an opposite manner to his own personal emotion or reaction. This was for safety. He stated when he left home this was an emotional moment for him and he added distance between this moment and a similar moment for his character in Workshop 1 by taking an aggressive, non-caring character. Participants took the opposite character and distanced themselves automatically to protect in-depth difficult emotions. This was a form of meta-emotion and emotional awareness.

As with metaxis and metacognition, meta-emotion was shown to be experienced both in situ and during reflection at a later stage. Primarily it is experienced simultaneously through role, narrative and tension during processes such as playbuilding, role-playing and sense-making. However, participants demonstrated secondary experiences when reflecting during the video recall.

In summary, meta-emotion occurred through tension between multiple parts of the classroom ecosystem - self, others, and resources, including simple to abstract resources. Meta-emotion in the context of this research referred not just to the ability to control emotions but to an understanding of how to notice them, experience them and harness them to promote deep learning. This occurred both in the drama and during reflection. Meta-emotion was exhibited as a dual state awareness on several levels. Participants were aware of their own emotion, aware of other participant and facilitator emotions and exhibited an awareness of their character's emotion. There were physical indicators first of meta-emotion followed by labelling or identifying of the emotion in this process. Participants demonstrated an ability to be in the emotion. They showed they could operate in the emotion and leverage it. They were able to come out of the emotion and not stay with it. They also were able to reflect on the emotion.

## **Conclusion**

This chapter has examined the third research sub-question, “How do metaxis, metacognition and meta-emotion contribute to dramatic engagement in process drama for language learning?” Metaxis, metacognition and meta-emotion were three key states of dual awareness that existed for participants studying English language through process drama. These states were conducive to dramatic engagement and they may have contributed towards an aesthetic experience for learners. This chapter explored three types of dualities: metaxis, metacognition and meta-emotion. This chapter drew upon a reiterative cycle of data analysis and explored participants’ experiences with dramatic engagement.

Metaxis, metacognition and meta-emotion were identified as learned behaviours that could be trained and developed. They were catalysts in participant dramatic engagement through process drama for language education. There were some common threads identified that existed in all three phenomena that were developed by the participant and the facilitator to induce dual state awareness. Critical thinking, synergy of content and form, development of learner agency and approach to the classroom as an ecosystem are all areas for future consideration by the process drama facilitator. Common elements in all three dual states included regulation and moderation, encouragement of risk-taking, reinforcement of motivation and curiosity and experimentation in distancing.

## **What’s Next**

Chapter Seven summarises the phenomenographic approach by integrating theory and practice. The last chapter reviews the findings and explores the unique nature of dramatic engagement in process drama for language education. The chapter provides rubrics for process drama for future research and how this may help practitioners build a larger phenomenographic perspective of capabilities of dramatic engagement in process drama for language education.

## Chapter Seven: Aesthetic Engagement in Process Drama for Language Education

Chapter Seven is the final chapter to this thesis and ties together findings from Chapters Four, Five and Six, utilising further phenomenographic techniques to distil and exemplify the phenomena of dramatic engagement in process drama for language learning and draw conclusions about the unique aspects of aesthetic engagement. This chapter explores spectrums of dramatic engagement as a way of consolidating and reviewing the findings in the previous data chapters and answering the research questions about the nature of language learning during aesthetic engagement in process drama. Aesthetic engagement has not been adequately explored in this research and was originally defined as an ongoing heightened sense of connection, awareness and animation. However, in the course of this analysis, moments of dramatic engagement were reported to be more memorable than others and observed to have a greater impact on language learning. Participants leveraged narrative, role and tension during playbuilding, roleplaying and sensemaking to engage with the art form of process drama and the pedagogy of language education. When they experienced metaxis, metacognition or meta-emotion, there was a moment of heightened dramatic engagement. It is proposed that these moments may be defined as aesthetic engagement and be plotted along a range of intensity for the participants. This chapter explores these experiences and consolidates a framework for interpreting aesthetic engagement for the participants. This may be a future approach for researching and heightening aesthetic engagement in process drama for language education. Phenomenographic techniques are used in this chapter to review and validate the emergent theory in this research and ground this firmly in the practice of process drama for language education. Proof of concept is made from a phenomenographic point of view using bracketing, reduction, models and rubrics. This chapter makes final commentary on phenomenography as a method to explore aesthetic engagement and looks specifically at how participants move through the process of understanding and experiencing dual state awareness during dramatic engagement. Models and rubrics for the experience are created to enlarge the outcome space of this study. Discussion is made around the aesthetic engagement in the process drama and a framework and structure is proposed for further research and analysis of aesthetic engagement in future process dramas. This chapter is exploratory in nature and aims to set a stage for consideration of further research around aesthetic engagement in future studies in process drama for language education.

This thesis has followed a chronological research journey but also has provided significant artistic and reflexive professional development for the researcher and facilitator. A framework has been presented to attempt to explain from an artistic and pedagogical perspective what happens in a process drama classroom used for language education on the basis of this study. While phenomenographic researchers take note to not discount the power of the unimagined, subliminal and the poetic (Flood 2010), this thesis highlights practitioners may also be able to work with evidence, structures and tools to ensure that dramatic engagement can be managed and heightened to create stronger language learning

experiences for the participants. This research has explored both theory and phenomenographic evidence to elucidate the mechanics of the aesthetic experience for the participants in this experiment. From this analysis a framework has been developed based on evidence that future researchers may use. However, there is so much more to discover, unpack and test in how process drama could be used for language education and this is addressed in the section on limitations and future research at the end of this chapter.

## **Aesthetic Engagement in Process Drama for Language Education**

When answering the research question, “What is the nature of dramatic engagement in process drama for language education?” exploration into characteristics and behaviours of aesthetic engagement can be made. Discussion in this chapter attempts to explore what are the essential and basic traits of aesthetic engagement in process drama in language education. Understanding the aha moment during aesthetic engagement was a motivating factor in designing this study. Upon analysis in the previous data chapters of three elements, three processes and three catalysts of dramatic engagement, a working definition of aesthetic engagement can now be explored. It is proposed here that dramatic engagement in process drama for language education may be likened to a chemical reaction. This analogy has emerged from the findings. There are fundamental elements that may need to be present for it to occur (such as narrative, role and tension). There are specific and unique processes that can occur during dramatic engagement (such as playbuilding, roleplaying, sensemaking). There are catalysts that could intensify the process (such as metaxis, metacognition and meta-emotion). Examples of these reaction sequences are examined in this chapter with participant cases Mateo, Hiro, Mee and Kang.

During dramatic engagement, participants in this study aligned group, individual and drama narratives. They seemed to experiment with different types of roles: learner, actor, director, audience and in this study, teacher. They experienced different types of tension, most notably tension related to intimacy, culture and performance. Findings indicated that dramatic engagement involves metacognition, metaxis and meta-emotion. In this study, there is evidence to suggest participants’ level of engagement increased when one of these three states occurred.

Findings from Chapter Four of this thesis were used to propose a model for how narrative, role and tension interact in process drama for language education. Participants of process drama who were dramatically engaged seemed to be balancing narrative, role and tension in a sophisticated way. They were cognisant of multiple narratives and how these interacted with one another, reinforced each other and evolved in this process drama. Participants had their own individual narratives – their history, their experiences and their lived stories that they brought to the drama. They participated in the narrative of the drama, engaging with their character’s storyline and arc. They also operated in the group’s narrative. This was both the real narrative of a group of international participants studying English in a higher education context in Australia and the imagined narrative of a group of gold-seekers leaving London to look for gold in Sydney. dramatic engagement occurred when these narratives aligned. In multiple cases,

participants made connections between their own journeys of seeking education in Australia to their characters' journey of finding gold. This engagement was also heightened when participants switched between the multiple roles available to them in the process drama without breaking momentum or drawing too much energy or focus. If the participant switched between the role of learner, performer, audience, director and teacher at the right moment in the process drama and this moved the drama forward, they may have increased their capacity for dramatic engagement. Understanding of narrative and role involved an understanding of tension. This was dramatic tension such as surprise, conflict or a dilemma presented in the drama, or was tension created by the environment and circumstance external to the drama such as the tension of intimacy, culture or performance. There needed to be an appropriate amount of tension. In this study, there is indication that these three components of dramatic engagement combined with one another and weren't activated in isolation.

At a granular level when looking at the findings from Chapter Four through the first lens: narrative, role and tension, participants who reported being engaged with the process drama:

1. Understood the power of ceremony, symbols, props and ritual;
2. Built character (both fictional and their own);
3. Told stories to co-create the narratives in the classroom and the drama;
4. Operated on several of these five dimensions at once: learner, director, audience, actor and teacher;
5. Manipulated tension;
6. Appreciated the teacher-in-role, accepted and worked with the facilitator taking a role in character in the classroom.

Participants who were dramatically engaged exhibited positive verbal and non-verbal communication. There was high repetition, rapid interaction cycles, changes in type of language and multiple turn-taking. Participants transferred new vocabulary and language devices, self-corrected and demonstrated active listening by checking and clarifying and addressing misunderstanding. Participants made strong eye contact, gestured for meaning often, and made use of mime to aid meaning. There was strong physical contact and emotive gestures used to communicate. There was also a lot of laughter, having an impact not only on enjoyment but also lowering stress and aiding vocabulary retention.

In Chapter Five, playbuilding, roleplay and sensemaking were identified through phenomenographic reduction as three processes that utilised the three elements explored through the first lens: narrative, role and tension. Participants were noted as experiencing dramatic engagement if they were connected with the art form of process drama and had an appreciation and understanding of language learning.

At a granular level, the findings showed that participants who were dramatically engaged:

1. Appreciated the art form and pedagogy of language, drama and engagement;
2. Were willing participants in the teaching / learning cycle;
3. Responded to different learning and teaching strategies, specifically playbuilding, roleplaying and sensemaking;
4. Generated ideas;

5. Understood and appreciated the power differential in the classroom and were comfortable in changes;
6. Sequenced and reverse planned, guessed or predicted the direction the lesson may be taking and their place in how they might affect the lesson.

These demonstrable outcomes of quality communication were underscored by playbuilding, roleplaying and sensemaking processes. Activities that were open in design allowed for maximum participant contribution, empowerment and agency. Activities that transitioned from heavy scaffolding to minimal scaffolding and afforded the participants and facilitator space to incorporate emergent learning opportunities were present during dramatic engagement in this study. Activities that encouraged internal reflection and exploration such as writing in role also were present. Poetry, symbolism and metaphor were leveraged during the process drama to encourage poetic and reflective action. Teaching and learning activities that encouraged risk taking such as teacher-in-role also prevailed during key dramatic moments.

In Chapter Six, findings were used to explore the relationship between metaxis, metacognition and meta-emotion. With regards to the third lens applied to the data, these states occurred when the participants managed both content and form, in both drama and language use. The participants needed to balance this well to maintain engagement. Dramatic engagement occurred when the participants placed themselves in a larger context with the group and the classroom ecosystem. It occurred when they took a systems perspective on approaching learning and analysis of learning in the classroom. A participant who was successful in achieving a dual state awareness in process drama shared learner agency and efficacy amongst other participants. Agency may be a core component to engagement. The participants practiced metaxis, metacognition or meta-emotion and self-regulated emotion, language, communication and the process of learning. They helped others regulate theirs. Dramatic engagement occurred through regulation and moderation of their learning, linguistically and artistically.

To achieve one of the three dual states the participants operated on multiple levels, figuratively, mentally, emotionally and physically. Analysis of dramatic engagement was viewed from these perspectives. Multiple forms of intrinsic and extrinsic motivation may be conducive to dual state awareness as well as a curiosity about learning, other people, and the pedagogy and art form of process drama and language education. A fundamental component of the three forms for dual state awareness was the ability to manage distance appropriately. Dramatic engagement may very well be reliant on successful manipulation of distance, and as such needs to be considered when creating learning experiences.

From this research, key theories about metaxis, meta-emotion and metacognition have emerged. During metaxis participants experienced more than just a tension between two roles. They were engaging in a complex process. A participant could be engaged with the art form of drama through experiencing narrative, role and tension. However, for this engagement to elevate into dramatic engagement that has the potential to be transformative, this engagement may need to be coupled with observation of what

is happening to one's own self, in action. This reflection-in-action may be aided by one or more of three elevated states of being, thinking or feeling. The difference between a lower order of dramatic engagement and a more intensive level of aesthetic engagement may be when one or more of these elevated states occurs.

Through the third lens at a granular level this research showed that participants experiencing metaxis exhibited one or more of the following behaviours:

1. Utilized multiple tensions between multiple roles;
2. Thought and felt in role;
3. Identified metaphor;
4. Respected the 'stage';
5. Interacted with dramatic forms;
6. Managed 'what is' and 'what if'.

During metacognition in dramatic engagement, participants exhibited a sophisticated understanding of the way they learnt language, with specific references to the elements of narrative, role and tension. Participants experiencing metacognition exhibited one or more of the following behaviours:

1. Demonstrated understanding of teaching, task based learning and critical thinking;
2. Self-regulated emotion, language, communication;
3. Shared learner agency and self-efficacy;
4. Generated inferences, questions and explanations;
5. Reflected in-action and on-action on success;
6. Were curious with regards to personal development.

Meta-emotion included awareness of emotions the participants were experiencing as they were experiencing them in the process drama classroom. The components that have been highlighted in this research relating to meta-emotion are also related to role, narrative and tension, within roleplaying, playbuilding and sensemaking. Participants experiencing meta-emotion exhibited one or more of the following behaviours:

1. Problem solved, set goals, regulated their emotions;
2. Experienced two or more emotions at a time;
3. Showed interest and curiosity in emotions;
4. Were confident in success and failure;
5. Communicated, facilitated and affiliated;
6. Were open to social sharing.

These three states of being can contribute to an enhanced definition of dramatic engagement. Evidence in the teacher interviews showed that the facilitator could sense that engaged participants in this process drama were connected, emotionally present and had an elevated sense of awareness. They could see how they were connecting to the narratives in the process drama. This research suggests that the facilitator was looking to encourage these dual states of awareness and prepared extensively for creating interesting narratives tackling universal themes. The facilitator prepared process drama

activities and sequences that built tension to draw the participants even further into the dramas. They devoted time and effort in the process drama to help characterisation for the participants and drew on multiple dramatic devices to make engaging participatory theatre. They scaffolded and supported mechanisms for language into the process drama including pre-text, writing-in-role, reflection and time for deconstruction, reflection and sensemaking. The facilitator built into their process dramas opportunities for participants to develop awareness around metaxis, metacognition and meta-emotion by encouraging explicit activities focusing on recognising the acts of being, thinking and feeling. They practiced metaxis, trained in metacognition and developed meta-emotion by inclusion of these elements into their process dramas. They aimed for maximising the dramatic engagement in their process drama and provided more memorable and potential dramatic experiences.

It is interesting to note that when the lens of narrative, role and tension are applied to dramatic engagement, connection in dramatic engagement presents itself. When the lenses of metaxis, metacognition and meta-emotion are used, the elements of heightened awareness present more fully. When the lenses of playbuilding, roleplaying and sensemaking are used, animation features more strongly. This may indicate that it is from within dramatic engagement, dramatic engagement can be activated.

Dramatic engagement may lead to change and transformation. Findings indicate that dramatic engagement may require artistry and sophistication in providing opportunities for the experience of dramatic engagement and multiple dual states of awareness. Participants' key experiences occurred when they engaged with the narrative, adopted different roles and leveraged tension. When they experienced key components of dramatic engagement simultaneously, that is metaxis, metacognition or meta-emotion, they moved from being aware of and practicing dramatic engagement to being aware of and fully using dramatic engagement to help them learn a language. This is extrapolated from Mateo in this study who by his accounts was the only participant who reported having a transformative experience through aesthetic engagement.

*I think that something was **broken**, and me and the rest of the men, really, we were free to express ourselves. (Mateo, Spanish male, 32)*

Kang contributed to the narratives in the process drama and conveyed a sense of enjoyment with the activities. He became dramatically engaged through strong narratives and dramatic plot. He was emotionally engaged but did not practice meta-emotion (that is he reported feeling emotions but not being fully aware or able to control them).

Kang seemed to be only able to access one dual state awareness and therefore may have been limited with his dramatic engagement. He could experience the art form in the process drama and adopt different roles. Moving Kang through the process of becoming aware and practicing other forms of dual state awareness, as well as having him engage more with the narrative and leverage more tension, could

have allowed him to experience key components of dramatic engagement simultaneously and thereby have a transformative experience. Kang reported experiencing dramatic engagement but did not report transformation.

*Acting is just - you can be another person I think - just not be yourself [...] So you are more willing to express your ideas. It is also fun to create a character and imagine something **crazy** (Kang, Chinese male, 23)*

Hiro displayed a high level of metacognition combined with an awareness of body and self. It is thought he contributed to dramatic engagement through intellectualisation of the experience. He was intellectually engaged and could experience appreciation of teaching and learning. He was also able to adopt roles. He could experience metacognition but may have been limited in his potential to be dramatically engaged because he could only operate in one dual state. For Hiro to be dramatically engaged, he may have needed to become more aware of and practice meta-emotion and metaxis.

*The first time we were nervous because I don't know what to - what do I do, this workshop [...] It's **breaking**; it's good, very good. (Hiro, Japanese male, 43)*

Mee emoted freely, enabled other participants' emotions, and demonstrated a high level of awareness and use of meta-emotion. She became dramatically engaged through connecting to the emotions of her characters. Her engagement occurred when she engaged with the narrative through adopting different roles. She had metacognition and meta-emotion as options to experience key components of dramatic engagement simultaneously and therefore may have had the potential to have a heightened experience. However, this would have required her to move from being aware and practicing dramatic engagement, to being aware and fully using dramatic engagement. Mee reported on being dramatically engaged but did not report on having a heightened experience in this study.

*We really felt that it is **real drama** because we know the situation and we know - so maybe I real because I really enjoyed it so I left there so lovely I think. (Mee, Korean female, 22)*

During this research, these four participants revealed that a 'light bulb' moment happened when they could think and feel in dual worlds of two roles. Through this metaxis, they suddenly made sense of the aesthetic world, realised the true meaning of the metaphor they were acting in and experienced agency. If the activating state was metacognition and the participant began to operate on more than one level with their language learning and began to think and feel about being in these two states simultaneously within the process drama ecosystem, then there was a shift in their perception and they began to reflect in-action and on-action. Dual state awareness may have occurred in dramatic engagement when the participant applied critical thinking concepts to their thinking and feeling processes. This seemed to be critical for dramatic engagement. They were able to regulate their language learning without censor and renew a greater sense of self-efficacy. Lastly, if the participant was activating their dramatic engagement through meta-emotion and they began to think and feel in multiple emotions simultaneously in the drama, then there may have been an impact on their confidence. If they remained curious to this

experience and let it expand, then this could be followed by a catharsis and aesthetic engagement in process drama for language education.

Mateo was the only participant in the process drama who reported experiencing transformation through aesthetic engagement in process drama for language education. Three other participants were engaged but seemed to progress no further. Other participants had fun, reported learning something, or enjoyed the 'acting' in the workshops. However, perhaps because of Mateo's ability to leverage his emotions, his logic and his role, he had a deeper experience. The rubrics listed in this section for each of these three lenses may allow facilitators to observe the outward demonstrable behaviours that pre-empt dramatic engagement and provide more opportunities in workshops and classrooms for participants to be aesthetically engaged. Rather than happening haphazardly in the classroom, this piece of research can give some guidance on how to create these opportunities for aesthetic engagement in process drama for language education from a considered theoretical and practical framework.

## Conclusion

In summary, this thesis has explored the following research question.

### ***What is the nature of dramatic engagement in process drama for language education?***

The research sub-questions explored in the previous chapters were:

1. How do narrative, role and tension contribute to dramatic engagement in process drama for language learning?
2. How do playbuilding, roleplaying and sensemaking contribute to dramatic engagement in process drama for language education?
3. How do metaxis, metacognition and meta-emotion contribute to dramatic engagement in process drama for language education?

This thesis explored these questions by developing a theoretical framework that emerged from the literature review and was refined through consequent phases of phenomenographic data analysis. This framework highlights how participants dramatically engaged through three key elements in the process drama: narrative, role and tension. These elements in this study are thought to be experienced through three key processes: playbuilding, roleplay and sensemaking. Metaxis, metacognition and meta-emotion may act as catalysts for the participants and provide the right environment for dramatic engagement to occur.

In addressing the first research question about the contribution of narrative, role and tension to dramatic engagement, this research focused on process drama and the required conditions for dramatic engagement to occur. It is proposed that dramatic engagement is a combination of engaging with the narratives, roles and tensions inherent in the process drama and the language classroom. It can be externally observed as heightened connection, awareness and animation. However, behind these outward demonstrations of behaviour by participants are interactions between multiple narratives,

multiple roles and multiple tensions. This study has highlighted that manipulating one of these impacts the others and can have compounding results in the process drama and in the participants' language learning.

Dramatic engagement may be described using a narrative, role and tension matrix. Using this matrix, this thesis has explored how individual, group and drama narratives occurred, interacted and influenced dramatic engagement in this context. This study has described how dramatic engagement was present when there was congruence between the individual's personal circumstances, experiences and stories, the group's shared experience, history and events in the classroom, and the drama narrative. It was highlighted that the roles participants adopt are fluid and dynamic and that the participants influence engagement in each other as learners, teachers, actors, directors and audience. In this study, dramatic engagement was present when participants were switching these roles more frequently and with greater variety. It was also identified that various types of tension were present during dramatic engagement and could be leveraged by the participants and facilitator to enhance the level of connection, awareness and emotion. This tension could be present in multiple forms, most notably within intimacy, intercultural interaction and performance.

Narrative may have impacted dramatic engagement through several mechanisms. Engagement occurred when the different narratives of the dramatic storyline came together with the participants' own narratives, or the classroom narrative. Through manipulation of distance, specifically the correlation between the role the participant was playing in the drama and their real-life situation both inside and outside the classroom, the facilitator was able to heighten dramatic engagement for several participants and in one case create the right environment for a participant to report aesthetic engagement – a key learning event that was memorable and transformational for them. The participants in this research identified during dramatic engagement different contexts that engaged them, both inside and outside the drama. Participants placed specific meaning and emphasis on various mini events in the drama, impacting on engagement. A final element of narrative that was identified as impacting on dramatic engagement was the use of story-telling techniques and devices and the how the participants viewed these as creating good drama.

Role switching and opportunities to operate in a variety of roles in the process drama were identified as contributing to dramatic engagement and in one participant's case, aesthetic engagement. Providing activities in the language learning classroom for participants to take on higher order roles such as director and teacher, heightened this participant's dramatic engagement and led to an increased intensity. Other roles participants took in the process drama in this experiment included the role of audience, student and actor. Change of roles, the rate of role-switching and the type of role impacted dramatic engagement. Variation of role also may have contributed positively to dramatic engagement.

Tensions, specifically the tension of surprise, intimacy, culture and performance, were noted in this experiment as being present during dramatic engagement. Reinforcing previous research on the tension of intimacy and culture (Piazzoli 2018; Bundy 2004; Piazzoli 2013; Rothwell 2013), this research

demonstrated that tension was an essential element in engaging participants in process drama. One previously under-researched tension was viewed by participants as impacting their engagement with the process drama – the tension of performance. Participants noted heightened levels of engagement when there was some type of performance in the classroom – whether it was a group performance or small pair performance.

These three components: narrative, role and tension, were demonstrated in this research to be key drivers for dramatic engagement in process drama. They are interrelated and connected to one another in a systemic way. By analysing how they combined during dramatic engagement, it is proposed that when narratives synergised in the presence of tension through multiple roles the participants experienced aesthetic engagement.

This study also focused on language learning and unpacked the communicative outputs of dramatic engagement from a linguistic perspective, exploring verbal and non-verbal communication that occurred during dramatic engagement. As a result, three processes were presented that were in use in the process drama classroom that enhanced participants' understanding and practice of the art form and pedagogy of process drama. These were playbuilding, roleplaying and sensemaking. Findings showed that these were not separated and were co-managed by both participant and facilitator. Dramatic engagement occurred when these classroom processes had an open design and promoted high participant input. Processes that allowed for internal exploration by the participants also promoted dramatic engagement. When the participants had the opportunity for scaffolded and supported experimentation and were able to participate in poetic and reflective action, dramatic engagement seemed to occur.

There was a synergy between learning English language and participating in process drama. The facilitator who was experienced in both drama pedagogy and language education, created opportunities for dramatic engagement that would not have existed in process drama, or language education alone. For participants to understand dramatic engagement, they likely needed to be cognisant of the art form and pedagogy of drama, language education and have an understanding of what it meant to be dramatically engaged.

This research then explored a unique side of process drama, identifying three dual states of awareness that were present during an aesthetic experience and discovered these states could be stimulus for effective language education through process drama. This research explored how metaxis, metacognition and meta-emotion could interact and contribute to dramatic engagement. It showed that metaxis could be experienced in multiple roles and could be scaffolded to support increasing cycles of engagement. Metaxis by the participants in this study was expressed through narrative and required a dramatic tension to occur. Metaxis contributed to language learning through dramatic engagement in this process drama by allowing the participants to use language meaningfully in situations and perspectives they would not normally have had access to. Metacognition and the promotion of multiple learning strategies contributed positively to dramatic engagement with the participants in this study. A greater dramatic

experience seemed to occur when participants demonstrated an understanding of their own learning strategies in multiple modes of language. Development of awareness in metacognitive strategies occurred in parallel to dramatic engagement. Meta-emotion and the ability of the participants to identify, understand and control their emotions had a positive impact in this study on the participants' dramatic engagement. The participant who reported an aesthetic and transformative experience, also demonstrated a high level of meta-emotion. This allowed a conclusion to be drawn that meta-emotion has a strong relationship to dramatic engagement.

In investigating these phenomena in these participants, it was discovered that participants needed a foundation of understanding of drama art form, language education and engagement. They needed to have accepted the core tenets specifically of the art form of process drama and be able to make use of learning strategies and techniques that the form allowed them. This built on definitions of aesthetic engagement consisting of animation, connection and heightened awareness. These three conditions in this study didn't necessarily produce aesthetic engagement. The other catalyst that was present was a dual state awareness.

As a conclusion from this research, the dynamism between art form, pedagogy, narrative, role, tension and dual state awareness is hypothesised to lead to language learning and dramatic engagement for the participants in process drama for language education. Dramatic engagement can be subtle but can also be experienced intensely as a *aha* moment, an epiphany or a transformative learning experience. It is concluded that dramatic tension must be present for dramatic engagement to occur and can be leveraged through management of conflict, surprise, task, relationship, dilemma, mystery, intimacy, culture and performance. This research conveyed that dramatic engagement has a positive effect on use of language use including increases in turn taking, active listening, tangents, role language, task language, self-correction and questioning. Dramatic engagement also has positive effect on non-verbal communicative elements including increases in eye contact, physical contact, gesture for meaning, emotive gestures, mime and laughter. Moreover, when a dual state awareness is present during the engagement, the possibility of aesthetic engagement may be increased. *Metaxis*, metacognition and meta-emotion occur when participants exist simultaneously in multiple roles, multiple logic and multiple emotions. These three dual states are key components of the aesthetic experience. The participant and facilitator can enhance levels of engagement through understanding, development and practice of these dual states of awareness.

Therefore, the following qualities of dramatic engagement in process drama for language education can be extended to provide an entry point into further research on aesthetic engagement. Aesthetic engagement could therefore also be analysed as complex, dynamic, systemic, subjective, embodied, artistic and transformative. Using these initial descriptors taken from the literature review, and enthusing them with findings from this piece of research, aesthetic engagement in process drama for language could be more fully researched as:

**Complex.** Aesthetic engagement as a heightened form of dramatic engagement is not a simple process. It is experienced as a result of careful planning by facilitators using specific techniques and practices. Aesthetic engagement is part of collaborative learning that requires motivation, a challenge, clear articulation of learning requirements and acknowledgement of the participant voice. This may be played out in manipulation of narrative, role and tension by engaged participants. Aesthetic engagement in process drama for language education may be augmented through learning activities that utilise external demonstrators to understand internal processes and considered pedagogical strategies and techniques that enhance the art form of process drama.

**Dynamic.** Aesthetic engagement as a heightened form of dramatic engagement is dynamic and involves planning, implementation and reflection in action and reflection on action. It is a part of a dynamic system. Aesthetic engagement may require an understanding of the complexity of the dynamic interaction between the individual's relationship with themselves, their peers, the facilitator and their world(s). This may be a complicated shifting system of participants acting in different roles and changing the way they interact and needs to be understood and effectively managed by the facilitator, both through reflection-on-action and reflection-in-action.

**Systemic.** Aesthetic engagement as a heightened form of dramatic engagement is about interaction on multiple levels. These may be cognitive, imaginative, physical and emotional. Context, role and tension may influence participants' responses and experiences. Aesthetic engagement may be reinforced through a scaffolded learning design, that decreases with support from the facilitator and allows the participant an increasing level of autonomy and agency. Aesthetic engagement includes elements of design that encourage problem solving and critical thinking, maintained by inclusion of spontaneous and improvised learning activities.

**Subjective.** Aesthetic engagement as a heightened form of dramatic engagement may be differently experienced and described by different participants. Elements such as intimacy, culture and inter-culture may impact the participant's experience. The multiple states of awareness experienced during aesthetic engagement are a combination of the current state of the participant with one of many other possible states: past self, future self, self-reflected in others, self-image and the self of the character.

**Embodied.** Aesthetic engagement as a heightened form of dramatic engagement is felt and acted upon in the body. It is sensory. It is a heightened state of connection, animation and awareness. It may be related to tasks that are academic, cognitive, meta-cognitive, behavioural, psychological and social. It involves metaxis. It is through aesthetic engagement that participants can make sense of the world. Participants may play with roles such as actor, teacher, director, learner and audience and experience tensions within these roles such as surprise, task, intimacy, culture and performance, and multiple combinations thereof.

**Artistic.** Aesthetic engagement as a heightened form of dramatic engagement is relative to the art form of drama and is concerned with how the participant interacts with the art form as an artist and as an

appreciator of art. It is a heightened and poetic state of being induced by exposure, understanding and response to the art form of drama. Participants approach art as a way of arriving at truth and reflecting on being. Both facilitators and participants engage with the art form as artists and audience. Participants who are aesthetically engaged may demonstrate a foundation of understanding of the art form and an understanding of learning languages. They accept the core tenants of the art form of process drama and are able to make use of language learning strategies and techniques that the form allows them. In order to be aesthetically engaged, participants may need to experience the creation of the art form, be engaged with making good enough drama, and be part of the creative and cathartic process of performance.

**Transformative.** Aesthetic engagement as a heightened form of dramatic engagement allows learners to feel fully alive, engaged and stimulated. It is focused on learning, comprised of multiple techniques and strategies that are designed to address social justice issues such as resilience, power, process, presentation and ethics. Critical thinking, synergy of content and form, development of learner agency and approach to the classroom as an ecosystem may sustain a transformative experience for participants who are aesthetically engaged. Aesthetic engagement may allow for regulation and moderation, encouragement of risk-taking, reinforcement of motivation and curiosity and experimentation in distancing.

This thesis has provided insights into how the participants experienced dramatic engagement and this is conceptualised in Figure 6. The rubrics, participant cases, qualities and this visual aid contribute to a fuller description of dramatic engagement. This diagram represents the relationship between narrative, role and tension and how these elements interrelate to enhance the participants' connection to the process drama. The model in the diagram shows how these elements are supported and activated through the more complex processes in process drama of playbuilding, roleplaying and sensemaking. Placing metaxis, meta-emotion and metacognition on the periphery of this model, highlight that although these processes do not occur with every participant, they may be catalysts both during engagement and during reflection afterwards.

The themes explored in the thesis were themes and journeys we have all perhaps experienced. There is a transformative power in our journeys in education and this diagram represents an idea of a way at looking at aesthetic engagement in the future more fully as it relates to these journeys.

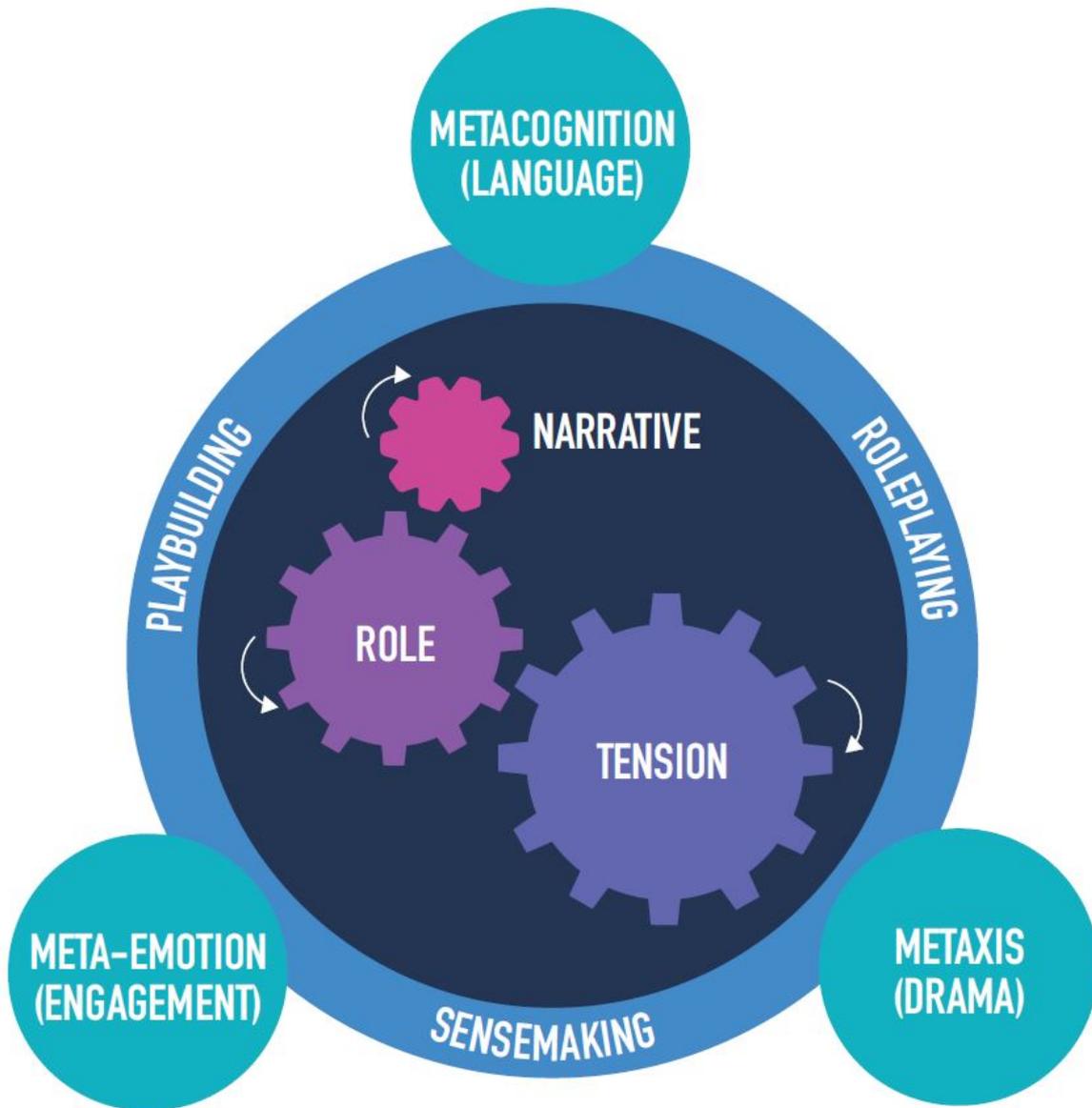


Figure 6: A Framework for Future Research in Aesthetic Engagement in Process Drama for Language Education

## Limitations and Future Research

This research has attempted to fill in some of the missing pieces of the puzzle on how language education, dramatic engagement and process drama fit together. Three main areas for development were reviewed in the literature review of this thesis. There was a gap identified in previous research on presenting improvements in English language as an outcome of multiple interrelated elements and as a holistic experience for the participants. This research provided a model for how process drama, engagement and language education interdepend on each other within the ecosystem of the learner's dramatic engagement experience. The second gap in the research that this study addressed was the lack of description of the inner mechanics of dramatic engagement from the participant perspective. This research presented how the elements of role, narrative and tension, combined within processes of playbuilding, roleplaying and sensemaking. Metaxis, metacognition and meta-emotion acted as catalysts in a complex system that created the potential for participants to engage with the art form of drama. The third gap regarding lack of evidence supporting understanding of how adult learners of English enhanced their language use through dramatic engagement in process drama was tackled in this research with an analysis of verbal and non-verbal interaction present during dramatic engagement. This research experimented with the methodology of phenomenography, previously infrequently used in the educational drama and applied theatre research fields. This research looked at intersections in teaching English as a second language, process drama, dramatic engagement, aesthetic engagement and international education. It also explored the significance of this research in relation to recent research being explored at national conferences of drama and drama research.

That said, this research had several limitations which should be considered when planning future research. The sample size of the study was ten participants, with four participants investigated deeply as case studies. The results from this study are localised and specific to this particular cohort. Phenomenography was utilised as methodology, yet in this case participants' language levels limited the accuracy of description of the phenomena of aesthetic engagement. Pre-study training with the participants to help define accurately dramatic engagement, process drama, language education and transformation was not undertaken, and in future research this would allow a richer, fuller description of the experience to be made. Co-opting the participants into the design of the workshops would have increased ownership and participation. The presence of the researcher in the workshops impacted the data collection, and this was addressed by focusing more on the video recall transcripts and teacher interviews. The initial literature review was undertaken at the beginning of the research period, and as the writing of this thesis extended over eight years, new insight needed to be continually made through analysis of recent research. Process drama for language education is experiencing a growth in research and maintaining currency and relevancy of the data analysis and conclusions was important.

The impact of intercultural perspectives on what makes good entertainment or good drama is another area for future research. This area was superficially researched in this thesis, and there could be greater research into how different cultures make, respond and perform within process drama. Concepts, ideas

and experiences in drama, process drama and dramatic engagement in education inform participants when they are in a process drama. Current forms of process drama seem to be aimed at attempting change the participants based on a specific dominant culture (for example learning English in Australia so you can get ahead in education and therefore life). Doing more research with process dramas within different cultural contexts would add to findings from this research.

The transformative power of dramatic engagement and process drama is an area for future research. Grounding future drama research in research about brain plasticity and recent findings about how our minds, bodies and emotions are connected to how we engage with art and learning is essential. Aesthetic and affective learning in process drama and how we disrupt the aesthetic space as a transformative pedagogy is where new research could focus. We are beginning to understand how process drama works, not just from a mechanical point of view, but from a social, emotional, mental, cultural and spiritual perspective. Research that further expands understanding of these perspectives for participants is paramount. Studies focusing on the transformative power of process drama could be more longitudinal to demonstrate the long-lasting transformative effects and help determine an agreed terminology and approach to studies about transformation through dramatic engagement and aesthetic engagement in process drama. The rubrics presented in this research could be used with different cohorts of participants to determine validity and reliability. Different modes of process drama could be explored, including participatory drama and virtual drama to develop a flexible set of drama forms to use for aesthetic engagement.

Finally, the intersections between linguistics, teaching and learning methodologies within language education, TESOL, ELT, ESL, EFL and EAL disciplines and process drama should be further explored. Development of a local and international creative hub supporting cross-disciplinary research would provide a focus for this and could be set up at several research sites, across Australian University English Language Centres, international high schools, private colleges, TAFE and online schools. With 32 universities in Australia operating large English language centres supporting hundreds of thousands of international participants contributing to the third largest export economy in Australia (University English Language Centres of Australia 2015; English Australia 2018; NEAS 2018), this initiative would have great social, economic, artistic, political and pedagogical significance.



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# **Engagement in Process Drama for Language Education**

## **Appendix**

Faculty of Arts and Social Sciences

School of Education and Social Work

University of Sydney

Submitted in fulfilment of the requirements of the Degree of Doctor of Philosophy

March 2019

# Appendix List

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# Ethics Approval



## RESEARCH INTEGRITY Human Research Ethics Committee

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22 February 2012

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Dear Dr Freebody

Thank you for your correspondence dated 21 February 2012 addressing comments made to you by the Executive Human Research Ethics Committee (HREC).

I am pleased to inform you that with the matters now addressed your protocol entitled “**Aesthetic Engagement and Process Drama in TESOL**” has been approved.

Details of the approval are as follows:

**Protocol No.:** 14522  
**Approval Date:** 22 February 2012  
**First Annual Report Due:** 28 February 2013  
**Authorised Personnel:** Dr Kelly Freebody  
Mr Patrick Pheasant  
Associate Professor Ken Cruikshank

### Documents Approved:

Document	Version Number	Date
Participant Information Statement	2	17/2/2012
Participant Consent Form	2	17/2/2012
Questionnaire	2	17/2/2012

HREC approval is valid for four (4) years from the approval date stated in this letter and is granted pending the following conditions being met:

### Condition/s of Approval

- Continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans.
- Provision of an annual report on this research to the Human Research Ethics Committee from the approval date and at the completion of the study. Failure to submit reports will result in withdrawal of ethics approval for the project.

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- All serious and unexpected adverse events should be reported to the HREC within 72 hours.
- All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.
- Any changes to the protocol including changes to research personnel must be approved by the HREC by submitting a Modification Form before the research project can proceed.

**Chief Investigator / Supervisor's responsibilities:**

1. You must retain copies of all signed Consent Forms and provide these to the HREC on request.
2. It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

Please do not hesitate to contact Research Integrity (Human Ethics) should you require further information or clarification.

Yours sincerely

A handwritten signature in black ink, appearing to read "Patricia Engelmann".

**Patricia Engelmann**  
**Human Ethics Administrator**  
*On behalf of the HREC*

cc *Patrick Pheasant* *Patrick.pheasant@sydney.edu.au*

**This HREC is constituted and operates in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2007), NHMRC and Universities Australia Australian Code for the Responsible Conduct of Research (2007) and the CPMP/ICH Note for Guidance on Good Clinical Practice.**

## Detailed Lesson Plans

Table 1 describes the workshop themes, learning area, context, pupil's roles, frame, signs and symbols used. Table 2 describes the lesson plan, specifying the drama and language activities for each stage. Data for each finding is cross-referenced to both the transcript and the activity in the lesson plan with codes provided after each quote or section of transcript. The moments of reported dramatic engagement are shaded in grey.

**Table 11: Workshop Overview**

Theme / Learning Area	Context	Pupil's Roles	Frame	Symbols
What makes human beings give up what they know and take a long and difficult journey in the hope of something better at the end?	Victorian London as gold find in Australia is announced	Inhabitants of London who...  Teacher's role: ship's captain	are discontent with their lives in London	Use broadsheet announcing gold strike and a public meeting, large wall map of route between England and Australia, small map of Australia, gold nugget.

**Table 12: Lesson Plan**

Key	Time	Drama Activity	Language / Function Activity
Workshop 1			
	10.00	INFORMATION ABOUT WORKSHOPS Sign consent forms, explain about research	Listening
1		Warm Up Circle – physical warm up, pair stretches and show, build performance rules, other icebreakers.	Listening
2		Connecting with pretext – Info sheet on Australian Gold Rush sent via email to students before workshop. Reinforce pre-text through physical representation of key select vocab.	Pretext vocab
3	10.30	Brainstorm why people leave where they are living and go on a long and difficult journey in the hope of something better at the other end.	Note-taking, connecting ideas, interrupting, visualisation
4	10.35	Individual still image – moment of contentment with life in London.	Listening for instructions

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5		Individual still image – same role – moment of discontentment with life in London.	Questioning, 5 Ws
6	10.45	Pair conversations – tell partner why discontent.	Stating reasons, presenting arguments
7	10.50	Teacher in shadowy role – spreading news of gold strike and meeting in town hall about ship going to Australia – pairs discussing this news.	Following news and articles, summarising, paraphrasing
8	11.00	Whole-group improvisation – public meeting – teacher-in-role as captain of ship.	Following directions, listening to complex speech
9	11.15	Group still image – the moment the groups decided to go.	Recognising non-verbal and paralinguistic cues
10		Reading the images – who is happy, who is the powerful one, what is the relationship between the people in the groups.	Describing in detail, talking about complex emotions
11	11.25	Writing in role – diary entries that night – place on map on wall near London.	Writing about events and real experiences
12	11.30	Whole-group improvisation with teacher-in-role on the quayside signing up for passage – Teacher in Role (TIR) stressing can't take much on board.	Criticising and making complaints, identifying mood and tone, being tactful and diplomatic
13	11.40	Individual mime – packing your small case of personal belongings.	Recognising non-verbal and paralinguistic cues
14		Still images plus thought-tracking – what is going through your mind as you leave for the ship – speak then move to meeting point.	Describing personal feelings and emotions, understanding motives for actions and consequences
15	11.50	Drawing in role – keepsakes – tell others near you what it is and why it is precious to you – add to map on wall.	Describing complex emotions, initiating and maintaining discourse
Workshop 2			
16	10.00	Warm Up	
		Connect with pretext – introduction of pretext through dialogue dynamics	
17	10.30	Storm at sea – out of role decide story of what happened to your travelling group in your part of the ship during storm.	Describing systems and processes, discussing past events, cause and effect
18	10.40	In role – group still image of most important or dangerous moment of the story.	Describing people and places
19	10.45	Add two more images – one a few moments before and another a few moments after	Linking cause and effect, describing sequences
20		Put together in a series of three still images.	Creating a story, exploring themes, expressing different voices

21		Add a line of dialogue for each person in each image.	Building and understanding discourse, giving clear, detailed descriptions
22		Bring still images to life in slow motion and string together in continuous sequence of movement – add dialogue.	Exchanging considerable quantities of detailed factual information
23	11.25	Whole class shares storm sequences consecutively	Working in teams, yielding, responding creatively
24	11.40	Ceremony - giving thanks for salvation from the storm.	Describing cultural rituals, beliefs and practices
25	11.50	Writing in role – diary entries, that night – add to the map at the location of the storm.	Writing in different voices and genres
Workshop 3			
26	10.00	Warm Up	
	10.00	Connect with pretext – letters home from immigrants in gold fields.	
27	10.30	Arrival in Australia – disembarking from the ship – teacher narration and whole-class mime of gathering belongings.	Identifying the task, checking on current progress of that work, evaluating progress, predicting outcome
28	10.40	Whole-group improvisation – meeting to decide what to do about getting to gold fields – three possible routes – which way to go? Debating the pros and cons – stick together or separate?	Allocating resources to the current task, determining the order of steps to be taken to complete the task, setting the intensity or the speed at which one should work the task
29	11.00	Writing in role – diary entries, that night	Writing about feelings and emotions
30	11.10	Teacher narration and small group mime – finding gold.	Speculating about hypothetical situations
31	11.20	Writing in role – letters home telling of conditions and success.	Writing about past events and reporting
32	11.30	Marking the moment – individually go to the part of the map which shows the most important part of the drama for you and sharing with the others the reason for your choice.	Summarising orally
	11.40	WRAP UP	

## KMW1\_text: Transcript of Key Moment Workshop 1

1 Facilitator Find a space. Your own space. Spread out as much as possible. And we're going  
2 to do a mime. A mime is when you don't speak. And it's gonna be a mime that  
3 goes for a couple of minutes. And its when we're going to act out packing.  
4 We're going to mime packing. So you might want to kneel down, go get your  
5 suitcase off the shelf, open it up. What are you going to put in? OK, can you  
6 mime what you might pack. You might take your and choose your photos. Your  
7 photos on your mantel piece. Which photo? Which picture can you take? Cos,  
8 you can't take them all. OK, can you imagine what your character would take  
9 on the boat. It's going to be a very small suitcase. OK. Think of a small suitcase.  
10 You know, like those ones that people carry behind them? It's just that big.  
11 Maybe even a bit smaller. What will you take for this journey? You can't take  
12 much and you can't come back. It's going to be hard to come back. What kind  
13 of items would you take? So, it's gonna be a time of just miming. Your suitcase.  
14 Miming packing your suitcase. Your suitcase. Your small bag. Ok, so I'd like to  
15 see what is it you're taking? And what is it you're leaving behind? And how is  
16 your character feeling about this? OK? Off you go. Can you please pack your  
17 suitcase.

18 (Students mime individually packing their bags. Facilitator moves about the room.)

19 Facilitator Ok, so the mood has really changed now. Hasn't it? The mood of how you're  
20 feeling. Can I now, I'm going to tap you on the shoulder, and you're going to  
21 speak as your character. How are you feeling? Packing up this bag? Packing  
22 up your life? And about to get on this long voyage. This long journey. This long  
23 boat journey. So, once I give you a tap, I'm going to come round to different  
24 people. Tell me what you, your character's feeling. Speak as your character.  
25 You might say, "I feel this" or you know, "I'm confused" or what it is you are  
26 feeling?

27 (Taps Leandro on shoulder).

28 Go.

29 Leandro I feel sad. I feel, um, I'm giving back all the photos of my family. Um, all my  
30 clothes. Um. I don't know. I felt that, this is going to be good, cause, this is all I  
31 love.

32 Facilitator Hmm. Ok, good.

- 33 (Taps Kang on shoulder).
- 34 Kang I feel a little bit struggling. Cos, um, there is things that I should, whether, I don't  
35 know whether I should, pack my wife diary. Because, she suicide and killed my  
36 children.
- 37 Facilitator (Laughter). Hmm.
- 38 Kang Whether I should put it or not. I don't know. So it's very struggling. At the end, I  
39 decided to though everything away. And start my new life.
- 40 Facilitator Hmm. Great.
- 41 (Taps Yuko on shoulder.)
- 42 Yuko I felt very sad cos the photos or the present from my mother, always remind me  
43 of my life I from my family. My family really suffering from poverty, but it's  
44 very happy for me. So, I cannot forget my family.
- 45 Facilitator Hmm, so what are you gonna take?
- 46 Yuko The mirror and the comb which my mother get me on my birthday.
- 47 Facilitator Hmm, I saw you doing that. Excellent. OK.
- 48 (Taps Fae on the shoulder).
- 49 Fae Although this life makes me exhausting, when I really need to live it behind, so  
50 I really feel pity because I, especially when I see that my children's clothes, I  
51 couldn't take them all, but. So most of them are made by myself. And, I, when I  
52 see the clothes I just saw them, in my mind, I took about half of my suitcase, of  
53 their clothes, and their pictures, although I know I never use them again. Although  
54 when I see them, I will see them again.
- 55 Facilitator Hmm, very sad. Ok.
- 56 (Taps Hiro on the shoulder)
- 57 Fae I am a little nervous, so I take my notes. I wrote a book. how to success in  
58 Australia. It was very, uh.. and a bible. It is very important for me. And a picture.  
59 Some pictures.. Of my family.
- 60 Facilitator Ok. Hmm. So some different feelings and emotions now, to before. Yep.
- 61 (Taps Mee on shoulder.)
- 62 Mee I'm desperate. And, when I started to pack, I didn't know what to pack. And  
63 actually, it didn't take much time to pack, just I put some clothes, and, I'm  
64 expecting to start a new life on the other hand, from now on, I'm alone and  
65 maybe I feel lonely. And, a little bit nervous.

- 66 Facilitator Hmm.
- 67 (Taps Eve on shoulder).
- 68 Eve I felt that we are looking at something and if I go or not, to bring this hat which  
69 brings me success or failure. So, in the end I decided not to bring it, put behind  
70 the bad memories, and to just start fresh. Yep.
- 71 Shui I take a pad and pencil. I record my journey. And a photo of my family. I'm  
72 very sad now, because I'm not sure of what I have chance to come back here  
73 again.
- 74 (Facilitator taps Mateo on shoulder.)
- 75 Mateo I was looking for in my really small dirty room for something to take but all the  
76 things in my room are rubbish. Finally I found my bottle of whisky that I stole  
77 last week from my boss. And of course I take my whiskey. It's the last one of  
78 something with some value. And I find a little bit of piece of dry meat. It's, just  
79 the only food that I have. And I take two. And an old hat. I don't have any  
80 photos of my family because I never had a family. No father, no brother, I  
81 always be alone. And just I have a bottle of whiskey and a little bit piece of  
82 dry meat.
- 83 Facilitator Hmm, OK.
- 84 (Taps Jiao on the shoulder).
- 85 Jiao I love packing. I take some photos. And it reminds me of the fact that I used to  
86 be very prosperous in London. That I had great times with my kids and my  
87 family. But they're all dead. In London, I'm getting so many wonderful and  
88 stronger memories. Um, I'm really wondering if I'm made the right choice. Cos I  
89 know that, ah, the journey is going to be full of risks, with long winter evenings  
90 on the seas, with stinking food and mouses - and mice - which really sucks. I'm  
91 really in dilemma.
- 92 Facilitator Hmm. Ok. Guys, I want you now just to start and make a line. Up. And the sea  
93 captain is going to meet you. And as you are lining up, I want you to tell the  
94 people that you are lining up next to how you are feeling at the moment. And  
95 what are your expectations and what has it been like, your day, leaving for a  
96 new place to make this long and difficult journey. Ok, so as you're lining up the  
97 boat is here, our boat is here, can you talk to people about how you are feeling  
98 at the moment. Line up, carrying your suitcase, carrying what you have. Can  
99 you talk to each other. What is it, you're feeling?
- 100 (Students talk in pairs).

- 101 Fae We could be helping each other during the journey...
- 102 (Students talking in pairs)
- 103 Facilitator (Rings bell, wearing captain's hat).
- 104 Line up, line up. Let me see what you've got. Can I have a straight line please.
- 105 Two lines.
- 106 (Students line up).
- 107 Facilitator Two lines, line here and line here. OK. Right, so you're about to get on the boat.
- 108 So goodbye to this holy land. And you'll be on the water for six weeks.
- 109 Hopefully it won't take longer. Can you please tell me what you've got here?
- 110 Mee Just this suitcase will be enough.
- 111 Facilitator What's in there? I need to know.
- 112 Mee Just some clothes.
- 113 Facilitator Just some clothes. OK. Are you ready to go? OK, join the boat.
- 114 Mee Thank you.
- 115 Leandro Just gonna be a small suitcase with me. Has a couple of shirts. A photo of my
- 116 family.
- 117 Facilitator Hmm, can I see that photo of your family. Ah, that's lovely. Ok, keep that
- 118 somewhere safe. You don't know is going to be on this boat. You don't, you
- 119 know, they might take something from you. Keep your possessions close to you.
- 120 Ok, on you go. Say goodbye. OK, what have you got here?
- 121 Kang A small bag.
- 122 Facilitator It's not really that small. I would have liked it to be smaller. But OK, on you get.
- 123 Say goodbye.
- 124 Kang Goodbye.
- 125 Facilitator Hello.
- 126 Shui Just a small suitcase with my clothes and my favorite scarf and a torchlight.
- 127 Facilitator A torchlight? That's going to be very handy. On the boat. Ok. You might want
- 128 to keep that one safe too. Other people might want that. Ok, so say goodbye.
- 129 Shui Bye!
- 130 Facilitator Ok, you're on your way. Your new life awaits. Yes.
- 131 Yuko I bring this bag. Yesterday my mother get me this bag. And I packed a lot of
- 132 memory in this bag.

- 133 Facilitator What have you got in the bag? Just give me a look here.
- 134 Yuko It's mirror and comb and water. .
- 135 Facilitator Can you show me one of the photos please. That's lovely. Who's that there in  
136 the photo?
- 137 Yuko My mother, my sister, and brother. And father. And me.
- 138 Facilitator What a big family there! You're gonna have to write to them. But sorry you  
139 can't write on the boat. You're gonna have to wait till you get to Australia.
- 140 Yuko Bye London  
141 (Waves hat).
- 142 Facilitator Hello there.
- 143 Eve Ah, just a small handbag.
- 144 Facilitator Ok, what's in there? What's that for? Are you going to record your journey?
- 145 Eve Pens, paper. To record journey.
- 146 Facilitator Well, why do you want to do that? It's not going to be very fun I tell you now.
- 147 Eve I don't know, maybe publish it.
- 148 Facilitator That's right. You're going to write. We have an aspiring writer here. Who else  
149 have we got here? Yes?
- 150 Mateo I have my medicine for the trip.
- 151 Facilitator Ah, some whiskey.
- 152 Mateo No, it's medicine.
- 153 Facilitator You've got medicine. Are you injured? Are you sick?
- 154 Mateo I feel bad when I'm traveling in boat. And I need my medicine. To feel better.
- 155 Facilitator What is your medicine for?
- 156 Mateo The doctor prepared for me. I don't know exactly.
- 157 Facilitator Is it to do with your arm? Ah, I think it's whiskey... If it makes you feel better,  
158 you're going to need it Ok, I hope you make the journey. Off you go.
- 159 Mateo Fuck you London!
- 160 (Students laugh).
- 161 Fae This is all I have, this big bag.
- 162 Facilitator A big bag, yes...

- 163 Fae It's not that big. I can't help it.
- 164 Facilitator You might need to take some stuff out of it. It's spilling all over the place. What  
165 have you got in here?
- 166 Fae It's just some clothes. I need it to keep my warm and some memories. Of the  
167 children.
- 168 Facilitator Hmm, I think you're gonna have to.. can you go and repack over there. I'm sorry  
169 but it's just too much. Everyone else has small bags and you've got a big bag.  
170 There's stuff coming out all over the place. Ok you're going to have to repack,  
171 I can't let you on. I'm sorry.
- 172 Fae You can't do this to me. It's my first journey to go to such a long way away. It's  
173 just some clothes. I have thrown them, a lot of them away. At home, I just bring  
174 these. Please.
- 175 Facilitator Um, no. You're going to have throw some out. I'm sorry.
- 176 (Fae starts acting crying)
- 177 (Facilitator turns to Jiao.)
- 178 Facilitator Yes?
- 179 (Facilitator turns back to Fae).
- 180 Facilitator Repack. Come on!
- 181 Jiao I don't get much except, uh, bedding stuff and clothes.
- 182 (Other students watch Fae sobbing).
- 183 Jiao And also some photos of my family, which will keep me the memory.
- 184 Facilitator Ok, yes. Can you show me your little bag please. Back there. I just need to see.  
185 Yep, ok, that's fine, that's fine. Close it up. On you go.
- 186 (Jiao gets on boat).
- 187 Facilitator Hello there (to Hiro).
- 188 Hiro This is small bag and the stick. Good bye London.
- 189 Facilitator Yes, the stick. I can see you need your stick there. Alright, any last words you've  
190 got to say goodbye to England, old Blighty.
- 191 Hiro Ok. Right.
- 192 (Facilitator turns to Fae)
- 193 Fae Don't let me miss the trip.

- 194 Facilitator Ok, just let me feel it. I guess that's OK.
- 195 Fae Yeah, thank you. I say goodbye then.
- 196 Facilitator Alright guys. Any final things you'd like to say?
- 197 Hiro Bye bye.
- 198 Facilitator Alright guys, well done. (Takes off hat).

## KMW2\_text: Transcript of Key Moment Workshop 2

- 1 Facilitator (Facilitator welcomes late student.)
- 2 Hello. Come in. Do you want to just sit there for a minute? And I'll get you  
3 to join in. Just have a look at what we are doing and then I'll get you to  
4 join in.
- 5 (Facilitator turns back to class).
- 6 So your items been lost. And can we now see a last frozen image of the  
7 storm's gone. Show me how you feel now the storm's gone. Show me it.  
8 Try and make it physical. Ok, right.
- 9 (Facilitator turns back to Mateo.)
- 10 Now I've forgotten your name. Mateo? Mateo is going to watch those  
11 frozen positions. Can someone tell Mateo what is happening in this scene?  
12 What is the story?
- 13 Jiao We've just experienced a huge storm. .
- 14 Facilitator We're on the boat going to Australia.
- 15 Jiao Someone is dying. It's been pretty scary. Sudden loss of the precious items  
16 because the hatches are flooded. So what happened now is, the storm  
17 has just begun and we are still sort of scared. Don't know what to do. But  
18 the sea is calm now.
- 19 Facilitator So let's see that. Every time I hit the tambourine, can you go to the next  
20 frozen moment. And I'd like you to think about where your character  
21 would be. Do you want to go and choose a prop to be your character  
22 for this week. You can be the same one as last week or a different  
23 character. And you're going to come in and join once you've seen it. So  
24 guys, we're going to see those four images. Remember we've got the  
25 image here of at sea. No storm. Storm's coming. Crisis. Second crisis.  
26 Which is when you lose your item. Then the storm's gone. That's five. Do  
27 you think you can remember that?
- 28 (Facilitator turns to Mateo.)

- 29 Do you want to sit here? You're like an audience member. You get to  
30 watch this performance. Ok, right. Can we start please.
- 31 Facilitator Frozen positions. Let's see if we can see this as five frozen images. So see  
32 if you can see the story.
- 33 (Facilitator taps tambourine and the students move into tableaus).
- 34 Facilitator Did you see the story?
- 35 Mateo Yes.
- 36 Facilitator How did you see the story?
- 37 Mateo I think that in the beginning you are in the boat. And someone is the  
38 warning about the storm is coming. And the storm arrived. All the people  
39 trying to be safe. And take some safety. After the storm certain bad for  
40 someone has happened.
- 41 Facilitator What do you think that might be?
- 42 Mateo Maybe someone is dead or... they lose food or something like this. And  
43 he's starve, they starve. And now, they are just resting. Waiting to arrive  
44 in Australia.
- 45 Facilitator Good. Do you want to tell us about the character you're going to be now?  
46 What's your character? It can be the same as last week, that's fine.
- 47 Mateo It was a boy who was working all his life in a farm cleaning the shit of  
48 the kitchen, I mean chicken.
- 49 Facilitator That's right. Yep.
- 50 Mateo And he hate his life in London. He hate London. He find he want to change  
51 his own life in Australia. He has nothing to lose. He take the boat and go  
52 to Australia.
- 53 Facilitator And so he is now on the boat. Sorry guys, we should probably go round  
54 and can you tell me about your characters again. Tell us about your  
55 characters. It can change from last week or be the same. Who else can  
56 tell us about their character?
- 57 Jiao I just had discussion with the bank back in London. But my business crashed  
58 a couple of years ago. I was in poverty and had to struggle against  
59 poverty. And because of that, I'm addict to alcohol. I just found there is

- 60 no meaning in life. Until I heard the news of the gold being discovered in  
61 Australia. I could have a better life if I could make it.
- 62 Facilitator Great. Good character. Do you guys have a name for your characters?  
63 Have you thought of a name?
- 64 Jiao What is good name for 19th century London?
- 65 Facilitator I don't know, maybe Jonathan. And how old is your character?
- 66 Jiao Maybe fifty.
- 67 Facilitator Fifty? And how old was your character  
68 (Facilitator turns to Mateo.)
- 69 Mateo Sixteen or so.
- 70 Facilitator Can you tell us about your character.  
71 (Turns to Mee).
- 72 Facilitator Can you tell us about your character.
- 73 Mee Yes, I was a [unclear] person in London.
- 74 Facilitator An ordinary person? What did you do?
- 75 Mee I was working in some office but I got...
- 76 Facilitator Did women work in offices?
- 77 Mee Yeah. got fired because of economic problems. So I didn't get paid. And  
78 they fired me for not being paid. So, I got fired and actually my Mum  
79 and father got divorced and I have now nothing to leave home, so I made  
80 my mind to leave London and go to Australia.
- 81 Facilitator Ok, good. And your characters' name and age?
- 82 Mee And, I have a disease. But I didn't tell to captain or anyone because if I  
83 said that, Captain will stop me from being on the boat. On board.
- 84 Facilitator What's the disease?
- 85 Mee I can't know the name but
- 86 Facilitator What's it like?

- 87 Mee Bad cough and...
- 88 Facilitator Maybe tuberculosis. That was a very common disease. Which is like a  
89 really bad cold. And then but it killed you. People died of things like  
90 tuberculosis which is like a bad kind of cold cough on your chest.
- 91 Facilitator Ok, so you're sick. Yes, thank you.
- 92 Fae So, I'm a successful businesswoman in the past. Again same as his, my  
93 business collapsed. It's actually because my business partner, he sort of  
94 like betrayed me. yes, so I lost my business and I had to beg for food  
95 and money. So when I had knew there was gold in Australia I thought  
96 that I could start anew. So I decided to go to Australia.
- 97 Facilitator Ok, good. Your character? (Turns to Hiro.)
- 98 Hiro I changed. I work in a bank. I'm a businessman, I work in a bank. Big  
99 economic trouble, problem in London.
- 100 Hiro Yes, definitely. My business is broken, I loss my job. So I want to get a  
101 big money. So I decided to go to Australia.
- 102 Facilitator Yep, for the gold?
- 103 Hiro But the ship is so bad condition.
- 104 Facilitator Why, what is about the ship that your character doesn't like?
- 105 Hiro It's dirty and even still, it would have been very busy. I have no idea  
106 which do you like better, to go Australia, or back to London?
- 107 Facilitator So that's how you're feeling on the boat at the moment? You feel like this  
108 isn't a good decision. Maybe go home.
- 109 Hiro Make a decision, which is better.
- 110 Facilitator How are your characters feeling on the boat now? Cause that I know the  
111 captain is feeling doubting... the journey. Remember we said that the  
112 boat is only half way in the journey and its taking longer. And the captain  
113 doesn't know how they feel about the rest of the journey. It's so  
114 unpredictable like we said. And the captain feels like people are dying.  
115 And feels responsible. And now the five year old boy just feel overboard.  
116 And the captain said, "Come with me." So, my character is feeling really  
117 doubtful and sad about all the death, and concerned. And anxious about

118 the journey ahead. And the idea of gold, isn't even there. I've forgotten  
119 because of all the bad things going on the journey. I've forgotten to hope  
120 again.

121 (Drops accent.)

122 Facilitator But I notice that some of your characters are still feeling positive about  
123 the gold. How are your characters feeling now? On the boat? Are they  
124 regretting their journey?

125 Mateo I think that if people killing, dead on the ship on the trip, I think this is  
126 better for me cos there is less people. We can take more gold.

127 Facilitator So your character feels it's good

128 Mateo I feel strong, I feel that I can survive here on the boat. And if the people  
129 die I don't care. It is better for me when I arriving. I have more  
130 opportunity, I have more... gold, promise.

131 Facilitator Ok, so whatever happens, you still feel it's worth it. You just want to be  
132 in Australia. You're still hopeful. And you just want to get to Australia.  
133 You're not worried about the other people.

134 Mateo Yeah.

135 Facilitator Other people. How does your character feel on the boat?

136 Mee I feel a little bit regret.

137 Facilitator Regretful?

138 Mee I can't go back. Cause I came almost halfway and yes, I can't go back  
139 but I'm hesitating. Yes, I will be hesitating there if I can go back, to choose  
140 this way or this way maybe.

141 Facilitator So your character feels like they wouldn't want to go back. They've  
142 come this far.

143 Mee So, a little bit chaos.

144 Facilitator But going through chaos, cos your characters not only going through the  
145 storm but your character has tuberculosis. Your character is very sick. So  
146 your character feels even worse.

147 Mee Yes.

- 148 Facilitator What other things is your character feeling?
- 149 Fae I feel lost. I think that I've already gone through half of the journey.  
150 [unclear] is worse than this. So I should continue at sea. And probably  
151 when I reach Australia things will get better. Yes, that's it. I'm not sure  
152 about whether I can reach Australia by sea.
- 153 Facilitator You're not sure you're going to make it. Why is that?
- 154 Fae The conditions on the boat, the sick people around me, who travel with  
155 me and died.
- 156 Facilitator Anything else you want to add?
- 157 Jiao I'm really question choice to come on ship. As, um, even though I was poor  
158 and not have social status in London, the life is relatively stable. But, the  
159 journey to Australia is nothing but bitterness. I'm, I feel both scared and  
160 bewild of time, so...
- 161 Facilitator Weird? Did you say weird?
- 162 Jiao Bewildered.
- 163 Facilitator Bewildered.
- 164 Facilitator Yeah, you feel bewildered. You don't know what 's happening.  
165 Unpredictable. Unsure.
- 166 Jiao Yes, it's a pretty dodgy experience.
- 167 Facilitator Yeah, it's not one of your most favourite things you have ever done. It's  
168 pretty awful. Ok, anything else? Good. OK.
- 169 Facilitator Let's practice that again. That sequence. (To Mateo) And can you put your  
170 character in the scene now. So we're starting off, we're on the boat.  
171 We've been on the boat for five weeks. Let's see that frozen image. Are  
172 you ready? Do you want to join in? So, pretending our audience is here.  
173 So show me on the boat. Make sure you show me your facial expression.  
174 Show me in your body. How do you feel? You've been on the boat for  
175 five weeks. And the boat at the moment is pretty calm. Show me that,  
176 And freeze.
- 177 Mateo So, the storm is coming together, or?

178 Facilitator We're doing the same sequence that you saw. Ok. And, right when hear  
179 the beat.

180 (Taps tambourine)

181 Let's go to the next one. So, storm's coming.

182 Facilitator And I tell you to make sure everything is safe. And secure. So show me  
183 that. Frozen. Good.

184 Facilitator (Taps tambourine).

185 Help! Someone. I'm safe, I need help up on desk. And freeze. Good.

186 Facilitator (Taps tambourine).

187 All your things have been thrown around, wet, they might be breaking,  
188 they might be lost. Show me that. Frozen.

189 Facilitator And freeze. And then show me the storm has gone. How do you feel now?  
190 The storm has gone.

191 (Taps tambourine).

192 Good ok.

193 Facilitator Shall we practice one more time? Let's do it a bit quicker. Alright, let's go.  
194 On the boat.

195 (Taps tambourine).

196 Storm's coming!

197 (Taps tambourine).

198 Help!

199 (Taps tambourine.)

200 Oh, sorry did I forget something? What about, do we have to secure our  
201 things? Oh, sorry. We did that. Thank you.

202 (Taps tambourine).

203 Someone's falling overboard. We're trying to save them. But they die.  
204 And then...

205 (Taps tambourine)

206 Your stuff is being thrown around down in the hull. And...

207 (Taps tambourine)

208 Storm's over.

209 Facilitator This time we're going to do it again, but everybody is going to say their  
210 character's inner thought. In each of the frozen positions. Let's try that.  
211 Are you ready?

212 Facilitator So first one is, we've been at sea for five weeks.

213 (Taps tambourine).

214 Ah, that better not be another storm. Sorry can you say that again  
215 louder?

216 Fae The sky looks grey. I hope there's not a storm coming.

217 Jiao Life couldn't be more...

218 Mee I don't want to... [unclear] what can I do?

219 Mateo I'm worrying, I'm thinking about, how to be beat other people to get more  
220 money.

221 Hiro I lost my way, I'm stuck. I'm stuck.

222 Facilitator Ok.

223 (Taps tambourine.)

224 The storm's coming. Look after your things. Can you please say what your  
225 character is feeling. or what your character might say. Storm's coming.  
226 Put your stuff away.

227 Fae Not again. My precious cup.

228 Mateo I'm focused cause it's time to be a liar. To survive. Cause a big problem  
229 is coming.

230 Jiao I always wonder at my late possession.

231 Mee Oh, no again. I can't last this journey.

232 Hiro I can't handle.

233 Facilitator Ok, good. Right.

234 (Taps tambourine.)

235 Help! Oh, no. I think we're going to lose another one!

236 Fae Come on. Come on!

237 Hiro Very strong.

238 Jiao Careful careful.

239 Mateo I got your life here.

240 Facilitator What's your character thinking?

241 Fae That's bad.

242 Mateo I hope that half of the people dead today.

243 Mee I don't want to die.

244 Jiao To tempted. help me.

245 Facilitator And..

246 (Taps tambourine.)

247 Ok, you need to go and secure your stuff. Everything is falling apart,

248 everything has been damaged. I hope you can find your items.

249 Remember the boat is still tipping.

250 Fae My precious cup.

251 Mee My suitcase, where is?

252 Mateo I'm looking cause in the confusion I'm taking the stuff of others. I didn't

253 lose anything, so I have nothing.

254 Facilitator Good. And..

255 (Taps tambourine.)

256 Storm's over. Thank god we only lost one person.

257 Mateo I take advance of this situation. I take a bit of food from other.

258 Mee I don't want to die, can I go back? No I can't.

- 259 Facilitator Good. OK. Right. That was really good guys. So, now we've got the  
260 sequence. And we've got what happens. Now, we're just going to act this  
261 out. So, we're going to be speaking your character, acting this whole  
262 piece out. We know how it begins, we know how it ends and we know  
263 what happens in the middle. Ok, so we're gonna bring it to life. Ok, we're  
264 going to act out this piece of the storm on the Ballengeich. This is our story  
265 of the storm on the Ballengeich. In character. Are we ready? Remember  
266 start your beginning position. Ok, start with how you are. We've been on  
267 the boat for five weeks. It's calm. How's your character feeling?  
268 Remember you can talk to each other.
- 269 Mateo You have a bad face. Please don't stand close to me because you have  
270 a bad face.
- 271 Jiao What, you're sick? You're kidding me.
- 272 Mee No. Is anybody know when this boat reaches Australia?
- 273 Jiao We don't know. Probably this storm. But if you are sick...
- 274 Mee No, it isn't infectious. I'm ok. Thank you.
- 275 Fae The sky looks grey today. I don't think there is a storm. Can you feel  
276 something?
- 277 Facilitator Oh, what's that? I think there's a storm coming. I hope it's a small one. I  
278 better go tell them.
- 279 Fae Quick hold onto something.
- 280 Facilitator Everybody down here. I think you better batten down your hatches. I think  
281 you better put your stuff securely. It looks like there's another storm. Yes,  
282 all your, I'm sorry. There's another storm. Do it quickly as possible. Secure  
283 your belongings. And be safe down here. Can we shut up the hulls. I don't  
284 want the water coming in. Can you help me please. We need to shut the  
285 windows. So no water comes in.
- 286 Mateo We have a party tonight.
- 287 (Mateo opens the windows that Facilitator had shut.)
- 288 Facilitator (Misunderstands.)

289 That's right. Hopefully it will be small storm and we can have a nice night  
290 tonight, we can tell some stories and have a drink. Yeah? Ok, so just in  
291 case, get safe. I'll lead us safely.

292 Facilitator (Sways back and forth).

293 Ohh. Oh no! Help! No, little boy. NO! Help me! Help me! He's fallen. He's  
294 falling.

295 Fae Grab my hands. Please.

296 Facilitator Come a little bit further. I know. I know. Ohhhhh! He's fallen off! What  
297 are we going to do?

298 Mateo One less. OK.

299 Facilitator What can we do, he's overboard. Little Jimmy.

300 Mateo We can eat more now.

301 Fae This is heart.

302 Hiro Terrible.

303 Facilitator What are we going to tell his mother?

304 Facilitator The water is filling! The water's filling. Secure your stuff. Oh, no this is  
305 terrible.

306 Mee Oh no, it's all gone.

307 Hiro Where's my pictures.

308 Mee Where's my suitcase? Has anyone seen my suitcase?

309 Fae No, my cup.

310 Jiao It's broKang.

311 Facilitator Is there any food left. Did anyone check the food.

312 Jiao Not even alcohol.

313 Facilitator You know I think the storm, it's stopped. Thank god

314 Mee Thanks to god.

315 Facilitator Thank god we only lost one this time.

316 Mee I can't last this journey.

317 Facilitator Ok, good. Give yourselves a clap. That was good!

318 (Everyone claps).

319 So we acted out the story of the storm on the Balengeich around the coast  
320 of Africa. Ok, that was really good guys. What we might do is to write  
321 a diary entry now of how you felt on that entry, on that ship. So do you  
322 want to just grab a piece of paper and then we'll pin it to the map.

## KMW3\_text: Transcript of Key Moment Workshop 3

1 Facilitator Now I got a surprise for you guys. In this room there is gold hidden and  
2 you need to go find it. So see how much gold you can find. It's all hidden  
3 in this classroom.

4 Mateo Really?

5 Facilitator Well, you'll see. I want to see who can get the most gold pieces. So, off  
6 you go. It's hidden. In the classroom. There's bits of gold. You need to find  
7 it. Now! I'd go if I was you. Cause it's around.

8 Mee Wow!

9 (Exclamation of surprise).

10 Mateo I found my gold!

11 Mee I should be quiet. .

12 Hiro Really! I found gold!

13 Facilitator There might be more! I think there is one more piece of gold.

14 Mee Ahh!

15 (Laughter and surprise).

16 I fold gold. There's one more!

17 Facilitator I think that's it. Do you see if you got the one behind the bin? Yep, you  
18 got that one. OK. Good. You found your gold now. So now you have a  
19 prop.

20 Mee Ahh!

21 (Laughter)

22 Facilitator You can use this if you want. But you guys don't have to find gold in your  
23 scene. So you're going to do your scene again. And you can use this in  
24 your piece. You can use it to help you do the story. If you want your  
25 character to find gold. Yes? OK. So, see how you felt then, see if you can  
26 put that in your drama when you found your gold. OK? So, keep  
27 workshopping your scene, we're going to see them one more time each.  
28 And try and make the changes that I suggested to you. You guys need  
29 an ending, and you guys need to develop your situation more. I want to

- 30 know more about who you are, and why you're there. And how you feel  
31 about each other. And also the ending. I want to see the ending bigger.  
32 Yeah? Alright so five minutes.
- 33 (Students practice in pairs)
- 34 Mee We should buy gold and then? How can we make?
- 35 Facilitator (Goes to coach one group)
- 36 This can be the big one. Did you want to just find one gold, or, do you  
37 wanna find more? Just the one?
- 38 (Goes to other group)
- 39 Here's more (hands them gold). You don't have to find all of it, you decide  
40 how much you want find. But I still like what you've got so far. But, are  
41 you going to find the gold now? Or not?
- 42 (Kang and Hiro discuss their roleplay but voices are unclear.)
- 43 Mee We gonna find the gold.
- 44 (Listens to Mateo).
- 45 Yes. Yes. Or?
- 46 Facilitator Find the gold but keep the start. Keep what you've got already. So you're  
47 gonna show us that again. But I want you to add some more. The finding  
48 of the gold. I think it would be interesting to see what happens.
- 49 (Leaves Mateo and Mee alone to practice).
- 50 Mateo [unclear] you discover, you find for yourself... and I discover that you  
51 have gold and you don't tell me. And we argue again and we fight,
- 52 Mee (Laughs)
- 53 ..and then one night I leave. And you want to stole my gold.
- 54 Facilitator Yeah, that's a good idea.
- 55 (Observes Mee and Mateo, then walks over to Kang and Hiro) Bring in  
56 your characters, what they wanted. That's a good idea. Yes. Cool. Yes,  
57 so more about your characters. Do you want to maybe practice it again  
58 by yourselves? Do the whole thing through.
- 59 (Sound focuses back on Mee and Mateo)
- 60 Mee After that?
- 61 Mateo You, you, me, I don't know, (injure) are, kill me?

- 62 Mee Yes, I kill you. And then?
- 63 Mateo We are fighting and you injure, kill me.
- 64 (Kang and Hiro continue to practice in rehearsal mode. They make full eye contact.)
- 65 Mee Ah injure you? Kill? No
- 66 (Laughs).
- 67 I won't kill. OK. I kill.
- 68 Mateo You know that I am stronger than you. You know if I love you, I can't kill
- 69 you. Maybe I dead. I lie in the forest and you go and you live your own
- 70 life. That's not so bad. All this time I was angry with you and really missed
- 71 to forgive me
- 72 Mateo You kill me and leave me in the forest. You go get medicine.
- 73 (Kang and Hiro practice their scene.)
- 74 Mee (Laughs nervously)
- 75 That's so sad. I don't know. (Kang's words unclear). And when we start,
- 76 you keep digging. Ahh too much! I am rich! I go to medicine. I don't want
- 77 teacher. After that I will live my life, I will miss you.
- 78 Facilitator Another three minutes OK.
- 79 (Focuses on Kang and Hiro)
- 80 Hiro This is for me?
- 81 Mee Oh, no, stressing.
- 82 Hiro [unclear]
- 83 (Gives the gold back to Hiro. Kang and Hiro hug. They break eye
- 84 contact.)
- 85 Facilitator Ok, one more minute. And then we'll perform them. Do you want to
- 86 practice one more time?
- 87 (Turns to Hiro and Kang)
- 88 Yes, that's OK. That's fine. Everytime you add, it's fine to change it.
- 89 (Turns back to Many and Mee)
- 90 Are you guys ready? Ok, good. Ok, I think you guys are ready. Do you
- 91 guys want to go first this time? Ok, cool.
- 92 (Hiro and Kang begin to act.)

93 Kang Hi handsome. You look so beautiful today.

94 Hiro You're looking so good today. Handsome too.

95 Kang Where are you from?

96 Hiro I'm from Sydney. Oh, you're single. Oh wow. I just fall in love with you.

97 You're handsome.

98 Kang I'm single. Really? Oh, I don't know what to say. Maybe we can keep

99 working and later we can have romantic dinner (unclear)...

100 Hiro Oh, shining. What's that? Gold?

101 Kang It's probably a shining stone I think. What a pity. Throw it away.

102 Hiro Oh, how bout this one?

103 Hiro What's that? Big gold?

104 Kang Will you marry me?

105 Hiro Of course.

106 Kang This is our wedding gift. [unclear] It's maybe worth ten million sterling, or

107 dollar. We can start again.

108 Hiro Thank you very much.

109 Kang You don't need to work again. You can back to Sydney and start the

110 goal. We can get married. We can go together.

111 (They hug.)

112 Hiro I love you.

113 Facilitator Give them a clap, that was very good. You guys certainly created a

114 character relationship. Definitely. Very nice. So that's why Kang's

115 character wanted to come as well. To the goldfields.

116 Mateo Beautiful!

117 (Laughs)

118 I want to laugh. At the end I start to cry, yeah?

119 Facilitator It was beautiful. Very nice. And I liked the way you threw the gold. The

120 stone that was shiny, away. It was very nice. And then the gold came.

121 What did you guys think? Did you want to say anything?

122 Hiro Happy ending

123 Facilitator Yes, it was a very happy ending. Yes. It was nice. I like the way you threw  
124 the gold - the stone that was shiny - away. It was very nice. And then the  
125 gold came. What did you guys think? Do you want to say anything?

126 Mee I just really enjoyed.

127 Mateo I enjoyed the acting. It was really good acting. I think they laughing in  
128 their eyes.

129 Facilitator So it was very authentic. Yes, OK. Nice. Did you guys want to say  
130 anything about that?

131 Kang I'm still being in the character.

132 Facilitator Sure, sure. We can reflect later if you like. He lead you? He's in the scene.  
133 No, it was a good idea. I liked the way you changed it there. That was  
134 nice. Cool. Alright, let's watch the next one.

135 Hiro He lead me.

136 (Mee and Mateo stand up.)

137 Mee (Sets scene.)

138 You're still working.

139 Mateo I have hard day working. I working. I'm angry.

140 (Digging.)

141 Fucking rocks and rocks. Nothing of gold.

142 Mee Baby, I have to go to toilet.

143 Mateo Why?

144 Mee It's just I want to. I have to go to toilet.

145 Mateo You are always do your [Spanish word] here. Why not you go to the  
146 toilet. Here so close. You can go here. Why now you are going to the  
147 toilet? What do you have there? Eh? That is gold, no? Did you finally find  
148 gold? You didn't let me?

149 Mee No! Just soil.

150 Mateo You have gold there. Give me the gold. Give me!

151 Mee No!

152 (Mee and Mateo fight. Mee stabs Mateo. He falls over.)

153 Mateo You killed me! Nooo! Don't leave me.

- 154 (Mateo dies. Mee goes to teacher outside of drama).
- 155 Mee Can I buy some medicine. I want to this food for this gold.
- 156 Facilitator Sure. Here you go. That will make you better,
- 157 Mee Thank you.
- 158 (Coughs. Mimes eating).
- 159 I am so full.
- 160 (Mateo makes ghost noise and cups his hands over his mouth while lying down.)
- 161 Mateo I always be your nightmare. I become your nightmare.
- 162 Mateo I always be your nightmare. I always follow you [unclear]. I am following  
163 you always.
- 164 Mee (Ignores Mateo.)
- 165 I'm full. What can I do with this gold? I'm very happy. What can I do?
- 166 (Mateo continues with ghost voice.)
- 167 Mateo [Unclear but threatening.] You are guilty. You killed me.
- 168 Mee I shouldn't have done to him. Oh, no! Ahh!
- 169 (Weeps.)

## VREC1\_text: Transcript of Video Recall with Mateo

- 1 [Aside discussion]
- 2 Researcher: Today, I just want to talk. Maybe it'll take only about half an hour, 20 minutes,  
3 and we can look at some of the videos. I'm going to talk to you about what  
4 you were interested in in the videos.
- 5 Mateo: Mmm.
- 6 Researcher: I might take some notes, but I might not. It's more just for me to hear. I'm  
7 interested in, which was the best part of the videos for you? So, which was the  
8 best video - best workshop?
- 9 Mateo: For me, I think the last one, because in the last one, I felt that we started really  
10 to act. In the other one, the teacher was pushing us to tell something, to take a  
11 position on. But I feel like she has to push us too much, because we don't feel  
12 fluent enough to act. But finally, in the last one, when she asked us to think  
13 about the whole finished story and that, and we did that part, for me, was the  
14 best.
- 15 Researcher: Was the best?
- 16 Mateo: Yeah.
- 17 Researcher: So, the part where you did the acting out? Why was it the best for you?
- 18 Mateo: Why?
- 19 Researcher: Yeah.
- 20 Mateo: Because I was surprised in this part, maybe, because I don't know until - what  
21 we are able to do. Finally, I think that we start to act, [unclear] was good. I  
22 like I did with my mate, the girl, and the other one, [unclear] as well, I like -  
23 they're both teams.
- 24 Researcher: You mentioned when you started to act, you liked?
- 25 Mateo: Yeah.
- 26 Researcher: So, what did you like about the acting?

- 27 Mateo: It was funny watching this, because in a few minutes, we had to think about a  
28 story and create our story, and acting to represent that story, in a few minutes.  
29 For me, to have to think something quickly and do it, it was funny and I like that.
- 30 Researcher: So, you said you were thinking quickly and having to do it.
- 31 Mateo: Mmm.
- 32 Researcher: You enjoyed those - the quickness of it?
- 33 Mateo: Certainly, yeah. It's to think and act quickly.
- 34 Researcher: When you were watching other people, how did you feel? So, the other groups?
- 35 Mateo: In the last one, I think that they were enjoying it as well, like me. More fluent,  
36 more - I don't know if you understand when I tell you, fluent is...
- 37 Researcher: Mmm.
- 38 Mateo: Yeah, I guess I don't know if it's the...
- 39 Researcher: Fluent means more...
- 40 Mateo: More confident?
- 41 Researcher: ...confident.
- 42 Mateo: Yeah, that's what I mean. I think that it was like with - if you break with  
43 something, and in the two first courses, it was like something give us - don't let  
44 us express ourselves. But finally, in the last one, I think that something was  
45 broken, and me and the rest of the men, really, we were free to express  
46 ourselves.
- 47 Researcher: What was broken, do you think? You said something was broken.
- 48 Mateo: Yeah.
- 49 Researcher: What do you think that was?
- 50 Mateo: Maybe, what is there - if I am shy, is there the word - the noun? I am shy is an  
51 adjective, but the noun of shy is...
- 52 Researcher: Embarrassed?
- 53 Mateo: Yeah. That was broken finally.
- 54 Researcher: Shyness?

- 55 Mateo: Yeah. Maybe in that moment, we weren't thinking about what the others can  
56 think about me. I don't care, I'm going to express myself. I don't care what the  
57 others think about me.
- 58 Researcher: That was broken?
- 59 Mateo: Yes.
- 60 Researcher: You said moment. Was it just a moment, or was it longer?
- 61 Mateo: For me, it was just that moment, because I ran late, and I arrived so close, we  
62 just had to act. They explained to me the plan about where to go to find the  
63 gold, and I think that, quickly, we just had to - we were speaking before, but  
64 for me, maybe it was different because I ran late, near to one hour late, sorry  
65 about that. Not just a moment, it was all the time that - for me, I think that  
66 moment when we felt more free was starting at the moment when we did the  
67 two teams. We had to think of something. We had to think within ourselves,  
68 what are we going to do, and after that, do it, and doing that at that time was  
69 when I think that we feel free to express ourselves.
- 70 Researcher: Did you notice that at the time, or is this what you noticed after thinking about  
71 it later?
- 72 Mateo: Sorry?
- 73 Researcher: You mentioned this moment where shyness was broken and you had a chance  
74 to feel freer. Did you notice that in the class at that moment, or was this you  
75 thinking later...?
- 76 Mateo: No, I think now about you are asking me, and thinking about that moment is - I  
77 am going to remember that. But in that moment, yes, I have to act, yes, I have  
78 to speak with my men to decide something, and in that moment, I don't - I wasn't  
79 thinking about what is happening. Yes, I have to do something, and I did.
- 80 Researcher: So, at that moment, there wasn't - you weren't thinking, something has changed?  
81 You just were doing...
- 82 Mateo: Exactly, yeah. Now, thinking about that, I can understand that. That's my  
83 opinion of what was happening at that moment.
- 84 Researcher: No, that's very interesting, and maybe we can look at that exact moment and  
85 you can talk to me more about it. What about the English of the program? So,

- 86 there's lots of acting, lots of exercises. How did you think your English improved,  
87 or did it improve, or...?
- 88 Mateo: My English, no, I think that my English skill in the moment was, when I started the  
89 course and when I finished, I think these just are the same. In this course, maybe  
90 if we have the opportunity to do another, longer, I can feel the difference  
91 between the beginning and the end. But just in three hours of the course,  
92 because they're three hours, more or less, it's not enough to feel - I'm living here  
93 in Sydney, three and a half months ago, and I really don't feel that my English  
94 is better than when I arrived.
- 95 Researcher: That's interesting. Why is that?
- 96 Mateo: I don't know. I think that I have to study, because I am going to an English class  
97 every day. But after that, I haven't done enough to study what the teacher  
98 taught me in class. Maybe that is the reason, because I'm not learning as fast  
99 as I would like.
- 100 Researcher: When you say your English didn't improve between the beginning and the end  
101 of the workshops, what are you talking about with your English? What do you  
102 mean when you say, my English?
- 103 Mateo: Speaking about vocabulary, for example, yes, I learnt some new words. But I  
104 think that maybe not too much. But overall, in the part that we have to read  
105 the text to the class, in the history of [unclear], there I find new words and I learn  
106 new words. But during the class, I think that I didn't learn new things. But I  
107 remember that, in the first workshop, we read a list of new words, and I don't  
108 know about this, probably in the other one, you read the same at the beginning  
109 of the class, a new list with new words, and I didn't understand that one.
- 110 Researcher: Can you remember any of those words?
- 111 Mateo: [Unclear].
- 112 [Laughter]
- 113 Mateo: Maybe I can't tell you right now, but if I'm in a conversation, I can feel it more.
- 114 Researcher: Find that kind of...
- 115 Mateo: Yeah.
- 116 Researcher: Can you tell me something about your personality?

- 117 Mateo: My personality. What do you mean? In one area or...
- 118 Researcher: In context with learning.
- 119 Mateo: Learning, yeah. Learning, for example, I think I'm really bad at learning  
120 languages. I'm bad at learning a language. For me, it's difficult to memorise.  
121 It's difficult because I forget quickly. I forget words, I forget mainly dates. But  
122 I remember the story. For me, it's easy to know - if I saw one film 10 years  
123 ago, I don't remember the name of the actor. Maybe the actor is really famous,  
124 and I know who he is, because he's every day on TV, but I don't remember his  
125 name. But I remember all the story of that thing, or if I read that book, I  
126 remember all the story. But the dates, the words, and something like this, it's so  
127 difficult for me to remember.
- 128 Researcher: When, in the past of your life, have you learnt the most English?
- 129 Mateo: When I learnt more?
- 130 Researcher: Yeah.
- 131 Mateo: I remember that when I was young and in school, I didn't learn enough. I had a  
132 class of English in my school, but I didn't learn too much. I always needed the  
133 help of my friends who were good learning English, and I used to go to their  
134 house with the excuse to study English, but finally, we finished doing something  
135 totally different and not studying, because they don't [unclear]. They know  
136 English, and I used to go to learn English, but I finally preferred to do other  
137 things, but not studying. I learnt more, I think, latterly. I started to study English  
138 finally last Spanish summer one year ago.
- 139 Researcher: Why did you come to all three workshops?
- 140 Mateo: Where? Why?
- 141 Researcher: Why?
- 142 Mateo: Because I'm here to learn English, and that was free. For me, it's an interesting  
143 way to learn English, because when I read the drama in the University of Sydney  
144 dates, I think that could be a really interesting and funny way, a different way.  
145 I like to do different things. Doing a course of English a long time ago, it's  
146 always the same. Maybe they're different between the different teachers, or  
147 they have their own system. But finally, the classes are really similar. That way

- 148 was totally different, and I thought that could be funny and a way to learn  
149 English.
- 150 Researcher: How do you feel the other participants responded to the workshop?
- 151 Mateo: I think that they heard that - we were speaking before about it. They had  
152 something that they had done that day to express themselves, maybe they are  
153 too much shy, and to do this kind of exercise, they must forget that they are shy  
154 and open more [unclear] and to express themselves.
- 155 Researcher: Let's have a look at the video spot where you said - so, you said, actually, it  
156 was workshop three, the third workshop. You said it was about - let's see, where  
157 you were acting.
- 158 [Video plays]
- 159 [Aside discussion]
- 160 [Video plays]
- 161 Researcher: I'm just going to leave you to watch this. Let me go get my other USB. Which  
162 one did you want to watch, your second choice? First one, second one, first  
163 workshop, second workshop?
- 164 Mateo: Yeah, if you ask me, I would like to see it...
- 165 Researcher: See it all?
- 166 Mateo: Yeah, all of them.
- 167 Researcher: Which one did you - I want you to watch another moment, actually, if that's  
168 okay, because there's another moment which I thought was very interesting. This  
169 is the first workshop.
- 170 [Video plays]
- 171 Researcher: Do you remember this?
- 172 Mateo: Yeah.
- 173 Researcher: I'll just let you watch that for a moment, then I'll...
- 174 [Video plays]
- 175 Researcher: Do you have any thoughts about this point?
- 176 Mateo: No.

177 Researcher: No. Just while we're on this one, there's a very good scene here that I wanted  
178 to talk to you about.

179 [Aside discussion]

180 Researcher: So, this was actually where you guys started to act, right?

181 Mateo: Yeah.

182 Researcher: Did you go before them or after them?

183 Mateo: We started.

184 Researcher: You were first?

185 Mateo: Yeah.

186 [Video plays]

187 Researcher: You did the first time and the second time, didn't you?

188 Mateo: Yeah, the second.

189 Researcher: Oh, you want to go to the second time, that's towards the end.

190 [Video plays]

191 Mateo: His face.

192 [Video plays]

193 Researcher: So, this moment seemed very - I was surprised at your audience response. You  
194 seemed very - what was your impression of the show that you just watched?

195 Mateo: Yeah, I liked that they did, and I think, really, they did better than I was  
196 expecting.

197 Researcher: Better story?

198 Mateo: Acting.

199 Researcher: Better acting.

200 Mateo: Yeah.

201 [Video plays]

202 Researcher: Oh, you've already done it, sorry, yeah?

203 Mateo: Yeah.

204 [Video plays]

205 Mateo: It was so fast. Our acting was fast.

206 Researcher: Really short.

207 Mateo: Short, yeah.

208 Researcher: Not long enough?

209 Mateo: No, it was long enough, because we did that we were thinking, that we wanted  
210 to do. But just, we thought that...

211 [Video plays]

212 Researcher: Can you just tell me what's going through your head now?

213 Mateo: Sorry?

214 Researcher: Can you tell me what you're thinking now?

215 Mateo: Now?

216 Researcher: Yeah.

217 Mateo: No, I'm trying to understand what I'm speaking. Just now, it's - I saw on the  
218 video, and I'm thinking about maybe what we could do better, and how I was  
219 feeling at that moment, because when she started to speak, she told me, I am  
220 going to the toilet. I know what - we don't prepare a script, just we thought,  
221 you find gold, and we just have to argue because you want to give for you and  
222 leave me. But we didn't decide how to argue, or how to start and how to finish.  
223 She started to argue, telling me that she's going to the toilet. In that moment, I  
224 was thinking how to arrive until the point that we decide that we want to arrive.

225 Researcher: I'm going to press play. Would you press stop, pause when something comes  
226 into your head that you want to say? Anything is okay.

227 Mateo: Okay.

228 Researcher: Yeah, about what you're watching or what you're feeling. You can press stop.

229 [Video plays]

230 Mateo: In that moment, when Mee...

231 Researcher: When she killed you.

232 Mateo: Yeah, just, I would like to do longer that moment, when we just have to argue  
233 and to fight. But that moment was too much fuss for me. I was expecting that

234 we can do longer than the situation, but finally, it was resolved so fast. I take  
235 her, and for me, it was so fast.

236 [Video plays]

237 Researcher: She's still there, right?

238 [Video plays]

239 Researcher: This is just after.

240 Mateo: Yes.

241 [Video plays]

242 Researcher: That moment, where you became a ghost, tell me about that.

243 Mateo: Just because we decided that, if she left me dying in the forest, and she arrived  
244 to the city to take the money and to do her life, but if she felt guilty doing all  
245 her life. But in that moment, when she killed me quickly and she's taking the  
246 money, and I don't know how to continue the story. Yes, it was a way to arrive  
247 to the point that she feels guilty for leaving me in the forest.

248 Researcher: So, you decided together before the drama that she was going to feel guilty?

249 Mateo: Yeah.

250 Researcher: Did you decide to be a ghost?

251 Mateo: Yeah, in that moment.

252 Researcher: Before the drama?

253 Mateo: No, that's...

254 Researcher: That's in the moment?

255 Mateo: ...in that moment, yeah.

256 Researcher: That moment's really interesting to me.

257 Mateo: Yeah?

258 Researcher: Yeah. What gave you the idea?

259 Mateo: Because I was out of the story at that point. Just to participate a little bit more,  
260 and to help her to arrive to the point, to explain that for her, it's easier to  
261 explain that she feels guilty for killing me. I felt that I could be just a little help  
262 for her.

- 263 [Video plays]
- 264 Mateo: I'm killing her.
- 265 [Video plays]
- 266 Mateo: She really feels guilty, because when we speaking about that she'd have to kill  
 267 me, she told me, no, I can't kill you. It's not real, you can kill me. But just to  
 268 speak out that she really feels guilty.
- 269 Researcher: Sorry, from what I'm understanding, she was supposed to feel guilty as her  
 270 character, but you're saying she also felt guilty as [Mai Ling], because she did  
 271 something wrong in the drama? She finished it too early?
- 272 Mateo: Yeah. I think that when we were speaking about how to finish, and I proposed  
 273 to her, you can kill me. She finally told me, no, I can't kill you, because I think  
 274 that for her, it was difficult to kill me. Though it was a play, but I think that she  
 275 is so shy that to kill me, just playing to kill me, is a problem for her, I think. Not  
 276 a problem, but difficult, because I felt that during all the workshops, I thought  
 277 that most of the characters of - my mates decided to have a character with a  
 278 good - proposed with a good person, or a poor person or they have good -  
 279 lacking in their life, but they are good and they want to get something good,  
 280 and always, they want to help others.
- 281 I was thinking about that, and I thought that in that, probably that option was  
 282 the last option, because all the people really had a serious problem. It's  
 283 extremely in a situation, and I think that the most common option in that situation,  
 284 in that date, is to be hero, and is to try to be - on the rest, not to try to do the  
 285 things before of the [unclear] to take the thing. I always think about myself,  
 286 because I'm really - in a bad situation, a strange situation, I need food and I  
 287 know one [unclear] of the other, I need to survive.
- 288 For that, I decided to take a character who played a little bit with all that  
 289 happiness, that they want to help, to where I decided to play with that attitude.
- 290 Researcher: How does that reflect your real personality?
- 291 Mateo: How?
- 292 Researcher: Yes.
- 293 Mateo: That has nothing in common with me.

294 Researcher: You said that everyone else's character was a good character and your  
295 character wanted to push people out of the boat and wanted to be very  
296 egotistical.

297 Mateo: Yeah.

298 Researcher: So, I don't mean about the character being egotistical or the character being  
299 mean, but you took a character that was different to everybody else. Is that  
300 part of your real character, your personality? You choose to do thing differently  
301 to other people?

302 Mateo: Could be.

303 Researcher: If you see a group go this way, you go that way?

304 Mateo: Could be, yeah. In that way, it could be.

305 Researcher: Is or could be?

306 Mateo: Yeah. I think that sometimes, I decide to do the things in another way than the  
307 rest. I don't like to follow all the group.

308 Researcher: There's another scene which - just, last question...

309 Mateo: Don't worry about the time, because I start my work at half-past six, and I just  
310 need half an hour to ride there.

311 Researcher: I won't take you to that long. Just, there was one - your character here in the  
312 first episode, this character...

313 [Video plays]

314 Researcher: Do you remember this part?

315 Mateo: Yeah.

316 Researcher: You're getting on the boat to go.

317 Mateo: Yeah.

318 Researcher: Do you remember what you said?

319 Mateo: Yeah, fuck you London.

320 [Laughter]

321 Researcher: Where did that come from, that feeling that...?

- 322 Mateo: Because I was thinking about that character. His life was terrible, nobody  
323 helped him, and he died, and so he was alone always, living between the shit  
324 of the chickKang. Really, he hates his life. All that is around him in London is  
325 bad. He hates it all. For that, just to take the opportunity to go out is good for  
326 him. If he really hates London, it's his way to tell it, goodbye London.
- 327 [Video plays]
- 328 Mateo: [Unclear].
- 329 Researcher: She's good, isn't she, yeah?
- 330 Mateo: Yeah.
- 331 [Video plays]
- 332 Mateo: Show me the photos.
- 333 [Video plays]
- 334 Researcher: What were you expecting at this point? What do you think other people were  
335 expecting?
- 336 Mateo: What I was expecting at this point?
- 337 Researcher: Expecting, yeah.
- 338 Mateo: Expecting about me, about the others, or...?
- 339 Researcher: Just the drama.
- 340 Mateo: It was a really interesting point, because I had to say goodbye to my family,  
341 not a long time ago, just two months ago. That moment, I remembered that  
342 special moment with my family, and that was a difficult moment. But maybe in  
343 that moment, I was thinking when I said goodbye to my family, but I was  
344 between thinking what I have to do and what I did with my family. When it  
345 was my turn, I just thought, okay. Maybe I decided that attitude to say goodbye  
346 because it was totally opposite to how I said goodbye to my family. Maybe I  
347 think that I wanted to do something totally different, because maybe I don't  
348 want to repeat my [unclear] of when I say goodbye to my family.
- 349 Researcher: That must have been emotional...
- 350 Mateo: Yeah.
- 351 Researcher: ...to leave your family. Do you think you were thinking that emotion here?

- 352 Mateo: Me?
- 353 Researcher: Yes, the emotion that you felt when you left your real family, and then here,  
354 people leaving their family, leaving London. Do you think people were feeling  
355 the same emotion or not?
- 356 Mateo: Yeah, I think that probably all these people had to pass through a situation  
357 more or less similar to mine. I think that maybe, for that - they say, goodbye  
358 London, in a lovely way. One of them kissed the floor.
- 359 Researcher: Yes, farewell and those things.
- 360 Mateo: Yeah, because it was something really important for them, something sad to  
361 leave London. Maybe they were remembering that moment, as me, and they  
362 did maybe more similar, that real way that they did. I think so. I think that I  
363 had a decision to do totally different.
- 364 [Video plays]
- 365 Researcher: [Unclear]
- 366 [Video plays]
- 367 Researcher: Did that come to you right then or did you prepare that? Did you get that idea  
368 for, fuck you London, right then or were you thinking about it in your line?
- 369 Mateo: I think that I was thinking about how to tell, bit by bit.
- 370 Researcher: A little bit as you're going.
- 371 Mateo: Yeah, at the time.
- 372 Researcher: Interesting. That's it, that's all we can look at, because...
- 373 Mateo: I didn't know if - because I don't know the [unclear], I don't know what's the  
374 word. I don't know who was polite or not in that, because I don't know if I can  
375 express these kinds of words or not. But I thought, we are acting. If they ask  
376 me to represent some character, I have to do as well as I can. If I have to say,  
377 fuck you or shit or these kinds of words, I think it's - but I'm not sure.
- 378 Researcher: So, with chickKang shit as well, do you know another word for shit?
- 379 Mateo: No.
- 380 Researcher: So it's the only word you can think of?
- 381 Mateo: Yeah.

- 382 Researcher: So, you didn't choose the word shit for a reason? It was just the only word you  
383 know, for example?
- 384 Mateo: Certainly, for me, my vocabulary is small. I haven't too many options.
- 385 Researcher: If you want to know, anyway, just from a teacher to a student, if you want to  
386 know a good way to say shit that's not so strong, poop.
- 387 Mateo: Poop.
- 388 Researcher: ChicKang poop.
- 389 Mateo: Oh, okay.
- 390 Researcher: It's like a child way of saying...
- 391 Mateo: Yeah.
- 392 Researcher: The formal word would be - you could also say, chicKang faeces. Faeces is the  
393 scientific word, but very medical. It has no feeling, either, to it. But shit is quite  
394 a strong word, but it was fine. Do you have any questions you wanted to ask  
395 me about the workshop?
- 396 Mateo: I don't know what is more important in that workshop, how much English we had  
397 learnt or how much we improved or how we learnt to act. What was more  
398 important, to act or to learn English?
- 399 Researcher: I was looking for time when students, when you, were feeling very high, very  
400 animated, very excited. I was trying to find points during the workshops when  
401 that was happening. At which point - you mentioned one point when you were  
402 acting, when you did the drama and you got killed, that was a good point for  
403 you. But were there any other points when you felt very strong, alive, energy,  
404 besides the killing and the fuck you moment?
- 405 Mateo: I think that we didn't do anything really intense. The more intense point for me  
406 was when we were acting in the last workshop. That was the more intense for  
407 me. But I think that it could be more intense.
- 408 Researcher: I wasn't looking so much at...
- 409 Mateo: So, if we think a longer story, we can be deeper in the personality of our  
410 character and we can feel stronger. But in just three [or two] minutes, it's not  
411 time enough, I think, to feel something that strong.

- 412 Researcher: My research is on what happens in that moment, when the student feels very  
413 energetic, very alive, very in character, very engaged, what happens to their  
414 language? What happens to their English? So, it's not really about how much  
415 English you learn. These workshops are more about how your use of English  
416 starts to change when you're in character. That's what I'm doing my PhD on.  
417 So, my previous research was proving that if a student studies through drama  
418 and studies the same course or the same language using traditional teaching,  
419 their vocabulary and their speaking and their listening improves faster.
- 420 That's how I did research in Tokyo. I had two groups of students. One student  
421 learnt English through drama, one student learnt English in a normal way, and I  
422 tested them before and tested them after, their English, and showed that  
423 students in drama, their English improved faster. So, I've already proved that,  
424 but this research is about why. Why do students use better English when they're  
425 in character? Why does their English become stronger? So, that's what I'm  
426 looking at.
- 427 Mateo: Yeah, beautiful.
- 428 Researcher: No, but thank you. It was really great. I'm so glad you came to all three, and  
429 the conversation today was very helpful for me. If you have any other ideas,  
430 just email me.
- 431 Mateo: Do you know what? I'm speaking of my friend about to do [movie] because a  
432 long time ago, I think in 2000, I did a movie with my friend in Spain. Before  
433 that, when I was maybe 13 or 14 years old, I did another one. Always, it was  
434 really funny to - the result is poop. Anybody can understand the movie. But  
435 for us, it was really...
- 436 Researcher: In that context, crap is a better word.
- 437 Mateo: Crap.
- 438 Researcher: Yeah, the result was crap.
- 439 [Laughter]
- 440 Researcher: But the process was good, right, yeah?
- 441 Mateo: Yeah. But, exactly, doing the movie was great. We'll never forget that day,  
442 and we are always speaking about that day, that we have to repeat, but never  
443 repeated. I thought that maybe here in Australia, it could be funnier, because

- 444 I'm meeting a lot of people, and funny people, and all like me, they are learning  
445 English. I think that with a Korean girl, with a Japanese girl, with a French man,  
446 all learning English, doing a movie in English...
- 447 Researcher: What a great story. In Sydney, that'd be great.
- 448 Mateo: Yeah.
- 449 Researcher: Sydney's a beautiful place, too. You can get some great shots.
- 450 Mateo: Just to be running through a city with the costumes will be funny, I know. In  
451 fact...
- 452 Researcher: Do it.
- 453 Mateo: Yeah, we are going to do it. In fact, one month after travelling here, do you  
454 know that they send you kite surfing?
- 455 Researcher: Mmm.
- 456 Mateo: I sent them a message in kite surfing, asking people who want to show me the  
457 city, to meet people. But I told them, I don't want to visit their house, put I don't  
458 want to walk in your street, I don't want to do what other people do. I would  
459 like to do something different. One of them asked for me and then told me, we  
460 are going today over to the house, but we are going to do something different.  
461 When I arrived there, he came with a big bag full of costumes, and there was  
462 - put, dress, wear this costume, do something funny and doesn't care, because  
463 they have to record us, and after that, he has to show in an actual party in a  
464 big screen. We knew the - we did that and it was...
- 465 Researcher: What type of costumes?
- 466 Mateo: In the back, there are a lot of different things. I take a tear gas mask, a couple  
467 of wings, a corset and a skirt. We were climbing the trees in the botanic garden.
- 468 Researcher: Oh, cool.
- 469 Mateo: Finally, the security and stuff came with us, and I thought, oh, the party is  
470 finished. But she came to ask a photo with me.
- 471 Researcher: Who's this crazy person in a tree? I have one more thing that I needed to give  
472 you back. I just wanted to talk through your English, because you sent me some  
473 English. Here you go. This was what you wrote.
- 474 Mateo: Mmm.

- 475 Researcher: Can you just read through this for me?
- 476 Mateo: All?
- 477 Researcher: No, just your part here.
- 478 Mateo: I don't remember the question, just so...
- 479 Researcher: I think the question was, what was the best part, or something.
- 480 Mateo: Just the...
- 481 Researcher: This is the last one.
- 482 Mateo: The last one? For me, it was when we started to really act, because in the  
483 previous workshop, our teacher was pushing us to get that - a weird answer.
- 484 [Laughter]
- 485 Mateo: It really was difficult for you to understand that.
- 486 Researcher: It's my job to understand.
- 487 Mateo: [Unclear] that we act a little, but I think we didn't act enough. Today, we acted,  
488 and I felt very good doing it. Even, I felt more comfortable speaking English.
- 489 Researcher: Just stop there. Can I just - do you see - so, this here is for me.
- 490 Mateo: Oh, yeah.
- 491 Researcher: It was when we started to really act, because in the previous workshop, our  
492 teacher was pushing us to get...
- 493 Mateo: Weird, maybe.
- 494 Researcher: I think get us. Pushing us to get us to act a little, yeah?
- 495 Mateo: Got it.
- 496 Researcher: Previous workshop, our teacher was pushing us to get us to act a little, but I think  
497 we didn't act enough. Today, we acted, and I felt very good doing it. Even, I  
498 felt more comfortable speaking English. This would be, I felt very good doing  
499 it, full stop. Then, I even felt more comfortable for speaking English. Good.  
500 Can you read on, please?
- 501 Mateo: Maybe, when my mates were acting, it was very fun and I enjoy watching how  
502 they improve their acting skill.

- 503 Researcher: It was very funny, double N, and I enjoy watching how they - this is past tense,  
504 improved their acting skill. What's this one?
- 505 Mateo: Try and keep my character's personality always in the same way.
- 506 Researcher: That's okay. That's trying to keep my character's - it's hard without word spell,  
507 isn't it? Without word check on them.
- 508 Mateo: Sorry?
- 509 Researcher: It's hard to do spelling without doing it in Word, isn't it, because you can't see  
510 the grammar and...
- 511 Mateo: Yeah.
- 512 Researcher: Personality always in the same way. Of course, acting, I felt funny, comfortable  
513 doing that. This one.
- 514 Mateo: Always, I trust in the teacher. I think she did a really good work, because it's  
515 very difficult to get that people act who don't speak good English, and  
516 probably with not too much acting experience, and I really didn't think that my  
517 mates can act, because they feel they are very shy. But finally, they did.
- 518 Researcher: No, that's good. Always, I trust in the teacher. I think she did a really - she did  
519 really good work, because it's very difficult to get people to act who don't  
520 speak good English, and probably with not too much acting experience, and I  
521 really didn't think that my mates can act, because they felt very shy. But finally,  
522 they did. So, do you want me to give you some feedback about your English  
523 for your future practice?
- 524 Mateo: Sorry?
- 525 Researcher: Your future objective? Do you want me to give you some feedback about your  
526 English, what I've observed and what I recommend?
- 527 Mateo: Yeah, of course.
- 528 Researcher: Your speaking and listening is really good. I think that's your main strength.  
529 You're probably a very good listener, and maybe you like music, probably,  
530 or...
- 531 Mateo: No, but really, I think that my listening's the worst.
- 532 Researcher: It's much, much better than your writing.
- 533 [Laughter]

534 Researcher: If you're going to focus on anything for your - you're studying, right? You're an  
535 undergraduate? Are you studying here?

536 Mateo: Yeah, I'm studying here.

537 Researcher: What are you studying?

538 Mateo: English. I'm studying English here.

539 Researcher: Oh, really? In Sydney...

540 Mateo: Yes.

541 Researcher: ...or at the university?

542 Mateo: Not in the resident [unclear] school.

543 Researcher: In the journalist school?

544 Mateo: Lloyds is the name [unclear].

545 Researcher: Lloyds, okay. So you're doing general English?

546 Mateo: General English.

547 Researcher: For how long?

548 Mateo: I have a course until the half of October.

549 Researcher: October, and you're going every day, 20 hours a week?

550 Mateo: Yeah, five hours per day, Monday-Thursday.

551 Researcher: Monday-Thursday.

552 Mateo: In the middle, I have a break of five weeks.

553 Researcher: Are you going to go and travel around or something?

554 Mateo: Yeah. A couple of friends from Spain are coming to travel, but through  
555 Australia.

556 Researcher: I think your writing is what you need to focus on. Of course, continue learning  
557 speaking and listening, it's important. But I think to bring your writing to the  
558 same level is what you should do if you want to maximise your time here. The  
559 best way to do that for you, I think, my recommendation is I would write a  
560 journal or write a diary, or write something in English every day of your  
561 experience. You talked about making a movie. Why don't you write a script  
562 of a movie about your life in Sydney? But you've got to do it every day. You've

- 563 got to sit down for half an hour, one hour, first thing in the morning or last thing  
564 at night. Get on your computer, and you've got to write, and just practice  
565 writing. That's all.
- 566 Mateo: You're saying that's a beginning?
- 567 Researcher: Yeah. But the trick is, once you've written, next day or one week later, go back  
568 and read out loud over your writing, because your ear is good, but your writing  
569 is not as good as your ear. So, use your ear to check your writing. Do you  
570 know what I mean?
- 571 Mateo: Yeah.
- 572 Researcher: When you read this out loud, you could see it was wrong, right?
- 573 Mateo: Yeah.
- 574 Researcher: Yeah, because you could hear it. But when you're typing very fast and you're  
575 writing, you make more mistakes, I think. If you just do the simple, one activity  
576 like that, write every day, and maybe every week, go back and read what  
577 you've written, read it out loud and edit, you will just naturally balance your  
578 listening, speaking, and writing. That's my advice. There are many other things.  
579 Of course, come to CET and study.
- 580 [Laughter]
- 581 Researcher: Do study. But if you want to do something yourself - you said you wanted to  
582 make a movie yourself. Why don't you write a script of a movie and practise  
583 the writing?
- 584 Mateo: Yeah, okay. Thank you very much.
- 585 Researcher: You're welcome. You can take this, and thank you. Look, there'll be more free  
586 workshops, so I'll make sure I send you an email when we do again. When did  
587 you say you'll be here until, October?
- 588 Mateo: My course finishes in October, but I have one more of visa until the half of  
589 November, and even I have to stay here longer, because I know that just in one  
590 year, it's not enough to get the level of English that I want. I would like to stay  
591 here maybe three years, at least.
- 592 Researcher: Do you think you might study a degree, or have you done IELTS yet?

- 593 Mateo: If I have to study, it will be English or - I don't know about the - I finished my  
594 degree in Spain. I am still living there. But now, I am here to study a course.  
595 Maybe I can find a way to change my election, because I think that I must  
596 change. If I find something that is really interesting for me to study in the  
597 university, it would be great, but I don't know if I can pay or not, because a  
598 student visa is expensive.
- 599 Researcher: It's expensive in Australia.
- 600 Mateo: Not the visa, it's the course that I have to study to get the visa.
- 601 Researcher: We're quite expensive here.
- 602 Mateo: Yeah, it's really expensive here.
- 603 Researcher: If you have any questions or if you want any advice, let me know.
- 604 Mateo: No, just I would like to come back in August in the next course.
- 605 Researcher: I'll make another date. Yeah, please, I'll get back.

## VREC2\_text: Transcript of Video Recall with Mee, Hiro and Kang

- 1 Researcher: We have today with us Kang, Hiro and Mee. Thank you for coming. So we'll  
2 interview for maybe half an hour or so - not too long. This will help me for my  
3 research and it will help me understand your experiences with the workshops.  
4 So I'm just going to open with a question, is how was the workshop? What did  
5 you think about the workshops?
- 6 Hiro: Were good. [Unclear] it can motivate me to talk a lot about English.
- 7 Researcher: Okay, so good. Lots of motivation.
- 8 Kang: I think it was very fun courses compared to the English programs I used to have.  
9 Those are boring. This one is very fun and I can enjoy it and just like playing  
10 games with the teacher - I can also learn English from it. So I think it's good.
- 11 Researcher: So when you say boring about your other English classes, what do you mean?  
12 What's boring?
- 13 Kang: For example, I used to take many hours classes writing, speaking, listening - so  
14 many in China and in the classes it's just talking about technique to get a high  
15 score in the exam. It doesn't talk about the - I think the original usage of  
16 language I think is to communicate. They didn't - they just talk about how to use  
17 the format, to use the template to write a good essay, the same as the speaking.  
18 But this one is very good and compared to the programs I used to have.
- 19 Researcher: What about you Hiro?
- 20 Hiro: Yes. I have never experienced this kind of workshop so I really enjoyed it. Also  
21 in Japan English class one way the teacher is talking, writing on the board and  
22 student is writing a note, so not so good communication and the conversation.  
23 So Japanese people, English grammar, English reading is very good but the  
24 conversation and the communication everything is not so high. It's kind of  
25 methodology is very good.  
26 I want to use this methodology in the university for my student, so very good. I  
27 enjoyed, yes it was good.
- 28 Researcher: How about you Mee?

- 29 Mee: My opinion is also similar with them. In Korea, in my country, compared to my  
30 country it was very lively and active workshop and actually we are really in  
31 severe competitive study environment. It is hard to be in a lively and active  
32 class like this. So it was very strange and we are the first and a little bit shy to  
33 express my feelings and to [unclear] it was really good and especially I'm a  
34 Working Holiday student, not a student in [..] University.
- 35 But I found this workshop by Googling, by accident and it was easy to  
36 approach. When I was searching and I searched these workshops I found - the  
37 most - the best part was that I was easy to approach [unclear].
- 38 Researcher: So you found it easy to come and to find it?
- 39 Mee: Yes.
- 40 Researcher: So out of all the workshops for you, which one was the best one?
- 41 Mee: During this workshop?
- 42 Researcher: Yes, out of workshop one, two and three. For you which one's the best?
- 43 Mee: Maybe three. Actually I really enjoyed every minute of this workshop. The  
44 third workshop was the best, I think.
- 45 Researcher: Why was that?
- 46 Mee: Because it was really fun. Actually - now I remember, the role playing between  
47 two partners and - yes that one was really good.
- 48 Researcher: So you talk about the role play in workshop three towards the end with Mateo?  
49 With that one?
- 50 Mee: Yes.
- 51 Researcher: Why was it really good for you?
- 52 Mee: Because the teacher just supposed the situation and in that situation I have to  
53 be the people who are really desperate to find the gold. Yes I don't know  
54 what to say, but I was really into that role at that time. So yes I was really...
- 55 Researcher: So for you Hiro, which was the best part? Which was the best workshop?
- 56 Hiro: I also think the third workshop, very good, best. Because I have some reason  
57 but - when I was a student, I wanted to be an actor, so the third workshop I  
58 could express my idea and his conversation and the good relationship. I could  
59 so the third was very, very, memorized to me.

- 60 Researcher: So you wanted to be an actor; did you ever do any acting training or go to  
61 acting class or drama class?
- 62 Hiro: In Japan I have at times acting in the home but not in a drama club, so this type  
63 is very [unclear].
- 64 Researcher: Which part was the best part for you?
- 65 Kang: I think the first part as Hiro say, the role playing part. I like acting as well.
- 66 Researcher: What do you like about acting?
- 67 Kang: Acting is just - you can be another person I think - just not be yourself. So you  
68 are more willing to express your ideas. That is one of the advantages I think.  
69 It is also fun to create a character and imagine something crazy.
- 70 Researcher: So which characters did you create in the workshops?
- 71 Kang: The one, I was 40 years old, a middle age man and his wife killed my children.  
72 Killed his children, not my children [laughs] - killed his children and then the wife  
73 also suicide. So the middle aged man is very sad and then he went to Australia  
74 to go, to start a life here.
- 75 Researcher: What about the last character in the third workshop?
- 76 Kang: Oh the same.
- 77 Researcher: Oh that was the same character.
- 78 Kang: The same one. The story line is connected and middle age man, fun, love and  
79 then start a new life again, marry.
- 80 Researcher: We might have a look at that moment, those scenes yes in a moment. But were  
81 there any other times other than that that you enjoyed in the class - any of the  
82 workshops? So other than the final role playing, was any other parts that you  
83 enjoyed? You said you loved every minute. Something else stood out as a key  
84 moment for you?
- 85 Kang: I told you before [unclear] we remember the word to use the structure to  
86 remember the work. That's how we remember. I remember the fireworks. I still  
87 remember the gesture.
- 88 Researcher: What are they?
- 89 Kang: Spaceman, companion, country, et cetera. I think that part is quite good.

- 90 Researcher: So practicing the words with the gestures.
- 91 Kang: Yes.
- 92 Researcher: How about you Hiro, did you?
- 93 Hiro: The first time we were nervous because I don't know what to - what do I do, this  
94 workshop. But the first time, ice breaking, we had a - with a game and warming  
95 up. It's very good. We have come down and easy - mainly build friendships,  
96 so good. It's breaking; it's good, very good.
- 97 Researcher: Why good? What do you mean?
- 98 Hiro: Sometimes we are nervous but cool down and very good, very enjoyed. If  
99 there is no ice breaking maybe [unclear] it could have been talking. So first  
100 time and first step is a very important one for the workshop.
- 101 Mee: I also agree with that but especially the [unclear] game was really important to  
102 me and...
- 103 Researcher: Which game was that?
- 104 Mee: The [unclear] and it connected to whole class story. Beginning the - I have a  
105 question, did the [teacher] invent the game?
- 106 Researcher: The teacher, did she invent?
- 107 Mee: Yes.
- 108 Researcher: No.
- 109 Mee: It was really good. It was very imaginative and I don't know how to say but -  
110 yes it was good.
- 111 Researcher: Have you had experience in drama? What's your experience? Do you like  
112 acting or do you?
- 113 Mee: I don't like acting because I feel very shy and I don't know how to express but  
114 I participated in some classes during my university - for class in acting. Yes it  
115 was good.
- 116 Researcher: Let's have a look at the scene and the way that this will work is we will watch it  
117 for a little while and then I'll stop and you can tell me your impressions. So  
118 workshop three, I'll turn it around for you. Can you see? Is it better like this?
- 119 [Video playing]

- 120 Researcher: Are you still practising here?
- 121 Hiro: I think.
- 122 Researcher: Yes okay. I just want to get to the performance. She made you practice one  
123 more time. You're like no more we want to.
- 124 Okay so this is the scene, here we go. I'm going to turn it up a little bit more.  
125 What are you thinking Kang?
- 126 Kang: What am I thinking? I'm not a good actor. Initially I can't hear my voice.
- 127 Researcher: Yes I'm sorry the mike is - do you remember the scene? Do you remember doing  
128 the...
- 129 Kang: I remember the scene.
- 130 Researcher: What were you feeling during the scene?
- 131 Kang: Really enjoyed it and just acting, just [unclear] just acting.
- 132 Researcher: What was going in inside your head?
- 133 Kang: Inside my head?
- 134 Researcher: Yes.
- 135 Kang: I just want to create a character. If I am the middle man what will I do in this  
136 scenario - just create him and copy him into my body and then acting.
- 137 Researcher: When you saying acting, what do you mean?
- 138 Kang: Be another, not myself.
- 139 Researcher: Hiro.
- 140 Hiro: I act very hard so - I think only acting, action, action only. But [unclear] thin  
141 voice and over action. Actions help us. At first very, very - I couldn't move too  
142 much but then a few minutes later I can move.
- 143 Researcher: Did you feel that?
- 144 Hiro: Yes feel better, so easy to go on.
- 145 Researcher: Did you notice that during this scene?
- 146 Hiro: Yes.
- 147 Researcher: When you were digging, did you think my mouth is softer? Or did you think this  
148 after?

- 149 Hiro: Yes. I'm a little exciting. I don't think that I'm moving easy but I remember that  
150 my feel is exciting.
- 151 Researcher: Which part of your body did you feel exciting? Here, here, here?
- 152 Hiro: Hot and sweat, a little sweat.
- 153 Researcher: A little nervous.
- 154 Hiro: A little nervous.
- 155 Researcher: Sweaty hands.
- 156 Hiro: Sweaty hands, yes.
- 157 Researcher: Okay. What about inside your head.
- 158 Hiro: This situation clearly - I remember clearly - I think English imagine and English  
159 talking, yes. Usually I imagine in Japanese but that - Japanese, English talking.  
160 But this is a [unclear] quickly I reply, so I think, English and I think in my imagine  
161 English, talking English - I just remember clearly.
- 162 Researcher: Mee, you were laughing a lot watching this. What were you laughing about?
- 163 Mee: Oh just I don't know how I [unclear] or I felt it is real drama. I don't know you  
164 found it but during the [unclear] started to lie and...
- 165 Researcher: The picture is him lying somewhere.
- 166 Mee: Yes. When I found Manoo lying - wow he's really in calm - and see drama like  
167 - yes, so relaxed and...
- 168 Researcher: Like watching television.
- 169 Mee: Yes. So that means that we really felt that it is real drama because we know  
170 the situation and we know - so maybe I real because I really enjoyed it so I left  
171 there so lovely I think.
- 172 Researcher: Let's watch some more.
- 173 [Video showing]
- 174 Researcher: Any thoughts?
- 175 Kang: It was fun.
- 176 Researcher: Did you plan to make that scene or did it change when you were acting? Did  
177 you plan to hug?

- 178 Kang: No.
- 179 Researcher: So that happened naturally?
- 180 Kang: Yes.
- 181 Researcher: Yes.
- 182 Kang: [We] said to the teachers, every time act it's different. We don't have to  
183 [unclear].
- 184 Researcher: So every time you practiced it was different and then again it was different?
- 185 Kang: Yes.
- 186 But I have never girlfriend in English. So I can say - what can I say in English.  
187 So happy that [unclear] spoke. Maybe I decide to hug in last scene.
- 188 Researcher: So that was your spontaneous.
- 189 Kang: Yes, maybe kiss was over action.
- 190 Researcher: So it wasn't planned? Okay interesting.
- 191 [Video showing]
- 192 Researcher: Okay you said here, I'm still in the character.
- 193 Kang: Yes.
- 194 Researcher: In what way?
- 195 Kang: In just [unclear] middle man thing.
- 196 Researcher: So this middle man?
- 197 Kang: Middle aged man.
- 198 Researcher: A middle aged man, okay. So you were still acting like a middle aged man.
- 199 Kang: Yes.
- 200 Researcher: When you're acting like a middle aged man, what's that? What's a middle  
201 aged man, what does that mean?
- 202 Kang: Just a character in my mind, yes. Just pretend that man - is not in the real life.
- 203 Researcher: What's your image in your mind? Is it an old friend, your father, a man on the  
204 street?
- 205 Kang: Maybe one character I used to watch on the television.

- 206 Researcher: So from television.
- 207 Kang: Yes from television.
- 208 Researcher: What characteristics does that character have, the old man?
- 209 Kang: It's not so - so many personality actually - I just - he came to Australia without  
210 any hope. Suddenly he found the girl and his love and there are lives - and he  
211 begins a new life.
- 212 Researcher: So his story you thought of?
- 213 Kang: Yes.
- 214 Researcher: Nothing with your body?
- 215 Kang: Maybe just here.
- 216 Researcher: Just here, okay. How about you? Where's your character, tell me more?
- 217 Hiro: He can speak English better than me, so he led to me. So he's a man and  
218 [unclear]. Just decide - first decide [unclear] husband and wife, good narration.  
219 So he help, he read with me so I can throw him.
- 220 Researcher: Your character earlier with the one leg, tell me about that?
- 221 Hiro: In the first time, I'm nervous so it's very difficult to decide character, my  
222 character, because in Japan you are A, you are B, you are C. So tutor decide  
223 of a character - usually drama clown. But this time we decide my character on  
224 my own, using a hat or a jacket or a stick. I use it. It was difficult that character.  
225 Second time I changed my character because the first character is not good for  
226 me.
- 227 Researcher: But why not - why not good for you?
- 228 Hiro: The first character is a red blooded man. It's a good situation for me because  
229 I was supposed to be [unclear] sports [therapist], so soccer player, rugby  
230 player. For my patients so a leg break is a bad situation. I think that was bad.  
231 So second time I change it - a business man.
- 232 Researcher: So you changed your character because you wanted a good character or did  
233 you change your character because it was easier physically?
- 234 Hiro: Yes. But physically easy to - [unclear] bad situation the same. Not handicapped  
235 situation, it's not disabled but not many people but situation is bad. Change it's  
236 character.

- 237 Researcher: So we're coming up to you Mee?
- 238 Mee: Yes.
- 239 [Video showing]
- 240 Researcher: Is that better for you all? Yes.
- 241 Researcher: Okay before we go on, this moment when you killed him, how did you feel?
- 242 Mee: When we planned the story, I really didn't want to kill him, but Manoo wanted.  
243 At that time I was really embarrassed because Manoo really acted like he was  
244 killed. So I was really afraid that I killed him and I left there because I felt  
245 embarrassed, I think even though I killed him I left because, yes maybe I felt  
246 embarrassed at the time.
- 247 Researcher: Embarrassed about?
- 248 Mee: About partner [unclear] action and also in his imagination about - I killed him,  
249 yes.
- 250 Researcher: What did your character think?
- 251 Mee: At that time?
- 252 Researcher: Yes.
- 253 Mee: Not me - the character?
- 254 Researcher: Yes.
- 255 Mee: Maybe this character was really desperate to find the gold to cure her disease.  
256 So maybe just leave him as he is and I have to leave here, I think yes.
- 257 [Video showing]
- 258 Researcher: So when Manoo became the ghost.
- 259 Mee: Yes, he was the ghost.
- 260 Researcher: Well what did you think he was?
- 261 Mee: Just about to die. Right before to die.
- 262 Researcher: It's a kind of dying.
- 263 Mee: Yes.
- 264 Researcher: So you could hear his voice?

- 265 Mee: Yes.
- 266 Researcher: You were trying - well what were you doing - Ignoring?
- 267 Mee: Yes. At that time, I didn't know how to end that scene so maybe I was hesitating  
268 to express something maybe and Jiao, the teacher helped me to finish that  
269 scene, yes maybe it was that.
- 270 Researcher: So you went to Facilitator the teacher, with the gold?
- 271 Mee: Yes.
- 272 Researcher: How did you decide that?
- 273 Mee: I just - it was just so natural]. I don't know - I didn't have any plan to approach  
274 her and make her participate in my scene. I didn't have any plan for - so  
275 naturally I just found someone to help me buy those medicines. I don't know but  
276 it was natural.
- 277 Researcher: Do you have any comments of what you've seen? You were watching at this  
278 time, what were you thinking when you were watching this?
- 279 Kang: I think the action is good. It's just like action movies when they moment you snap.
- 280 Researcher: What did you think Mateo, what happened to Mateo?
- 281 Kang: He's dying.
- 282 Hiro: Injury, so soon died. The loud voice came - the small voice.
- 283 Researcher: But he's not dead, he's not dead?
- 284 Kang: I assumed he was a ghost, he was a ghost.
- 285 [Video showing]
- 286 Researcher: I'm wary of your time. Did you want to see another part? Is there another  
287 piece you wanted to see that you were interested in? I've got all three  
288 workshops here. Which part?
- 289 Mee: I want to see the first workshop when we were first frozen.
- 290 Researcher: Frozen as character?
- 291 Mee: Yes.
- 292 [Video showing]
- 293 Researcher: Is that where you first took a hat?

294 Mee: Yes.

295 Researcher: Image of discontentment.

296 Do you want me to say stop, if you have a thought and you just say stop and  
297 I'll stop it.

298 Shall I fast forward? They need to fix Facebook - they need to fix this with  
299 iPad - it's a little too sensitive.

300 Mee: Scary.

301 Researcher: You said Scary.

302 Mee: The voices.

303 Researcher: What did you think when she rang the bell and she came over?

304 Mee: At first I thought she is really like acting, so the bell rang and suddenly I found  
305 I have to take on the boat and I have to start to imagine my character, I think,  
306 yes.

307 Researcher: Hiro?

308 Hiro: I didn't see her because of my concentration to heard her voice because - how  
309 can I - what do I say.

310 Researcher: What did you notice about her voice? What did you notice because that's your  
311 speciality, what did she change?

312 Hiro: The first time we were nervous and I think I not speak English very well, so I  
313 couldn't easy going.

314 Researcher: What did you notice Kang or what did you think about this moment?

315 Kang: I remember this is the first time we really act - to go into the story. When  
316 Facilitator pretends to be a captain and know that acting is coming and we  
317 have to enjoy and go into our own character. So we start acting from this  
318 moment. Just for myself be in the moment.

319 Researcher: At this moment, around this moment?

320 Kang: Yes.

321 Researcher: I have a few more questions. When did you, during the workshop, was there  
322 any time that you felt very alive - very alive? You mentioned you were

- 323 sweating a little before the show, before your performance. Any other - alive  
324 or high energy.
- 325 Kang: I just think the last part.
- 326 Researcher: The last part, during the role play. Can I ask you what you thought about this  
327 scene where you made waves and you made the storm?
- 328 [Video showing]
- 329 Researcher: So this was when you did [unclear] and then you made - here this. Okay so do  
330 you remember that Mee?
- 331 Mee: Yes.
- 332 Researcher: You said you did the sheets and then you finished and then you said scary.
- 333 Mee: Yes.
- 334 Researcher: Why, what happened?
- 335 Mee: At first as I said before, I was really shy to express these things and from this  
336 second workshop, there weren't many students who were participating in the  
337 workshop first, so. Not many people and few people had to make the sound  
338 so - on the other hand - on one hand I feel burdened to express something of  
339 my own. But on the other hand after making the sound and I imagined my  
340 situation and the boat situation then yes I felt really scary because I imagined  
341 that I'm in the Titanic like vessel. Yes so I felt scary.
- 342 Kang: I missed that.
- 343 Researcher: Hiro you were too?
- 344 Hiro: Yes. I also think about the situation with the storm is coming - so the wave with  
345 big and bigger waves and ship [unclear]. Usually I'm sea sick, so I express this  
346 to my situation ...
- 347 Researcher: Do you get sea sick normally on?
- 348 Hiro: Yes, yes I don't like ships. I'm not so scared but I express my fear by [unclear].
- 349 Researcher: Okay - you wanted to add something?
- 350 Mee: This was the part I said it was good because from the beginning, the making  
351 the sound and making the waves is connected to whole story so it was very easy

- 352 to imagine some things at first, because the story started from making the sound  
353 and that helped me to imagine my situation.
- 354 Researcher: Do you have any questions you wanted to ask me? We've almost finished, did  
355 you want to ask any questions about the workshop?
- 356 Kang: Yes I have some questions. Why teachers choose this title, Gold Rush?
- 357 Researcher: The Gold Rush?
- 358 Kang: The Gold Rush.
- 359 Researcher: I chose the Gold Rush because it's a published process drama.
- 360 Kang: In Australia.
- 361 Researcher: Yes. What you were studying, the three workshops, it's called process drama.  
362 It's a long drama in character with the teacher in character. So that's process  
363 drama. This process drama was done before quite a few times and made  
364 better and better and better. But I chose it because I wanted to see its parallel,  
365 its connection, between your life as international student or visitor to Australia  
366 and going for education to your life as a Londoner going for gold.
- 367 There's some similar kind of journeys. So I wanted to see the connection; hence  
368 I chose this drama. But this is also a very clever process drama - very good  
369 steps and stages and of course the last goal is you acting to find gold. But  
370 many different steps to learn about drama, to learn about language, team  
371 work, warm up, relaxing - they are all stages. It's a good drama. It works  
372 for...
- 373 Kang: This is first time or usually it's [unclear].
- 374 Researcher: First time for Facilitator and me to do this drama but it's from a published book  
375 called *Process Drama*. But it's been used many times.
- 376 Kang: You can share something [unclear].
- 377 Researcher: Yes.
- 378 Kang: Naturally I was wondering what we can learn from this language, this program.  
379 But I think it's not so much we can learn from in terms of the language the contents  
380 of the language. Because what we are doing is based on our basic language,  
381 basic background and when we say something but we don't know where we  
382 get wrong - it won't fix our grammar or language. So I think, so maybe after

383 that, if someone can fix our - give some feedback to us how to improve our  
384 speaking and it could be better.

385 Researcher: What do you mean by fix?

386 Kang: Just point out the error, what you get wrong.

387 Researcher: So that's how you learn?

388 Kang: Yes.

389 Researcher: Teacher points out your error.

390 Kang: Yes because I don't know where I get wrong. But if I can get the recording I  
391 can also I think I can do it by myself also.

392 Researcher: Good question. Do you want me to answer?

393 Kang: I think this program is just changed people's attitudes towards language - to  
394 speak out, don't be shy. I think this is your purpose to?

395 Researcher: No. My belief on teaching English, I don't think English is just vocabulary or  
396 error or teacher fixing your error. That for me is not what my style of teaching  
397 is. My style of teaching is to give students an opportunity to learn off each  
398 other and become confident and become independent learners. You'd be  
399 surprised how much you were learning, even though you didn't know. You were  
400 using new words.

401 You were using them in new ways and you were learning off each other. There  
402 were a couple of words that you copied off each other and just by natural  
403 copying, you learnt them. For example, there was a word dubious that several  
404 of you used that was a new word. In English and language you have vocabulary  
405 and grammar is like this but to understand and use English, you have this, which  
406 is gesture, eye contact, team work, body language, and context - many  
407 different things and in our class normally all we do is vocab, grammar and test,  
408 yet English is big, it's much more. So drama tries to make it bigger. But many  
409 students like you feel I'm not learning anything - I had fun, yes it was fun but  
410 what did I learn?

411 Kang: Probably didn't take very long time [unclear].

412 Researcher: Oh because you're learning experience is very different, isn't it - traditional  
413 teacher says - how do you say - A, B, C in English - incorrect, incorrect, correct

- 414 next. You know that's very traditional type of teaching. But drama's a little bit  
415 different.
- 416 But that's not what I was researching. I wasn't researching your English. I was  
417 researching your feelings during the drama. I was interested in moments in the  
418 workshop when you felt very alive - connected to each other and when you felt  
419 kind of like high, happy, and high.
- 420 I'm interested in those moments - that's my PhD.
- 421 Mee: So drama is effective to students learning those things.
- 422 Researcher: What do you think?
- 423 Mee: I think it is effective, yes because it just gives me the opportunity to say some  
424 things - speak out that is only in my mind. Yes makes me more confident I think.  
425 It's just three times workshop, so if it keeps going during your teaching students,  
426 during your class, then it will be more effective I think. It was just two hours and  
427 sometimes it's less than two hours but if you add some vocabulary or other  
428 reading things together as Kang said, it will be more effective I think.
- 429 Hiro: I remember the first time, two hours very long. The third time two hours is too  
430 short.
- 431 Researcher: Interesting, time went faster.
- 432 Hiro: So I remembered.
- 433 Researcher: Well thank you. No thank you so much. I would love you to come to the next  
434 workshop in August if you are still here. Will you still be here in August?
- 435 Mee: Yes.
- 436 Researcher: Oh good.
- 437 Hiro: Same [way].
- 438 Researcher: Yes same drama but maybe different drama and different students and maybe  
439 some different things, yes.
- 440 Kang: But I worry about one thing because you gave me a good opportunity to  
441 language for 11 people but the third time just two or three or four, so...
- 442 Researcher: Why do you think those other people didn't come?
- 443 Kang: I think...

- 444 Researcher: Do you need to go to class?
- 445 Kang: Oh yes, I have to.
- 446 Researcher: Okay thank you. If we can continue for just a minute. Are you going to be in  
447 trouble?
- 448 Kang: Oh no.
- 449 Hiro: So [unclear] Gold Rush, I think Gold Rush is [better or bad] and Gold Rush I  
450 don't know. But Gold Rush is a boring story. Image - so second time it [unclear]  
451 people.
- 452 Researcher: So you're saying people didn't come back the second time because maybe of  
453 the thing, Gold Rush - a little boring?
- 454 Hiro: More exciting [theme]. I don't know, but in Japan - action is not good for  
455 student. So shy like us, so I think a little change is [unclear], maybe good.
- 456 Researcher: A change in what way?
- 457 Hiro: I don't know. I would think why the 11 people find out the three or four - sorry  
458 four. Tamer and season - it's a very busy season so students are busy so they  
459 couldn't come to workshop - it's a big program. Today's important.
- 460 Researcher: Yes okay. Any ideas on that?
- 461 Mee: I think the major problem was - as Kang said, maybe many students including  
462 us are more familiar with the traditional teaching and learning just vocabulary,  
463 reading, listening and some speaking, writing those things. But I said before to  
464 you that I was really surprised when I first came here that many students are  
465 really good at English and speaking English and they knew how they can  
466 express their feelings, their things, their imagination well.
- 467 At first I didn't know how to express my things and how to - I suppose my  
468 situation. The best part to us when I participated in first workshop and third  
469 workshop, even though there were not many people I started to feel - say work  
470 conveniently and more comfortable. That means maybe I became more familiar  
471 with the friends like Hiro and Kang because I saw them more and more than the  
472 first workshop. Maybe that is also the reason for - I became familiar with  
473 saying, speaking some things.
- 474 So I don't. I don't think that they didn't come because [unclear] maybe they are  
475 already good at speaking English and it was different from traditional learning.

476 So if you enjoy and you were really good at organising this program, but if  
477 you gave them more things like writing or those things, because - but then  
478 maybe they could come more, I think.

479 Researcher: No, good advice. Do you think a one day workshop a bit longer would be  
480 more attractive - for example, a Saturday for the whole day.

481 Mee: For the whole day?

482 Researcher: Yes. But just one - not three - but one long one.

483 Hiro: I liked the three.

484 Researcher: You liked the three?

485 Mee: Yes.

486 Researcher: I said that I would look at your English, so let's do Hiro's first. First workshop  
487 was the best. Okay because this was my first time at English workshop. First  
488 step on the first day because I was nervous. After the second workshop and at  
489 the beginning of the final workshop, because I was worried about people less.  
490 Final workshop - I really enjoyed final workshop. Action was very fun. Every  
491 time teacher and friends lead me kindly. Maybe a better word here is treated  
492 me kindly.

493 Do you want some advice? Do you want some language advice from teacher  
494 to student for your own English? I think for you the best thing is to - because  
495 your listening is your strongest strength - your listening is your best strength so I  
496 think maybe you could do more listening and reading out loud. You're doing  
497 your study here, right?

498 Hiro: Yes.

499 Researcher: What do you do? Do you do a lot of reading?

500 Hiro: Reading and writing.

501 Researcher: Reading and writing for...

## W1TEI\_text: Transcript of Workshop 1 Facilitator Interview

- 1 Researcher: So, how did you think it went?
- 2 Facilitator: I think it went pretty well, yeah. Like, I think they eased into it quickly. There  
3 didn't seem to be a lot of hesitation. I was feeling the atmosphere and the  
4 mood were quite quickly - you know, that rapport between them and me and  
5 each other developed quite quickly given that they were unfamiliar with me.  
6 They've never met me and they've never met each other. I mean I think a few  
7 of them maybe knew each other. They got comfortable quite quickly, so that  
8 was pleasing.
- 9 Researcher: What gave you that impression?
- 10 Facilitator: I guess that they seemed to relax and they didn't seem too hesitant in bringing  
11 forward their ideas and contributing. Even though a lot of the lesson was  
12 structured towards me, there were specific times they had to speak. But they  
13 were expanding on what they were saying. It wasn't like just a short answer,  
14 and that feeling - they didn't seem like they were too nervous as well. They  
15 seemed comfortable in their delivery.
- 16 Researcher: Were there any points in the workshop that you felt like, oh it was really  
17 working?
- 18 Facilitator: Yeah, I think that just to see the change in mood. They were so excited and on  
19 board and they just adopted and they believed so quickly that they were these  
20 characters. I think that was really nice and when they were - their frozen images  
21 and then explaining them. Then wanting to come, particularly when I was the  
22 captain talking to them, it didn't feel as awkward as it could have in the meeting  
23 situation. Because it was a change in activity, but at the same time they had  
24 this believability and were speaking as characters without me being explicit.  
25 So they had bought into it.
- 26 Researcher: Quickly.
- 27 Facilitator: They adapted, yeah. So that was a good moment. Then I think also just to see  
28 that excitement then subside when they realised they couldn't take things. To  
29 see them adopt that and change their mood and their feelings and it became

- 30 quite reflective. So it just showed that they were thinking about it and  
31 responding. They didn't seem too hesitant to talk about the emotions of the  
32 character and I think that's always difficult.
- 33 Researcher: Did you - at that particular point when you started to get them to talk about  
34 their thought tracking. Did you choose anyone in particular or just grab the  
35 person next to you?
- 36 Facilitator: To begin?
- 37 Researcher: Yes.
- 38 Facilitator: Because Jiao was left - was he first? Oh he was last. Do you mean in the?
- 39 Researcher: Well the first time you started to get them to talk about their feelings which was  
40 when you did the...
- 41 Facilitator: That was the discontentment.
- 42 Researcher: Yeah, how are you feeling right now I think. It's even right back - discontentment  
43 kind of started to come out, it was more prior to writing in role.
- 44 Facilitator: Right, when they did their image of their, just decided to go. I probably did -  
45 I can't remember who I chose, sorry.
- 46 Researcher: No that's fine.
- 47 Facilitator: Yeah. I felt like there wasn't even - like I couldn't choose certain people.
- 48 Researcher: You didn't feel like that?
- 49 Facilitator: I didn't feel like that. I thought they were slightly stronger, more confident  
50 people in the group, but I didn't feel like anybody would be the wrong person  
51 to choose first by the end of it.
- 52 Researcher: Anything you would have done differently?
- 53 Facilitator: I think I would have spent more time in the meeting, because I think there was  
54 more there. But I think at the same time, they all agreed so quickly, so it was  
55 difficult. I think I could have generated maybe more debate about it somehow.  
56 But I found that hard as a character, because ultimately my character wanted  
57 them to come. But then I had to try and persuade them, so I didn't feel that  
58 came naturally to the character. So it was a bit like, right okay, you're coming  
59 good. Okay, good, let's move on. I think in a way that was fine for them.

- 60 Researcher: I was also watching that thinking when would be the best time to open it out to  
61 the full group. That wasn't the time. I think they needed more belief building  
62 from your teacher role, your direction. So it was good that you had another  
63 opportunity to build on that. So more kind of directed or facilitated - strongly  
64 facilitated work as opposed to more open.
- 65 Facilitator: Yeah.
- 66 Researcher: I think next time, the next workshop we could probably extend on that and have  
67 a good chance to do some play building, some group improvisation.
- 68 Facilitator: I think so, I think so. I think it would be good to get them - it depends if they  
69 stay in their characters or not. Or if we want them to have the same characters.  
70 I think that - I think it does give them, now that they've got that consolidation  
71 they will have more to talk about and to think about and say. Now that that's  
72 more established, because I noticed some of them didn't really have a  
73 character. As I was eliciting it, I felt like I was putting them on the spot too much,  
74 a bit.
- 75 Researcher: I loved what you did with the - I mean you built on that. You started off with  
76 some kind of group mime. Then I liked what you did with the freeze frames  
77 and deconstructing those of the group. But I also liked that you went to the  
78 group sitting down first to describe the character and build the character, rather  
79 than asking the person who was in [unclear] first. That was good, because then  
80 they kind of built on it even more.
- 81 Facilitator: Yeah, it gave that person more to say, and I think also reaffirms their choice of  
82 expression. I felt I could have done more in the warm up to build their  
83 expression. Because at the start I was like oh god...
- 84 [Over speaking]
- 85 Facilitator: ...you know, like you just took - kind of, you know they haven't done this work  
86 maybe before. So it is new, so maybe next week we could build on that. Build  
87 on how you can be expressive. But I think it would be good to move away from  
88 static images next week. Because I think there's only so much you can do. I  
89 mean it will progress it, I think. Just make it more flowing.
- 90 Researcher: Any other - just regarding set up or flow or sequencing or anything?

- 91 Facilitator: No, I think it's really varied and I think it's good to have a bit of pace. I think  
92 students appreciate pace. I think drama needs to have pace. But at the same  
93 time, it would be nice to really let things go a bit more, I think.
- 94 Researcher: There was some good characters came out as well. People were contributing  
95 some unusual ideas.
- 96 Facilitator: Yeah, there were variations. Some of it was hard, like some I felt hadn't gotten  
97 there. But then others were really letting go and adopting it. But most - all  
98 bought into it and all created something. So yeah, whether it was a barrier  
99 from the English skills that stopped them or cultural, I'm not sure.
- 100 Researcher: Did you have any moments where you felt animated or you felt connected to  
101 the students? Or, I mean in your head, you were just kind of managing the  
102 sequencing?
- 103 Facilitator: Yeah, I guess at times - I guess in all of the activities it was - I guess I still feel  
104 like I was eliciting from them. I wasn't really there with them. Perhaps more  
105 when it was at the end. I think by that stage maybe I was there as a character  
106 more than there as a teacher.
- 107 Researcher: You chose a different accent too, that was really great. Because it was a  
108 surprise element for them.
- 109 Facilitator: Yeah.
- 110 Researcher: It really differentiated the two characters.
- 111 Facilitator: Yeah, I thought it needed to change, because the Town Crier was different.  
112 Yeah, it was kind of like a scene. It was Scottish but it doesn't [laughs].
- 113 Researcher: That's alright.
- 114 Facilitator: The only thing was like they maybe - I only decided that last minute because I  
115 thought maybe they wouldn't understand me as well. But I think it's clear.
- 116 Researcher: You thought of changing the accent at the last minute?
- 117 Facilitator: Not, like last night.
- 118 Researcher: Oh okay.
- 119 Facilitator: Yeah. Like I thought, I hadn't prepared to do that. But I thought, oh, it's clear  
120 enough, it's clear enough.
- 121 [Over speaking]

- 122 Researcher: Any exposure to other accents, that's totally valid.
- 123 Facilitator: Yeah. Then I thought it's recognised - it's more recognisable. But I felt physically  
124 I wasn't in character. I guess it's hard to remember everything as well when  
125 you're managing. You're going in and out, so I felt like only the voice was  
126 changing and the hat. But in a sense that was maybe probably enough for  
127 them.
- 128 Researcher: Yeah, I was noting my responses. At a couple of points I really got into it.
- 129 Facilitator: Oh good.
- 130 Researcher: I think that's something that I'm going to explore is the spectator element and  
131 the audience element. I mean I've got to refer to my role as a researcher in the  
132 room. There's a couple of interesting dynamics happening there. I'm kind of a  
133 hidden spectator [in the] audience. There is some response happening there  
134 from students to me as an audience.
- 135 Facilitator: Definitely. I think there's a real engagement when you do have occasion to - I  
136 don't know how much they were speaking as characters to each other. I was  
137 too busy focussing on what was happening next. So that would have been nice  
138 to see. I think when you can - like when I got the girl to re-pack, she was the  
139 right person to do that with.
- 140 Researcher: She was actually. You chose her because of that?
- 141 Facilitator: I think I was realising she was stronger.
- 142 Researcher: Yeah, you could have a go at challenging her.
- 143 Facilitator: Challenge her.
- 144 Researcher: That's when she actually - that was the most tense moment and the one that had  
145 the greatest tension. People changed, like their body language all of a sudden  
146 kind of got really focused. She went with it too, put on a bit of a show which  
147 was great.
- 148 Facilitator: Yeah she did.
- 149 Researcher: That was a good moment. So I'm wondering if maybe next week, maybe we  
150 kind of get into the tension pretty quickly.
- 151 [Over speaking]

- 152 Researcher: I think that would be a good thing. Because it's the tension that kind of glues  
153 the - or creates the engagement I think.
- 154 Facilitator: That's right.
- 155 Researcher: Its [unclear] to rely on, it definitely draws people in.
- 156 Facilitator: Yeah.
- 157 Researcher: I think we can work out ways to build up hopes and then make it tense, through  
158 the character. Tension and time.
- 159 Facilitator: Yeah, I was happy with the fact that they changed their mood to show that they  
160 were with it. They were excited and they felt like the London life was awful.  
161 Then they got excited and then they changed and then they were realising that  
162 it was very mixed. I thought it was funny when one of the, I think it was Brazilian  
163 guys, he said, fuck you London at the end as he was leaving. So you know, like  
164 he really was adopting this character. Obviously they had mixed responses  
165 and it was good to see that they had varied it as well. But then I thought - yeah  
166 I thought it was interesting how they connect to maybe why they've come here.  
167 There's a lot of...
- 168 Researcher: I think there was.
- 169 Facilitator: There was some that kind of had like the businesswoman. She said, she'd got  
170 the torch. There's no torch here [laughs]. But, you know, I felt she was maybe  
171 being herself more or being something she knew. But that was fine as well. I  
172 don't think that mattered. That if they were being someone from now, leaving.
- 173 Researcher: I think they showed that they were empathising quite heavily, and the distance  
174 between the real character and themselves was relatively short. I think that's a  
175 good thing about this particular workshop. I think there are a lot of parallels.  
176 I think there's going to be those slips that show that it's actually happening. But  
177 I think it will create a greater emotional response.
- 178 Facilitator: Yes.
- 179 Researcher: The next one, I want to try something that's more distant, just to see the  
180 difference. Because people start having more of an abstract response when  
181 the distance between their character and their real selves are quite far.
- 182 Facilitator: Yeah.
- 183 Researcher: But I think this is quite similar to their role, even though, you know, it's similar.

- 184 Facilitator: It's similar but at the same time they took it differently. But I think it didn't matter  
185 really. I think it's nice that it is similar too. It was interesting when the same one,  
186 the one who said, fuck you London, was - I don't know, I can't remember the  
187 name of him.
- 188 Researcher: He's Mateo isn't he?
- 189 Facilitator: Mateo, yes. He said something like, my character's anxious and concerned. He  
190 goes dube and I go dubious. Then they all go, dubious. Like they'd never heard  
191 that word before. I was like, oh that's really cool. Oh, you know, I felt that was  
192 a moment of definite vocab. I felt the vocab, I don't know, I kind of struggled  
193 to find words from that reading.
- 194 Researcher: Yeah, I think you chose the right ones. Driving was a great one.
- 195 Facilitator: Yeah, driving I used again and notable and specimen I tried. But I don't know  
196 if - maybe we need more emotion words as well.
- 197 Researcher: That they can use?
- 198 Facilitator: Yeah, because I think if they're expressing themselves in character, if that's the  
199 purpose of using the vocab in the drama or not? I mean it doesn't have to be  
200 effective.
- 201 Researcher: Yeah, for me this was just - it's the pretext that's the most important. It's just a  
202 really obvious way to refer them to the pretext. Let's look at the vocabulary.  
203 I mean I haven't really thought about what pretext I'll send through to them for  
204 the next one. I was probably going to do a similar kind of thing, looking at life  
205 at sea and the things that go on, on a ship and that kind of stuff.
- 206 Facilitator: Yeah, I think they need that as well. I think they need to understand what we're  
207 talking about.
- 208 Researcher: If we present it in story form or poetry form, it doesn't need to be presented as  
209 an actual [unclear].
- 210 Facilitator: Yeah, maybe something like that.
- 211 Researcher: Life at sea or something.
- 212 Facilitator: Yes. It would be good to maybe spend longer next time in my sequencing doing  
213 like a waking up mime sequence, when they're waking up on the boat. Maybe  
214 I read them a passage about, you've been at sea now for three weeks and this  
215 is what's happened. Now you think you're halfway but you're not. Just giving

216 them - like lying down on the ground thinking about visualising it. Then that  
217 gives them a lot to kind of then restart - we're on the ship kind of mime - not  
218 mime, sorry, impro maybe. That was just an idea. But whatever we do is fine.  
219 Just something really long to develop that.

220 Researcher: Planning for the next workshop. I mean I'm happy for you to just go with it. I  
221 mean you've got the right outline of what is there.

222 Facilitator: Okay, yes.

223 Researcher: I will look for a life at sea, some type of poem.

224 Facilitator: Yeah.

225 Researcher: [Unclear] but something that gives them an idea of it. Maybe get some more  
226 feeling words.

227 Facilitator: Yeah.

228 Researcher: But I'm happy for you to plan this.

229 Facilitator: I'll have a look at it, I haven't looked at it yet. I just want to spend longer maybe  
230 briefing them on an impro, if that's the kind of stuff you want to see more.

231 Researcher: I do want them to get into an impro and I want the attention in the impro. I think  
232 they're higher than I thought they'd be with that kind of taking on the buy-in...

233 [Over speaking]

234 Researcher: ...kind of skills. So I think we could move more quickly to a larger one of those.

235 Facilitator: Yeah, a larger improvisation.

236 Researcher: I cut some stuff out of here. There's the *Storm at Sea*.

237 Facilitator: Yeah, sure just take it.

238 Researcher: Here we go. So there was the *Storm at Sea* and then deciding the story of what  
239 happened to your travelling group. On the ship during the storm and then they  
240 create the still image. Add two more images a few moments before and after,  
241 a classic play building thing. Then put together in a series of three still images.  
242 This might be an older one. Is this?

243 Facilitator: This is the one I got last time I came. But yeah I think that sounds good.

244 Researcher: Yeah, 24, 25, 26, 27, 28, 29, 30, 31, 32. That's all you've got?

245 Facilitator: No, I don't have 32 there it's a bit different I think. Oh yeah.

246 Researcher: I've just cut my language back because I'm trying to - so we've got the same  
247 one. Yeah. It ends with assembly and giving thanks for salvation from the  
248 storm. So it is really - it is about building a very dramatic - lots of drama  
249 elements in slow motion.

250 Facilitator: So then basically a story of?

251 Researcher: The ship gets hit by a storm.

252 Facilitator: Right.

253 Researcher: Then it's what happens to your group? So I think we're probably going to have  
254 to allocate them to parts of the storm. Or maybe - you know what would be  
255 good to do the connect - the beginning here. You talked about an imagery  
256 kind of thing. That would be really great.

257 Facilitator: Yeah, I think that might be good to do. Yes, it would be good to have many  
258 sound effects and then play them and they listen to what's happened at sea  
259 that night and what's happened so far in the journey. Because it's going to have  
260 been pretty awful. Then the storms come, and they play some storm sounds.  
261 Then they maybe do an individual mime of what it's like in that experience of  
262 being in the sea. Then they maybe are in small groups and they come up with  
263 their images.

264 Researcher: Yeah, of the scariest part of it.

265 Facilitator: Yes.

266 Researcher: Because you will find that [unclear] before that.

267 Facilitator: Yeah, so they create the three images. They do the climax and they do the  
268 before and after. Then they show us the three to the class. Then they go and  
269 they make that into a performance. Because I think if they already have the  
270 three background bones of the beginning middle and end, which is what those  
271 frozen three - yeah, they can do that. You give them a while to devise it. I  
272 think they're going to play build in small groups basically. Then they maybe  
273 perform it to us, which is basically going to take most of the time. Then do the  
274 ceremony.

275 Researcher: There was a [unclear] step in between where you do the - you connect the three  
276 sequences with slow motion.

277 Facilitator: Oh okay.

- 278 Researcher: Number 29.
- 279 Facilitator: Yeah, I mean I can think about how that's to work.
- 280 Researcher: Yeah I don't mind, anything is okay. You're great by the way, it was really,  
281 really...
- 282 Facilitator: Oh thanks, oh good.
- 283 Researcher: ...to watch you work.
- 284 Facilitator: Thank you. Yeah, it's enjoyable.
- 285 Researcher: I mean you obviously love what you do, that really comes through.
- 286 Facilitator: Yeah, no it's great. I mean yeah, it's just nice when you've got people who are  
287 so willing. Yeah, it would be nice to kind of build on their skills a bit more. But  
288 I think they will. Yes, I just think about what to do early on, before that sequence.  
289 I think it needs a story and a visualisation and then they do the images. But I  
290 think I'd like to see them do like an individual response first. You could even  
291 darken the room, have the music, yeah. I might even, as a warm up, I've got  
292 lots of material, get them to do let's make a sound scape of a sea, of a storm.  
293 They can use big blue material and wave it. They have to use verbal. What  
294 words would be said? That can be the warm up is to make a sound scape.
- 295 Researcher: Yeah of the sea.
- 296 Facilitator: Of the sea.
- 297 Researcher: Build to a storm.
- 298 Facilitator: Yeah, maybe show me the sea. Or you guys are doing the calm sea, you're  
299 doing the rough sea. We could start that way.
- 300 Researcher: Sound scapes, cool.
- 301 Facilitator: Then that way they might become more dramatic in their performances and  
302 think about ways. Not that it's about that, it's more about them playing a  
303 character in role and using dialogue isn't it? That's what you want to see. So  
304 yeah.
- 305 Researcher: Yeah, I mean if we can get to the full improvisation, because this is just kind of  
306 building really scenes. The ceremony actually. The ceremony could be a  
307 deconstruction that could be quite.

- 308 Facilitator: That will be improvised. This is more - like most of this is building it to make a  
309 play piece. But then the final, say 25 minutes or so that could be - like that  
310 ceremony could be longer. We could start that a bit earlier and about, now  
311 the storm's over you're in character, how are you feeling? I could be the captain  
312 again. Let's talk about what you went through. So that's more of a free flowing  
313 improvisation, the ceremony. Because I think the other bit will be something  
314 more like a structured improvisation. Whereby they're going to go into small  
315 groups and do that.
- 316 Researcher: I had thought that, my idea of the ceremony was more similar to the symbolism  
317 of getting on a ship. It was either - you know like the kind of effigy work where  
318 people put notes on an effigy. That's the kind of idea that I was thinking of for  
319 second one. So very similar to the very last thing we did.
- 320 Facilitator: Yes.
- 321 Researcher: There is a capacity before that to get into your whole group improvisation.
- 322 Facilitator: Yeah, I think, you know, say five or 10 minutes and then we do the ceremony  
323 kind of thing. I could be a different character for that, or I could be the same  
324 character and we do, do something, yeah. It can be - you can write a - this is  
325 how you can do something in the ceremony. Did you mean like write a note or  
326 come and say something? Like a church thing.
- 327 Researcher: Yeah, like a church thing. It's symbolic. That's, I think, is the way to end. But I  
328 think when you do the play building, why don't you just choose out of the play  
329 building. Choose one of the dramatic moments that you think you can actually  
330 have the whole class, the whole group.
- 331 Facilitator: Doing something, yeah. So do something earlier.
- 332 Researcher: I'm thinking, build up with the little snippets, they're at crisis point in the storm,  
333 and then in small groups adding images before and after. Put them together.  
334 I mean there's only eight people, you could probably do that as a whole group  
335 anyway.
- 336 Facilitator: Yeah, so do the, making the play as a whole group thing. Okay yes. That way  
337 I can help them more.
- 338 Researcher: Yeah. I mean you could - if you get them all individually to think of the scariest  
339 part of the storm and you get them to thought track so you can understand  
340 what's happening. Use the one that you think you can workshop as a group the

- 341 best. It might be a case of let's take Jiao's idea and look at Jiao's moment.  
342 Now let's think what happens before this, what happens after it as a whole  
343 group.
- 344 Facilitator: Okay, yeah. Okay. So you mean - because I thought with the image you mean  
345 create that with the whole group.
- 346 Researcher: Build to it. I mean you've got the - it's in small groups right? [Unclear]...  
347 [Over speaking]
- 348 Facilitator: Oh yes, so it is small groups but then small groups of the climax of the worst  
349 part and then they present that. Then we just present one and then we just  
350 choose to extend on one part of it.
- 351 Researcher: Yeah.
- 352 Facilitator: Yeah, yeah. Extend scene.
- 353 Researcher: If you've got time, that's I guess I'm just thinking that way we can get to the  
354 whole class.
- 355 Facilitator: Yeah.
- 356 Researcher: Because I'd like to see them really messy. I'd like to see them all somehow with  
357 something. I mean I don't know if you're going to continue their narrative and  
358 be the captain. Maybe it is - you lose someone overboard. Lose your skipper  
359 or something. What do we do about that? What other problems could they  
360 have to solve?
- 361 Facilitator: There's no food. They're really sea sick, I don't know, from the storm. Someone  
362 was sick. I mean they could come up with it maybe.
- 363 Researcher: Yeah, go with it.
- 364 Facilitator: Yeah. I'll have a think about if we do small groups or big groups.
- 365 Researcher: Just create that tension. If you're the captain and they're fully improvising in a  
366 large group, what is the kind of tension you're going to throw in and how can  
367 you manipulate it to keep them on focus. Because there's probably going to be  
368 a big mess.
- 369 Facilitator: Sure.
- 370 Researcher: Okay. Shall we touch base on - do you want to do like we did last week?

- 371 Facilitator: Yeah, sure, sure.
- 372 Researcher: Just a quick chat on Thursday?
- 373 Facilitator: I'm not sure - maybe in the day on Thursday. I'm not sure what I'm doing  
374 Thursday night. But yeah. That sounds good.
- 375 Researcher: You're at work on Thursday?
- 376 Facilitator: Yes. Otherwise in the afternoon because I think we're going out on Thursday  
377 night. So maybe talking to you, if possible between 3.30 and 6.00 might be  
378 better if you're available.
- 379 Researcher: 4.30?
- 380 Facilitator: Yeah, 4.30 is good.
- 381 Researcher: On Thursday.
- 382 Facilitator: Yeah.
- 383 Researcher: Then I'll let you know what I've sent through to them. You'll run over your plan.
- 384 Facilitator: Sure. If I can I'll email you my plan. Just briefly so you know what I'm thinking.  
385 If I change it - it will be basically this but maybe a bit different.
- 386 Researcher: Great.
- 387 Facilitator: Okay, cool.
- 388 Researcher: Thank you.

## W2TEI\_text: Transcript of Workshop 2 Facilitator Interview

- 1 Researcher: Okay. So, you mentioned it was a bit difficult with four people?
- 2 Facilitator: Yeah.
- 3 Researcher: So how did you think [unclear] as a workshop?
- 4 Facilitator: I guess, I think the soundscape was hard because of the students that did come,  
5 were the kind of less boisterous, energetic and forthcoming ones. So I found that  
6 hard, to get that - that particular activity was difficult with those students. But,  
7 at the same time, we're asking them to do a lot. It's probably a lot out of their  
8 comfort zone and there was no example for them to follow.
- 9 But they got there and I think, in a way, it pushed them a little bit, which was  
10 good, and made them think about the storm and think about how to interpret  
11 things, the reactions and a lot of the human reactions were good. So they got  
12 that idea that it would be panicked and chaotic on the ship and they got that  
13 feeling. I think it helped them understand the intensity of the situation, so that  
14 was good. But yeah, it was hard, the start today. I think it's nice - when you've  
15 just got big group, it just automatically gives you that boost. But then the extra  
16 person came which was good.
- 17 Researcher: Yeah and it was kind of timely too, wasn't it?
- 18 Facilitator: It worked well, yeah.
- 19 Researcher: Yeah and [unclear] shifted quite dramatically with, I think, an extra audience  
20 member.
- 21 Facilitator: It was good to have them to perform to him as well, and then for him to join in.  
22 He's very committed to the character and the situation. Well, he kind of dropped  
23 that, actually, and started laughing in the [laughs] at Jimmy being overboard.  
24 But yeah, it got better. It gained. The workshop gained today, I think.
- 25 Researcher: Yeah, it did.
- 26 Facilitator: Rather than starting strong.

- 27 Researcher: That's right. It definitely felt like a struggle, with the four students. I thought that  
28 as well. But it was interesting because when they spoke later, they were really  
29 - obviously a lot had gone through...
- 30 Facilitator: Yeah.
- 31 Researcher: So even though the actions were minimal in that kind of soundscape, I think they  
32 processed a lot because...
- 33 Facilitator: Yeah.
- 34 Researcher: ...they talked through their characters here, they had a lot to say.
- 35 Facilitator: They had a lot to say. I think it just took time to build it and that's fine. It was a  
36 warm up exercise as well. It wasn't meant to be something that they had built  
37 to. It was a warming. So yeah, it was fine. Yeah.
- 38 Researcher: Can you talk through what was going on in your head for the sequencing and  
39 the play building there?
- 40 Facilitator: Yeah. I guess I mixed it up a bit because of what we were doing and I felt like  
41 the students weren't really where I wanted them to be, in terms of creating the  
42 images. So we had to talk about that a bit more and it was hard to get them  
43 to - I didn't want to do their inner thoughts but I had to use that in the end, I  
44 think, to get them to respond. I felt like...
- 45 [Over speaking]
- 46 Facilitator: ...I couldn't get the flow. Yeah and they knew it from last week, so it was just  
47 easy to fall back on that. because there was only one group and I had  
48 envisaged two groups and working with two and presenting, it was just easier  
49 just to spend time on that and take it a bit more slowly with the frozen images.  
50 I felt I was leading the action but that was okay. They worked into that. They  
51 needed guidance but they still were bought into the situation, whether they said  
52 something, they were reacting and they were in that moment. So that was  
53 important, I thought. But it just took a while to get them there and I think the  
54 inner thoughts helped them again. It's easier for them to say that, yeah.
- 55 Researcher: Yeah. I liked how - I mean, you did first an improvisation and it was very kind  
56 of messy and you didn't really get much from them. But I think from that, you  
57 then got your own storyline and then you broke that apart into the parts and

- 58 then kind of workshopped it three or four times, until it got to a better  
59 performance.
- 60 Facilitator: That's right.
- 61 Researcher: I think that was a good way of seeing where the students were at and what  
62 they were able to do because you don't know them. Then, I think one thing  
63 drama teachers can do that's really quite a unique thing is, know what the final  
64 thing is that you want and just, intuitively, be able to know what are the pieces  
65 that you need to get towards it, and start right back at piece one. I think it's  
66 kind of like inverse planning, or whatever you want to call it.
- 67 Facilitator: Yeah, like breaking up the narrative, I think, is important for them and then they  
68 had something to build on from that, and they could fill in the gaps and the  
69 detail through dialogue. It just gave them more of a scaffold to hang off, I think,  
70 than if I broke off the story for them. So we could've actually done that a  
71 different way. We could've planned it, the story. We could've done that through  
72 talking, rather than doing. But I think, in a way, that was fine. It just kind of came  
73 out a little bit on what they were offering and then, yeah.
- 74 Researcher: What did you think about the message in the bottle?
- 75 Facilitator: Yeah, I think they liked the idea of having the message and they were surprised.  
76 So that was a nice element of surprise. I thought it was funny how they gave it  
77 to me and I wanted them to just discover it, read it and respond to it. I think the  
78 second message, they understood better, rather than the description. So maybe  
79 I should've just put the second one and the diary entries in. I think because we  
80 did diary entries last week, they got that. So I probably should've just done  
81 that. We could've then, in sequencing, talked about their character but I left  
82 that til later, when we had Mateo come in the door. So it would've probably  
83 been good to talk about their characters and maybe one of the students  
84 could've adopted the baby, Charlotte, as their own baby. So I don't know.  
85 Yeah, I think we could've done more with the message in the bottle.
- 86 Researcher: No, it was a nice touch and my notes were like, oh, that really got them in a  
87 little bit...
- 88 [Over speaking]
- 89 Facilitator: Oh good. Yeah, it definitely helped but I think I could've done more character  
90 stuff then. Because I think that's - yeah. But it gave them more about the ship

- 91 and about the life and I think, yeah, I definitely saw that clicking into place of,  
92 oh. These are the things that happen and there's death. So that was moving. I  
93 felt for them. Yeah.
- 94 Researcher: What are you noticing about their language use?
- 95 Facilitator: Yeah, I think they are definitely trying - they're not scared to use words  
96 incorrectly. Higher vocab words. I think there's the odd student doing that and I  
97 don't know if that's common but it seems like they're willing to do that. They're  
98 definitely - I think, in a way, they're falling back a little bit on what they know  
99 and the same with the characters, like they're business characters or - they're  
100 characters that they know themselves. But I think that's fine. They're using their  
101 vocabulary and that kind of thing. I think because it's also very emotional. I think  
102 it's different to other English ESL teaching because everything is about your  
103 character's response. So I think, in a way, that triggers a flow and a sense of -  
104 it's an emotional connection and I think that's what most of these activities are  
105 getting at. I think that's helping them talk more - forthcoming and - also, you  
106 can hear because they're showing it in their - into so much their facial  
107 expressions because I think they're not very expressive in their culture, maybe.  
108 I don't know. That's a big assumption. But also because of their - but their non-  
109 verbal things, definitely.
- 110 Researcher: Such as?
- 111 Facilitator: Such as sighing and the sounds. I think the sounds came out more today, so  
112 they're finding expression and then I think that's helping them flow with what  
113 they're saying a little bit more because it is like an emotional journey they go  
114 on, when they do this workshop.
- 115 Researcher: Yeah, that's interesting. I haven't actually considered that. But yeah, I did notice  
116 during the [unclear], there were lots of grunts, sighs and my initial response was,  
117 oh, I wish they would use some language.
- 118 Facilitator: Yeah.
- 119 Researcher: But the language that came after that, seemed to flow.
- 120 Facilitator: Yeah.
- 121 Researcher: Also, they seemed to unblock a little bit of their worries about being perfect  
122 with the word.

- 123 Facilitator: That's right.
- 124 Researcher: There were quite a lot of broken words but there were higher vocabulary words  
125 coming...
- 126 Facilitator: Yeah and I think, for confidence, Hiro was much more confident this week. The  
127 way he spoke was more confident, had ownership of his character and his  
128 character's thoughts. He just seemed completely - he did seem different this  
129 week. Definitely transformed. I think, after week one, he knew what to expect  
130 and he was like, I definitely want to come back next week and I want to be in  
131 Australia. So yeah, it's just nice to see him more confident, I think, and more  
132 expressive because he was the hardest last week. But I think he was more  
133 forthcoming this week, yeah.
- 134 Researcher: What about Mai Ling, the Korean girl with the tuberculosis?
- 135 Facilitator: Yeah.
- 136 Researcher: ...feedback on her.
- 137 Facilitator: Yeah, I think she is great because she probably was the student that gave the  
138 most depth to her character and just uncovering that was just really lovely, when  
139 she said she had - I think you moved out of the room but she was saying she  
140 was sick. She knew the word but she didn't know what the word was then and  
141 she was saying she had a cough and a cold. I said, it's probably tuberculosis.  
142 She had more of an emotional attachment and the idea of getting off in Africa  
143 - she had a lot there. Yeah. I think she wanted to express a lot. She wanted to.  
144 Yeah.
- 145 Researcher: With someone like Mateo who attends - his kind of tendency is to be the  
146 antagonist, I suppose...
- 147 Facilitator: Yeah. I think that's good.
- 148 Researcher: What's your kind of strategy around students like that?
- 149 Facilitator: I think you have to let him go with it and I think, in a way, he's right that it's dog  
150 eat dog. With the characters going, that's one less person that needs food.  
151 That's more food for me. I just think that was good to see that different  
152 perspective. He's not trying to, what's the word, trying to sabotage the...
- 153 Researcher: Yeah, yeah.
- 154 [Over speaking]

- 155 Facilitator: He's still in character. So I think it's good to have that different perspective. He's  
156 quite brave and he'll go first and so I think he was a good force to join the  
157 group and a point of difference as well. It's nice to have that. Yeah.
- 158 Researcher: Because it was interesting. In the beginning, I thought, oh, there's four Asian  
159 cultures together. It really changed.
- 160 Facilitator: Yes, yes.
- 161 Researcher: It really changed. It was tough to kind of go up from...
- 162 Facilitator: Yeah.
- 163 Researcher: ...little bit of a different element in there. Did you notice he talks - like he talked  
164 about chicKang shit and last week...
- 165 Facilitator: Yeah. He did that last week too. He had the same character, yeah.
- 166 Researcher: Yeah and last week, he also - when he got on the boat, he said, fuck you London.
- 167 Facilitator: That's right, yeah.
- 168 Researcher: What was your reaction to that?
- 169 Facilitator: I think maybe he is trying to push it a bit and see if that's acceptable. But, at  
170 the same time, I think it's really wonderful in a way. He's thinking as the  
171 character. Thinking of being this kind of dirt poor person that has a lot of  
172 resentment. It just shows - yeah.
- 173 Researcher: Do you think that's coming from his - because, to understand words [unclear], is  
174 that coming from his experience in the language or...
- 175 Facilitator: Yeah, probably.
- 176 Researcher: ...he's taking on a character that's different to him? I mean, what do you think  
177 about that?
- 178 Facilitator: I don't know. I think there could be something there, that resonates with him  
179 about - I don't know though. I don't know. I honestly don't know.
- 180 Researcher: It's interesting because, looking...
- 181 Facilitator: Yeah. What do you think?
- 182 Researcher: Well I don't know. I was watching the video of last week and I thought, he's  
183 definitely engaged and to - I mean, he's coming up with interesting ideas and  
184 using the form pretty well, compared to the other students. I was thinking, the

- 185 way he turned around and said to London, fuck you London, I thought that was  
186 pretty engaged.
- 187 Facilitator: Yeah.
- 188 Researcher: After we drilled down into that moment, what lead to it and what happened  
189 after it, [unclear] I've just tagged that for a little bit of a [unclear] because I'm  
190 interested in why he chose to do that. Was he trying to entertain or is he a bit  
191 of a joker? All that kind of thing.
- 192 Facilitator: I think - yeah, I don't know. I think he resonates with the idea of leaving  
193 something that's maybe not ideal and maybe - I don't know his circumstances  
194 around being here, for example. But I don't know. Yeah. I don't think he's trying  
195 to show off to the group.
- 196 Researcher: No, no.
- 197 Facilitator: I don't think it's about that at all. No.
- 198 Researcher: No.
- 199 Facilitator: Yeah, I think it's hard [laughs]. It's hard. There's so much going on. Yeah.
- 200 Researcher: Something you said last week, actually, which kind of - it was funny. Because I  
201 was watching the drama and getting really into it. I'm kind of interested in why  
202 I was engaging to it as a spectator. Because I'm the really obvious spectator  
203 here - you know, big [unclear]. But even though I'm not a formal spectator,  
204 there's still that element of performance...
- 205 Facilitator: Definitely, yeah. Yeah.
- 206 Researcher: I was wondering - I said to you last week, I asked you in the interview, when  
207 did you feel engaged with the students? You were kind of like, oh, I don't think  
208 I was. I was managing the class and following through the class, and obviously  
209 not as engaged as I was. I've been thinking, oh okay. Do you need to be a  
210 spectator to get this kind of, have these moments?
- 211 Facilitator: No.
- 212 Researcher: Because, as a teacher, [unclear] different level, I think.
- 213 Facilitator: I think last week was different because there were more activities to manage. I  
214 think I didn't know them that well and you know. But this week, I felt more  
215 engaged with them as a...

- 216 Researcher: [Unclear] for me this week.
- 217 Facilitator: Oh right.
- 218 Researcher: When they were doing the drama, I thought, oh, I'm not really living this. But  
219 then, your reaction afterwards and the participants reactions were, you guys  
220 really have got into it. It didn't look like much with the waving, it think, [unclear]  
221 and so on.
- 222 Facilitator: I think maybe the drama was more engaging last week but I think that's to do  
223 with the students that came along as well, maybe. I found the students this week  
224 - I don't know.
- 225 [Over speaking]
- 226 Facilitator: But I thought they were really engaged. I think their skills are expressive skills.  
227 But it wasn't - I don't think that's what this workshop is about. To me, in terms  
228 of...
- 229 Researcher: Yeah, it's not about acting skills, yeah.
- 230 Facilitator: ...it's not an acting skill. I think that was hard and their expression and they were  
231 forth - like, they were forthcoming but just not dynamic. But, at the same time, I  
232 was on the journey with them and I was really moved at the end.
- 233 Researcher: Yeah and they moved far themselves today. I think...
- 234 Facilitator: Yeah, it definitely...
- 235 Researcher: [Unclear] was more today. The distance that they moved from the beginning to  
236 the end was much more today, than it was last week. Last week was a bit more  
237 kind of entertaining [unclear].
- 238 Facilitator: Yeah. I think there was more happening last week, whereas this week, we were  
239 just on this one scene and it took a long time to kind of happen. Yeah, there was  
240 just longer activities, so...
- 241 Researcher: There was less people too.
- 242 Facilitator: There were less people. But I think the less people made it kind of like a closer  
243 engagement with each other and yeah. I think it could've gone on. It definitely  
244 could've gone on this week. Yeah.
- 245 Researcher: Yeah. So next week, we've got the arrival and the suggestion was to - the way  
246 they've written it is to do a similar play building, or some type of play building,

247 upon arrival. But I'm really open. I mean, you did want to have a quick look at  
248 it now right? Just

249 [Over speaking]

250 Facilitator: Yeah, yeah. Sure, sure, sure.

251 [Interruption]

252 Researcher: So pretext again and rather than Australian. Then some type of whole group  
253 improvisation with the writing in role, and finishing - I think the whole point of  
254 this was to finish earlier, so there's more writing in role.

255 Facilitator: Sure.

256 Researcher: But I thought what you did today was more than enough. Twice [is more than]  
257 enough. But so, if this is going to be a whole [unclear]...

258 Facilitator: So we arrive. Narration - a whole class mime gathering belongings. So we're  
259 getting off the boat there. Sure. Letters home from - so we do something with  
260 that as well?

261 Researcher: Yeah. I'll find some stuff and send it through to them. I was thinking more about  
262 life in Sydney in the 1850s - kind of what it's like, so they've got it in their head.

263 Facilitator: Sure. Maybe we could do that somehow. I could write some words on the board  
264 from that. I don't know. Or we could do that later. We could have some letters.

265 Researcher: Oh, from their actual friends or their family?

266 Facilitator: Oh, I just mean like we used with the message in the bottle. We could have  
267 some - because I don't think they're going to - I don't know if they're doing the  
268 readings.

269 Researcher: No, they're not. No.

270 Facilitator: So I don't know, yeah. Maybe we can have the letters on display, when they  
271 come in or something, and they can read them. I don't know.

272 Researcher: Yeah.

273 Facilitator: Or after this. Because I think it would be good to make it, they come off the  
274 boat and then we do...

275 Researcher: Let's get them off the boat and do something there, yeah.

- 276 Facilitator: Get off the boat, do something, then maybe the letters or - I mean, we could  
277 have a different, like an audio, they have to listen to or something. But you're  
278 not going to find that, so yeah. You're not going to make that.
- 279 Researcher: Yeah. There's a couple of things on *YouTube* that I found of people talking about  
280 lives in those days, all audio clips.
- 281 Facilitator: Okay. Audio clips might be good or I could put on - like do different characters  
282 and read different excerpts or something. I don't know.
- 283 Researcher: You're saying you just wanted to give another medium...
- 284 Facilitator: Yeah, rather than a letter. But we could be - they could just read letters or  
285 different groups could read a letter each and then they have to report back  
286 and say what was in the letter. I don't know.
- 287 Researcher: Okay. How about I just make some letters and if I can find some audio stuff I'll  
288 get it as a backup. Or just have some letters and it can either be used in a  
289 moment to deliver the letters from their family and friends, to them - like the  
290 mail has come on the ship, the next ship. Or yeah. I'll get some stuff that you  
291 can use.
- 292 Facilitator: Okay. So then, maybe we'll get off the boat and then we'll do something with  
293 the letters. Then we need to decide about what...
- 294 Researcher: What type of whole group - I mean, this is interesting. This was - decide where  
295 to go about getting to goldfields. There are three possible routes, which way  
296 to go. So it's there's a problem solving thing here which you're pulling out and  
297 letting them kind of take charge.
- 298 Facilitator: Yeah. I mean, we could have them on, say, some cardboard. We could  
299 physicalise it a bit more. We could say, this is the route that goes - I don't know  
300 - over the mountains or this is the route that goes this way. Then they have to  
301 read about the routes and discuss which route the group is going to go on. So I  
302 just let them. You know, I could be...
- 303 Researcher: So do you need a map?
- 304 Facilitator: Yeah, a map. A map. I'm kind of envisaging three actual, physical locations to  
305 show that - I mean, or it could be all together and they look at the three  
306 different maps maybe. That would be good.
- 307 Researcher: I'll see if I can get that.

- 308 Facilitator: Three different ways with little headings on each of the three different ways.  
309 So they could say route one, route two, route three, or something like that. Then  
310 that would be nice for them to have a conversation in character. So maybe we  
311 do a character thing, as well, before then.
- 312 Researcher: Okay. I think probably the best I'm going to be able to find online is probably  
313 just a one map, of the goldfield, I think.
- 314 Facilitator: Oh yeah, yeah.
- 315 Researcher: I think I could probably find something. Or kind of like a...
- 316 Facilitator: Or a map of New South Wales even?
- 317 Researcher: Yeah but along the same lines of hidden treasure buried, that kind of thing.
- 318 Facilitator: Yeah, sure.
- 319 Researcher: A map with a little bit of [unclear] and a lake or whatever and an X.
- 320 Facilitator: Yeah. So are they going to be three different destinations or three different  
321 routes to the same place? Maybe they have to choose which goldfield to go to.
- 322 Researcher: Hmm.
- 323 Facilitator: I don't know.
- 324 Researcher: Yeah, yeah, yeah. I'll shoot you the map as soon as I can get it and then you  
325 can...
- 326 [Over speaking]
- 327 Facilitator: Yeah. It could even just be a map of New South Wales and we're in Sydney  
328 and they have to choose to go north, south or west. I don't know. So then there's  
329 a decision and then they have to decide what they're going to bring and - I  
330 don't know - that kind of thing.
- 331 Researcher: We wouldn't get them to find gold but then this whole last part, where they find  
332 gold, it was more teaching narrations, more group [unclear]. I mean, do you  
333 have any other play building - I mean, the one that you used today was great,  
334 where you threw them in the deep end, got them to improvise. You were in there  
335 as teacher in role and then you deconstructed it and made some sequences and  
336 then practiced it and re-did it. Do you have another type of sequencing like  
337 that, that...

- 338 Facilitator: Yeah, what can we do? So you want them to - so then we go from here, deciding  
339 how to get there. Then work out which goldfield they want to go to. Then we're  
340 at the goldfield and they're writing a diary entry about how they feel?
- 341 Researcher: Yeah, I think they have a camp for the night or something.
- 342 Facilitator: Okay. Then we're at - this is like a play building for one of them finds gold or...
- 343 Researcher: Yes.
- 344 Facilitator: Yeah.
- 345 Researcher: Or they all find gold.
- 346 Facilitator: Or they all find gold.
- 347 Researcher: I'm going to try and get a gold nugget as well.
- 348 Facilitator: Yeah, that would be good. I don't think we have anything like that.
- 349 Researcher: No, I was just going to get a rock and spray paint it.
- 350 Facilitator: Yeah [laughs]. Yes. Good idea. I think - I don't know.
- 351 Researcher: Can I just talk you through a sequencing that I've used for a dialogue and  
352 maybe this is also a possibility we could use this too. Do I have it over here?
- 353 Facilitator: Oh it's over there, yeah.
- 354 Researcher: This is a little sequence that can be as long or short as you want, and it's done  
355 in a couple of parts. So they're just given this out straight away and - I mean,  
356 you might want to do some vocab building, choose the difficult vocabulary and  
357 do some [action] with it. But the dialogue is practiced five or six times but just  
358 done in different ways.
- 359 Facilitator: Yeah, that's a good idea.
- 360 Researcher: The first one is just a blank read. So you put them in pairs, A and B. They can't  
361 look over. So A just sticks on A side, B sticks on B side. You do a blank read first.  
362 Try to see that they understand it. Then you get them to do a mic, pass the mic,  
363 so they stop looking and kind of start to kind of remember it. There's a hard of  
364 hearing.
- 365 Facilitator: Right. So you want them to learn it? Yeah.

- 366 Researcher: So you do about five different ways. So hard of hearing, passing the mic, quiet  
367 in the library, loud [unclear] and you kind of get them to build those kind of  
368 dynamics. Basically, repeat and learn it. Then put them in a situation.
- 369 Facilitator: Hmm. Then do they extend on that dialogue?
- 370 Researcher: Yeah. Then...
- 371 Facilitator: That's basically what we call an AB script, as a starting point.
- 372 Researcher: Yeah.
- 373 Facilitator: Yeah.
- 374 Researcher: AB script is the starting point and then they extend and expand before and  
375 after it, or expand the situation, or choose a different situation using the same  
376 dialogue.
- 377 Facilitator: Yeah. Well it would be good to get them to maybe do pairs and, that way,  
378 even if there is four, they can work a bit more separately. Because I just think  
379 that, sometimes, if it's in a whole group, they take less risks.
- 380 Researcher: Yeah, I think so.
- 381 Facilitator: I think it would be nice for them to smaller group work.
- 382 Researcher: If they do, they all end up doing the performance to each other.
- 383 Facilitator: Yeah, that's right and then they kind of have to workshop it. So maybe it could  
384 be an AB script, on the goldfield and they're partners looking for gold together.  
385 They're in their characters, so they've already got characters, and they choose  
386 who's A and who's B, or I just say, you're A, you're B. So then they would do that  
387 sequence you just suggested. But then I would say, okay, now you've learnt it,  
388 I'll take the scripts back. Can you perform those lines but then can you improvise  
389 and create the rest of the scene? So it's like a starting point for play building.
- 390 Researcher: Yeah. Usually before or afterwards, or...
- 391 Facilitator: Or you can show me just before or just - it depends on what the dialogue is.
- 392 Researcher: Then you can see what each pair does and...
- 393 Facilitator: Yeah. So every pair would have the same dialogue?
- 394 Researcher: Yes.
- 395 Facilitator: Yeah, that sounds good.

396 Researcher: So they perform to each other and, I mean, you can just go from there. You see  
397 one of the pairs that you really like. You direct them a little bit, to try and get  
398 them more sort of animated or more motivated...

399 Facilitator: Yeah, yeah. We can workshop it.

400 Researcher: ...or more connected. Then you can add other people into the scene. You can  
401 also do some...

402 Facilitator: We can play with it. We'll see how it's going. Yeah.

403 Researcher: Yeah. I mean, even some theatre sports stuff. So if you've got A and B, and  
404 they're in the character, you might do freeze. Then you could do the commentary  
405 of A and B, and A and B can't speak but the second A and second B actually  
406 do the words. Or you could do freeze and tap on the shoulder, and replace B  
407 from the audience with B actor.

408 Facilitator: Yeah, use someone else to try it.

409 Researcher: I mean, that might be fun to kind of play with all of that.

410 Facilitator: We can do an emotional replay or something. Do it as different. We'll see,  
411 yeah. We'll see how it goes. Yeah. That sounds good.

412 Researcher: Do you want me to make a dialogue?

413 Facilitator: That would be great.

414 Researcher: Okay.

415 Facilitator: Maybe - yeah, I don't know when it would be. So maybe it would be - I don't  
416 think it should be the most dramatic point.

417 Researcher: Yeah, I think it should be prior to it, so you can follow on.

418 Facilitator: It should be maybe just prior to it, so they can give them enough impetus to  
419 make them to want to develop the scene.

420 Researcher: You want them running [all this] as the finale right?

421 Facilitator: Yeah. Yeah. Yeah, I think so. That would be good. Yeah.

422 Researcher: So this dialogue would be - which way should we take?

423 Facilitator: What do you mean?

424 Researcher: As in, the moment of the dialogue should be the decision on which way they go?  
425 Because that's prior to finding the gold. Or do you want the moment when...

- 426 [over speaking]
- 427 Facilitator: Oh, I thought now this sequence is later. Because that's already here. This is like  
428 - this, to me...
- 429 Researcher: Yeah, this is a pre.
- 430 Facilitator: ...is you're in Sydney. You're at the port. Which way shall we go, as a group  
431 decision. That's what I was thinking.
- 432 Researcher: Yeah, okay. No, that's fine.
- 433 Facilitator: But then - so that way, it's like a whole group improvisation and then we break  
434 off and the second main activity is doing this in pairs, and we develop that. It's  
435 going to take a while. It's going to take half an hour to do that properly and  
436 see how it goes, and then maybe workshop, together, some of the scenes.  
437 Maybe workshop it. Each person performs and then we build and we maybe  
438 add characters and create that. Then, we do some kind of reflective drama  
439 exercise on maybe that experience...
- 440 Researcher: Sure. That's what I'm saying.
- 441 Facilitator: ...as a character. Yeah.
- 442 Researcher: So the dialogue you want, which is the moment of the dialogue, the scene that  
443 you want me to write out? Just be prior to finding gold?
- 444 Facilitator: Yeah. Maybe - yeah, something that suggests they've been doing it all day or  
445 a couple of weeks. One of them is despondent and then the other one is like,  
446 no, we need to keep trying. Then maybe one of them - the last kind of line is,  
447 oh...
- 448 Researcher: Why don't you write the dialogue?
- 449 Facilitator: Yeah, yeah, I'll write it.
- 450 Researcher: I think that will help you because then...
- 451 Facilitator: Sure, yeah, yeah. I'll write it.
- 452 Researcher: Yeah. If you're imagining it in, it would probably help. I'll send this through to  
453 you. I mean, well...
- 454 Facilitator: Yeah. If you send that through and then I can maybe do that. I don't know if I  
455 need to.

456 Researcher: Yeah, I don't think you need...

457 Facilitator: No, no.

458 Researcher: ...where, when and what. I mean, you...

459 Facilitator: That's fine. You don't need to send it through. Yeah. That's fine.

460 Researcher: Just...

461 [over speaking]

462 Facilitator: Yeah. Yeah.

463 Researcher: Cool.

464 Facilitator: I don't know. I think it might even be four lines. Two lines each or three lines  
465 each.

466 Researcher: Yeah, look minimal. Minimal.

467 Facilitator: Six lines max for the total.

468 Researcher: You can make the language high, as in high level.

469 Facilitator: Yeah.

470 Researcher: I mean, I was trying to do that, just to have a couple in there like, batten down,  
471 immigrants and vessel bound for [unclear] on the aft deck. Those types of - this  
472 is opportunity to get some language that they will learn because they will  
473 memorise this. They'll remember it for sure.

474 Facilitator: Sure.

475 Researcher: Cool.

476 Facilitator: Okay, that sounds good.

477 Researcher: Lovely.

478 Facilitator: Cool.

479 Researcher: Okey dokey.

480 Facilitator: So - yeah. So if we need to talk, we'll talk. But if we don't, we won't. Or we'll  
481 see how it goes.

482 Researcher: Yeah, I don't need to - I'm happy just to see you at [unclear]. There's - just stop  
483 there.

## W3TEI\_text: Transcript of Workshop 3 Facilitator Interview

- 1 Researcher: So how do you feel about today?
- 2 Facilitator: I think it went well yeah.
- 3 Researcher: Bit of a slow start.
- 4 Facilitator: Slow start again and - but I think that's just the way it goes with this kind of thing,  
5 the slow starts. I think they were definitely primed ready to do the bigger activity  
6 for today so they were ready to sink their teeth into something a bit more  
7 challenging and - by devising the dialogue and I think they did a good job of  
8 that, yeah. Improvisations, it's difficult to get them to just improvise because we  
9 tried to do that arriving at the gold fields, yeah.
- 10 Researcher: Yeah that was - it was interesting observing the two, you had a large group  
11 improvisation and then the complete difference when it was just the two of them.
- 12 Facilitator: Yeah. They seem to feel more comfortable and were having really good  
13 conversations, devising it and, yeah, that seemed really free flowing so that was  
14 good, yeah. Yeah I think that there was a highlight seeing them do that and really  
15 take all that on board and yeah that was good. It was really nice at the start  
16 when Hiro pointed to the map and talked about how Japan is in the centre of the  
17 map and yeah he just seems to be more forthcoming now and more comfortable.
- 18 So yeah I think definitely after three weeks they have that level of risk taking and  
19 comfortable and settled which you get with ongoing classes. So I think that's the  
20 important part of building the drama relationship and I think they definitely felt  
21 they could do things and I think particularly with the [Mateo and Mee's] piece,  
22 like they really just kind of went for it a bit really which was great, you know.  
23 With their ideas, that could be Mateo pushing it but I think Mee is someone who's  
24 really - I don't know, I think she's finding it quite interesting, this work, and she's  
25 pushing herself in it. It's been nice to see that progress, yeah.
- 26 Researcher: What about more - tell me more about Mee's characteristics or her personality  
27 that you observed in the context of classes?
- 28 Facilitator: Yeah, like I think she - at first she seemed really quiet and quite scared to say too  
29 much, like in the first week. Then I think because the groups were smaller in the  
30 last two weeks, it's kind of forced her to do that but at the same time - like she  
31 found her character in the second week and I think she connected with that more

32 and she connected with the journey. She created a whole inner life and it just  
33 meant she kind of let go of those inhibitions that she had initially.

34 It will be interesting to watch her in the first week because it was a bigger group  
35 so it was different but I think at the same time she has found it to be quite  
36 empowering, the workshop and she's - like also being like one of the only females  
37 as well, maybe - yeah.

38 Researcher: You mentioned inner life, can you tell me more about what you mean by that?

39 Facilitator: She seems to have created a world for her character and a framework for the  
40 experience and she seems really like she has gone on that emotional journey of  
41 the character and invested in that. But at the same time she carried it through  
42 with the drama and when she got the medicine, just wanted to get the medicine.  
43 Then when the character felt guilty - yeah just more complex and rich than maybe  
44 some of the other work.

45 But I think at the same time the other work was good in different ways but for her  
46 it was, yeah, just something that she maybe didn't realise that she was able to do  
47 this kind of thing.

48 Researcher: The kind of - that character growth of the other students.

49 Facilitator: Yeah I think Hiro has been different because he's had different characters but  
50 each time he's invested in it and I think it's been a real confidence builder, this  
51 kind of work rather than taking on the character. I think maybe he has weaker  
52 English skills so he does sometimes struggle to maybe talk about those more  
53 complex character elements. So maybe that's why they are a little bit superficial  
54 but at the same time he's still always - he's become more and more - had more  
55 input each time I think.

56 Then Kang had the same character and he brought that back and he really  
57 wanted to see that for his character which was nice that he actually had that  
58 believability and wanted to keep that character after having missed the middle  
59 week so that was pleasing to see. I think he's definitely - he strikes me as being  
60 someone who's quite quiet and yeah. Like he's very softly spoken and not a very  
61 - so it's just kind of different that he is doing this kind of thing. But it would have  
62 been nice to see more from him but I think because of the limitation of missing a  
63 week and - yeah.

64 Then Mateo was just very - had this completely in-depth character that was very  
65 interesting - the comment he made at the end of that the best moment was him  
66 dying which is very kind of existential. Just really different to what you would  
67 expect which is great because I guess they have thought about these characters

68 and they have adult perceptions of these characters. So it's - and he has the  
69 capability to express that so I think - because he's the most advanced and most  
70 confident in his cultural background that's just the reasons why he's kind of  
71 unpacked it all and this inner trajectory.

72 But which he was willing to experiment with and I think he definitely was someone  
73 in the group that helped everything move along. So I was glad he came today  
74 and also he needed - I was kind of holding on the maps because like he needs to  
75 come - otherwise we can't do the maps so that's why I was dragging that out. But  
76 that was a hard conversation to pull together as well, deciding on which way to  
77 go so we could have prepped that more maybe and that would have given them  
78 more - maybe some visuals or something. I don't know, explained it more.

79 Researcher: How did your journey over the three weeks parallel or not parallel with their  
80 journey?

81 Facilitator: I guess, yeah I think it paralleled because I found last week the toughest week,  
82 that was, to me, the least enjoyable experience last week and I don't know - I  
83 think it was the content, I found it really negative. But at the same time that was  
84 probably when I felt the most engrossed in it. But I guess today I felt similar to  
85 them probably because it was a more positive workshop and the finding the gold,  
86 reaching the end of the journey, I felt those similar feelings as well.

87 I think that just by having an activity where they could kind of build on everything  
88 they've had in the past two weeks and put that together into the scene that was  
89 very fulfilling for me to see that. I think there was a performance and they had  
90 to rehearse it and, yeah, it was good to just see them actually being more  
91 responsive in that situation, in the pair. So yeah I feel like I would have liked to  
92 have made the improvisations more free flowing and kind of engaging. I don't  
93 know, I'll have to think about why that didn't happen, yeah.

94 Researcher: Okay great.

95 Facilitator: Okay, cool.

96 Researcher: On that thought. Okay I'm going to go and grab them and then I'll let everybody  
97 out.

98 Facilitator: Sure.

99 Researcher: Do you need anything - I've got your invoice.

100 Facilitator: Did you want me to stop that?

101 Researcher: Yes.

102 Facilitator: Okay stop.