

EDUCATIONAL DRAMA  
IN THREE HONG KONG SECONDARY SCHOOLS

By

HO LAI SHAN

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## **ABSTRACT**

In 2000, an education reform proposal was announced by the Hong Kong Special Administration Region Government to achieve education quality enhancement. Since then, pedagogic innovations related to educational drama have been initiated in schools and inquiries have been made on these pilot teachings. Mostly educational drama was found effective in achieving the reform objectives in these studies, but most of these pedagogic innovations ended soon after and no in-depth examination has been made to address the sustainability issue.

This study examines the educational drama experience of three secondary schools. It examines the supporting and constraining factors facing them in continuing these initiatives, the role of the education reform in the change process, and how better pedagogic change might be promoted.

In-depth case studies were conducted in three subsidised secondary schools that had relevant teaching activities. Data were collected by documents review, teaching observations, and interviews. The findings were then used to examine the relevant reform policies and measures to support a sustainable pedagogic change. Educational change theories and models were referenced in the study to facilitate a more systematic examination on the roles and interaction of different contributing factors.

In conclusion, the promotion of student-focused principles and the relevant education reform measures triggered the introduction of drama pedagogy in some

secondary schools. However, the insufficient effort made by the Government on engaging with the sector and its capacity building, and the reliance on a piecemeal mode to support teaching initiatives affect the sustainability of the change.

Insufficient support from school managements and the prevailing passive learning culture also contributed in constraining the teaching changes concerned.

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## LIST OF ABBREVIATIONS

Abbreviation	
BSS	Belinda Secondary School
CSS	Carol Secondary School
DEd	Drama Education as a Subject
DiE	Drama-in-Education
DSS	Daisy Secondary School
EDB/EMB	Education Bureau/ Education and Manpower Bureau <sup>1</sup>
Form/Secondary 1-7	S1-S7
Reform Proposal	Education blueprint for the 21st century: Learning for life, learning through life - Reform proposals for education system in Hong Kong (Education Commission, HKSARG, 2000)
QEF	Quality Education Fund
TASC	Theory of Action for System Change
The Government	The Hong Kong Special Administration Region Government
TiE	Theatre-in-Education

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<sup>1</sup> In 2003, the Education Department was formally abolished and a new bureau, Education and Manpower Bureau (EMB) was formed to take care of the education matters in the territory. EMB was later renamed as Education Bureau (EDB) in 2007. Some educational changes mentioned in the study have crossed these periods.

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## **CHAPTER 1 INTRODUCTION**

The aim of this study is to examine the challenges that teachers faced when using educational drama in daily teaching in three Hong Kong subsidised secondary schools in the last decade. As the teaching approach of educational drama aligns well with the student-focused principle of the education reform, the experiences and challenges in promoting drama also reflects which measures were being properly implemented to support the proposed changes. Both the experience of these schools and its implication for the implementation of the reform principles are the concerns of this study. I believe that these are the concerns of many policy makers and frontline teachers also.

### **Study Background**

In Hong Kong, following the completion of the nine-year free universal basic education target in the late 70s, more attention of society has been shifting to education quality enhancement. During the 90s there was also a growing demand from employers and higher education bodies to enhance the performance of secondary school students and teachers. During that time, there was also an international trend to call for quality education and a widespread rethinking on education quality. Fundamental questions from the societal aims of education, the nature of participatory decision-making at all levels to implementation issues related to assessment, evaluation, and monitoring were being discussed in different countries (Lowe and Istance, 1989; Chen and Liang, 1998). Under such a context, consultation studies were conducted by the Government of Hong Kong

(EMB, HKSARG, 1999). Subsequent to these consultations, the Government formally began large scale education reform. In the reform documents, changes on different aspects were initiated in an attempt to promote education quality enhancement.

In the *Education blueprint for the 21st century: Learning for life, learning through life - Reform proposals for education system in Hong Kong* (hereafter Reform Proposal) released by the Education Commission (2000), principles were set to guide the formulation of reform policies, Among the five reform principles<sup>2</sup>, “student-focused” was being initiated in response to the enormous complaints on the spoon-fed education that emphasised knowledge transmission. The Reform Proposal also held the vision to create an inspiring learning environment, reform the curricula, improve teaching methods, and to improve the assessment mechanism to supplement learning and teaching (Education Commission, HKSARG, 2000). A huge government budget (Dowson, Bodycott, Walker and Coniam, 2000) has been allocated to support the corresponding changes in the last decade.

In such large scale reform, initiatives like the 3-3-4 New Senior Secondary academic structure (NSS), curriculum reform and a wider use of School-based Assessment were introduced. Schools and teachers were urged to find ways to cater for the new teaching standards and requirements and more resources were allocated by the Government to promote new teaching ideas that align with the

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<sup>2</sup> The five reform principles are student-focused, no-loser, quality, life-wide learning, and society-wide mobilisation.

reform direction. For example, teaching methods like educational drama that emphasise experiential learning and process learning were initiated by some secondary school teachers, and it is the introduction, implementation experience and the constraints encountered by teachers involved that are the concerns of this study.

When we look into the introduction of educational drama, under the influence of the reform, more attention of teachers has been given to a student-focused teaching approach and more teachers feel the need for professional knowledge and skills enhancement<sup>3</sup>. As a student-focused approach is quite different from the traditional knowledge transmission approach, there have been more relevant teacher training and profession exchanges available to cater for the needs of teachers. That consequently encouraged the use of more interactive teaching approaches, such as drama pedagogy<sup>4</sup>.

The initiation of curriculum change has further prompted teachers to make changes in daily teachings. For example, Liberal Studies (LS) is one of the four compulsory subjects in the Hong Kong Diploma of Secondary Education (HKDSE) Examination under the New Senior Secondary academic structure. The subject came with no prescribed syllabus and involves School-based Assessment. The new curriculum design also urges teachers to explore more student-focused and interactive teaching approaches and methods to support students to develop higher level thinking skills and also to build up the ability to construct meaning

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<sup>3</sup> This could be shown in all the cases in this study also. Refer to Chapter 5 to Chapter 7.

<sup>4</sup> Ibid.

across different subject areas. Educational drama that trains up students to explore knowledge as active learners through drama-based inquiry therefore is being considered and used by some Liberal Studies teachers.

Drama Education (DEd) is another subject being introduced under the reform. It is under the Arts education Key Learning Area (KLA). The promotion of DEd helps a lot to increase the readiness of teachers and students in using educational drama in daily teaching in schools involved. For example, Drama-In-Education (DiE) seed project was being introduced to several primary and secondary schools to prepare for the commencement of the DEd, and such one-year projects had inspired some teachers to further explore the use of drama pedagogy in daily teaching. The DEd teaching network also has been injecting new force and ideas in promoting relevant pedagogic changes. I will explain the differences in these two drama approaches in more detail in chapter 3.

### **Relevant Pilot Projects and Studies**

The use of educational drama or drama pedagogy is not a new thing in many places like the UK, Canada, and Australia, but it is in Hong Kong. When the education reform was newly introduced, not many secondary school teachers could tell what educational drama is<sup>5</sup>. However, the situation has improved in recent years. More pilot school projects, teacher training and professional exchanges on educational drama can be found in Hong Kong. The timing, funding sources and organising parties of these programs, make their relation to

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<sup>5</sup> Refer to Chapter 4, Research design review, pp. 106-110.

the education reform obvious, but to answer questions examining what aspects and to what extent the reform is the catalyst to such development may require more deliberate examination.

Some teachers and researchers attempted to document and review the experience found in schools in Hong Kong about using drama in teaching in the last decade. Most of these studies share certain common characteristics and these are summarised as below. They focus on:

1. examining the effectiveness of drama teaching in particularly on foreign language and humanities subjects (Hui, 2007; Ming Ri Institute for Arts Education and Center for Child Development of Hong Kong Baptist University, 2007; Hui and Shu, 2010);
2. examining pilot drama teaching (Hui, 2007; Ming Ri Institute for Arts Education and Center for Child Development of Hong Kong Baptist University, 2007; Hui and Shu, 2010). The application periods usually were not long - several weeks or months - and most of the projects did not last after the pilot period (Hui, 2007; Ming Ri Institute for Arts Education and Center for Child Development of Hong Kong Baptist University, 2007; Hui and Shu, 2010);
3. pilot projects based on short term funding or by partnering with external parties to obtain knowledge and skills support (Hui, 2007; Ming Ri Institute for Arts Education and Center for Child Development of Hong Kong Baptist University, 2007; Hui and Shu, 2010);

4. one time impact study by third parties, such as universities (Hui, 2007; Ming Ri Institute for Arts Education and Center for Child Development of Hong Kong Baptist University, 2007; Hui and Shu, 2010).

These characteristics also explain why this literature does not really examine the sustainability issues. All of these pilot projects were running on short term or even one-time basis and tapping into one-time funding, external experts, and administration support, but not really implemented in daily teaching. The actual constraints faced by teachers and students in using educational drama in daily teaching therefore could not be fully reviewed. Further research was needed to look at these issues through in-depth inquiry especially to consider the sustainability of these.

For example, in 2002 Tsin and Wong with the consultancy of Sam Winter of The Hong Kong Institute of Education used the CASES (Chinese Adolescent Self Esteem Scales) to conduct a study in four Hong Kong secondary schools. The CASES was developed by Christopher Cheng in targeting Chinese students. In the study, 800 Secondary 1 (S1) students were selected from four secondary schools; 200 students from one of the schools were the experimental group, and 600 students in the other three schools were the control group. In that school year, 24 sessions with 80 minutes each were conducted with *Creative Drama* written by the Alice Theatre Laboratory in the experimental group. However, the self-esteem of both groups dropped after that school year, and no significant difference was found in T-Test among the experimental group and control group. The

researchers addressed such drop in self-esteem as a common phenomenon found in that developmental stage (Hui and Shu, 2010), and no further examination has been made.

Another large scale study was commissioned by the Quality Education Fund (hereafter QEF) and conducted by Anna Hui (2007). The study attempted to make a comprehensive account in the *Research report on the effectiveness of drama in education projects from the year 1998-2004* on 56<sup>67</sup> relevant pilot projects funded by the QEF<sup>8</sup> within the period 1998 to 2004. The major objective of the study was to examine the effectiveness of these new initiatives in using drama in education. Apart from examining the effectiveness of these projects, the study also attempted to find out the difficulties of introducing these projects and to make recommendations to overcome these challenges. As noted by the researchers, most of these funded initiatives were introduced by different parties, holding different objectives, and unique in many ways<sup>9</sup>. The study team therefore had grouped the projects into 4 categories with reference to the project objectives to facilitate analysis. These four categories are as below.

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<sup>6</sup> There were 57 relevant projects identified by the research team, but the report and project materials of one of the projects were not yet ready for assessment during the study period. The research team therefore only examined 56 projects.

<sup>7</sup> In these 56 projects, only 18 of them were conducted in secondary schools. Among those secondary schools projects, only 6 of them were under the Learning through drama category, and the other 3 and 9 of them were under the Drama as a learning subject and Drama performance/theatre in education categories respectively. For the 6 projects under Learning through drama category, two of them were on language learning or to facilitate learning motivation.

<sup>8</sup> Refer to Chapter 3, Post-colonial development: the education reform – 1997 onward, pp.64-94.

<sup>9</sup> The establishment of the QEF was to promote pedagogic innovations, all the funded projects were supposed to be innovative and unique in some ways.



1. Learning through drama; using different drama strategies to support learning various subjects or topics to develop creativity and facilitate learning motivation.
2. Drama in education/ creative drama; using drama to enhance personal development, interpersonal skills and inquiry into the world.
3. Drama as a learning subject; learning about drama and its knowledge, developing skills and ability in performing it.
4. Drama performance/ theatre in education; actively taking part in performance as actors, producers, and audience.

(Hui, 2007; Ming Ri Institute for Arts Education and Center for Child Development of Hong Kong Baptist University, 2007)

The study was quite challenging. Apart from the heterogeneity of the study targets or projects concerned, most of these pilot projects were not long in duration and had already been completed for years. Besides, many of these projects terminated followed the end of the financial support from QEF, some of the participants were no longer reachable, some projects documents were missing, and some electronic files and videos could not be opened for investigation (Hui, 2007). The research team finally managed to interview 13 teachers or project implementers<sup>10</sup> to get their views, but the inherent problems mentioned to a great extent hindered the investigation to make a deep examination. For example, it is not easy for the researchers to reconstruct the experience of the unreachable implementers, the perception of the management, teachers, and students toward the initiatives, their interaction in the process, and the ways different factors

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<sup>10</sup> Some projects were initiated and conducted by private agents or NGOs.

affected the application and the continuity of the practices. In spite of all these challenges, the research team managed to document the relevant pilot experience and also deliver some sharing sessions and a *Practical reference guide on drama and education* together with the study report for the reference of teachers. Hui (Hui and Lau, 2006) also suggested the participation in a drama education program had positive effects on students' creativity, creative thinking, and expressive communication ability in her other studies.

Another relevant large scale study *Drama Education in Hong Kong schools: Research and evaluation of outcomes* (Hui and Shu, 2010) was commissioned by the Hong Kong Arts Development Council and conducted by the Hong Kong Institute of Education and the Hong Kong Drama/Theatre and Education Forum. The focus of this 30-month research project was on the implementation of the new DED curriculum in both Primary and Secondary schools in Hong Kong, and the research scope covered certain pilot uses of drama in teaching in schools. The view of the majority of the principals and teachers reflected in the research questionnaire that among the eight Key Learning Areas, educational drama was more suitable in Chinese, English, Arts, and Humanities Education Key Learning Areas on enhancing the generic skills and whole-person education aspects of students<sup>11</sup>. Tsin and Wong of the research team had found three subsidised primary schools and one subsidised secondary school to conduct pilot teaching to examine such relationships. The research team provided brief training and support to the teachers concerned in these schools to conduct 4 to 8 lessons on one of the four Key Learning Areas mentioned in each school with drama pedagogy

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<sup>11</sup> Whole-person education is being emphasis under the reform.

and examined the learning outcomes and teaching effectiveness of these trials. The trial conducted in the secondary school was about using drama to teach a Chinese History topic *The Three Kingdoms period* in a S1 class, and then compared the learning outcome with another S1 class (the control group) after the trial. The pilot was conducted in 2 double lessons in consecutive weeks (totally four 40 minute lessons), and there were pre-test and post-test before and after the intervention respectively. The test included 6 parts and the researchers referenced to the Bloom's Taxonomy of Learning Domains to conduct the examination. The first 5 parts (A, to E) were about knowledge domain (the lowest cognitive level) and would examine the students on the relevant facts, and the last part (F) was on comprehension level (the highest evaluation level). Comparison on the results obtained from the pre-test and post-test was made. The experimental group only showed more improvement in C, D, and E parts than the control group<sup>12</sup>. No evidence was found in the trial that educational drama could enhance the generic skills and whole-person education aspects as expected in the study. In this study, the use of drama pedagogy was initiated and led by an external party, and the input and duration of change were also limited which make it hardly possible to really examine the sustainability issues of the pedagogic changes with strong evidence.

These two larger scale local studies had documented and reviewed several pilot uses of drama in teaching in Hong Kong in the last decade and have good reference value. However, the knowledge gap on actual implementation (instead

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<sup>12</sup> Control group scored lower marks in the post-test in test C, D, and E, but the study has not explained so.

of pilot initiatives) and the sustainability of these pedagogic changes have not yet been thoroughly examined. In recent years, there have been several more relevant studies identified from the Internet, but they are mostly some overseas Master or PhD unpublished theses and again mostly placing the study foci on the impact of pilot programmes in Hong Kong.

## **Study Brief**

### *Research objectives and questions*

The aims of this study were to investigate the educational drama introduction and implementation experience of three Hong Kong secondary schools. Thus, to make use of the authentic experience of these cases to examine the sustainability of the pedagogic changes concerned and the supporting and constraining factors involved to fill the knowledge gap mentioned. The study also attempted to review the extent the reform environment supports the use of drama pedagogy and its implications to a wider use of the teaching methods in Hong Kong secondary schools. To address these issues, the main guiding research question of this study is,

*How was drama pedagogy being initiated and implemented in three Hong Kong secondary schools and what are its implications for the promotion of educational drama under the educational reforms?*

The guiding research question was further elaborated with the sub-questions below.

1. What drama pedagogies were used in these three secondary schools?
  - a. Why did these teachers initiate and implement drama in their teaching?
  - b. How did those teachers who used drama perceive it?
  - c. How did these teachers initiate and implement drama in their teaching?
2. What challenges were the teachers in these three schools facing when using drama pedagogies?
  - a. What factors facilitated the use of drama pedagogy in these schools?
  - b. What were the constraints on the development and use of drama pedagogy in these schools?
3. How did these teachers overcome these challenges when using drama pedagogies with the available resources?
  - a. To what extent were system, school and individual resources used?
  - b. Could the use of these drama pedagogies sustain daily teaching in these three cases?
4. How far were the principles of educational drama reflected in the educational reforms, guided by the student-focused principle, in Hong Kong?
5. What are the implications of the experiences of these three schools in using drama pedagogies for the development of educational drama in other Hong Kong secondary schools?

This study uses a qualitative approach. It attempted to examine the issues from different horizons to review the gaps between the reform principles or policies and the actual implementation at schools. The investigation started with a review on the education system and policy development, the characteristics of the dominant teaching and learning culture found in conventional secondary schools in Hong Kong, and how the education reform and the student-focused principle being put forward by the Government triggered the introduction of educational drama in daily teaching in schools in Hong Kong. The study then used an in-depth, cross case study to look into the way educational drama was being initiated and implemented in three Hong Kong subsidised secondary schools to get a more holistic sense of the experience and also to find out the major contributing factors that hindering the continuity of the application to fill the knowledge gap. This study started in the year 2000 when the Education Commission announced the reform proposal and triggered the relevant teaching changes in the cases of this study. The fieldwork was conducted from 2006 to 2008, and the study ends with the last round of contact with the cases in 2010.

Data of this study were collected through various means, like documents review (such as government documents, education reports, researches, and journal articles), teaching observations, and interviews with stakeholders, to retain the details of the story and also to ensure the validity of data. The use of a narrative approach backed by thick description also helps the study to reconstruct the social and cultural background of the cases and to present the relevant experience of these secondary schools. It is hoped that a detailed description and cross cases

analysis could provide useful insights for educators and policy makers wanting to make similar pedagogic changes in schools.

## **Conclusion**

This chapter provides an overview of the background and objectives of this study. In Chapter 2, there is a review on some foundation ideas of educational drama and the educational beliefs behind them. There is also a brief account of some common educational drama approaches and methods, such as process drama that will be mentioned frequently in the cases, to facilitate the identification and examination of the pedagogic changes found in the cases. Such a review also helps to highlight the potential challenges faced by teachers when using these methods in daily teaching in Hong Kong context. This chapter also includes a review on some concepts and models on education reform. These ideas or models are helpful in guiding the study to compare and to make sense of the findings obtained from different cases. They also facilitate the study to identify and examine the crucial factors that affect the development of pedagogic changes.

In Chapter 3, there is a review on the way teaching and learning culture, education policies, and curricula design evolved and affected the development of educational drama in Hong Kong secondary schools, particularly in the last decade. Then there is an examination on the extent the new student-focused reform principle and relevant measures catalyzed the use of educational drama in Hong Kong secondary schools.

Chapter 4 presents the research methodology, methods, and measures being used to ensure the data and analysis quality. In short, this is a qualitative study. There are three cases in this study and all of them are treated as individual cases when conducting the investigation. At the same time, cross cases analysis is used to examine their similarity and differences to enhance the relevancy of findings and to draw insight. The research methods, implementation details, and limitations of this study will be explained in this chapter.

Chapter 5 to 7 presents the relevant experience of three secondary schools one by one. The way educational drama was being initiated and implemented in daily teaching in these three secondary schools will be reconstructed with the data gathered from teaching observations and interviews. The themes emerge from which the relevant development in different cases will be discussed individually. The secondary schools and people involved will not be presented by their real names to protect their rights and also to make participants felt more comfortable to participate and truly express themselves in the teaching activities and interviews. In short, the case Belinda Secondary School (BSS) illustrates the way some teachers consciously used process drama in daily teaching and the challenges facing by them when they wanted to promote a wider use of the pedagogy in the school. The case Carol Secondary School (CSS) presents the way some DEd teachers made use of the reform opportunities and relevant additional resources to introduce changes with drama in daily teaching and the way they made use of these one-time additional resources to promote these initiatives. The last case presents the way some Liberal Studies teachers of Daisy Secondary School (DSS) used role play and imaginary forum to enhance the



critical thinking ability of students to fulfill the new teaching requirements, disregarding the conservative school culture.

In Chapter 8, there is a review on the drama pedagogy initiation and implementation experience found in different cases. The similarities and differences found in relevant development in these cases will be further examined in an integrated manner with the help of some educational change concepts and models to investigate the roles of external and local factors in the pedagogic development.

Finally there will be an overview on the findings of this study in Chapter 9. Some insights on the implementation of these pedagogic changes gained from this study will also be included in this chapter for the reference of the concerned education units, school management, and teachers.

## **CHAPTER 2 THEORIES AND CONCEPTS ON EDUCATIONAL DRAMA AND EDUCATIONAL CHANGE**

This chapter starts with a review on the ideas of some influential educational drama theorists, such as Brian Way, Dorothy Heathcote, and Gavin Bolton, and there will be a brief account on some common educational drama approaches and pedagogies. These theories and concepts facilitated the study to identify, make sense, and classify relevant applications found in the cases and understand the constraints facing by teachers when making relevant changes.

The second part of this chapter will discuss some educational change ideas and models. These ideas and models will be used to make sense of the roles and impact of different contributing factors in supporting or constraining the use of educational drama in the analysis of these cases, and also the relations between the changes happening in the cases and the wider context.

### **Educational Drama/ Drama Pedagogy**

#### *Applications and the development of educational drama*

Many theorists and educators (Ward, 1930; Way, 1967; O'Neill and Lambert, 1990; O'Toole, 1992; Heathcote and Bolton, 1995; Slade, 1995; Neelands and Goode, 2000; Heathcote, 2010) have been actively exploring the use of drama in education in the last several decades, and many relevant teaching ideas have been initiated and developed by them. No matter what formats and forms they are using, most of these applications are aiming at encouraging students to play an

active role in learning and to learn by doing, and put students back to the centre of learning (Ward, 1930; Way, 1967; O'Neill and Lambert, 1990; O'Toole, 1992; Heathcote and Bolton, 1995; Slade, 1995; Neelands and Goode, 2000; Heathcote, 2010).

It is not easy to concisely define what educational drama is and many people may associate that with student theatre. However, educational drama and student theatre actually carry different purposes in learning and the foci of teachers in the application process are also not the same. The next section will explain the different ways in which drama might be used in education.

### *Theatre-in-Education*

The closest form of theatre to educational drama can be Theatre-in-Education (hereafter TiE). In brief, TiE was evolved largely in the UK, its original form concerned both performance and interactive elements. These programmes intended to involve young people actively and to challenge them through involvement. The performers are known as actor-teachers which reflects their hybrid task. The techniques employed in TiE include role play, simulation games, workshops and hot-seating. These programmes have to be planned in almost every respect in advance.

Forum theatre is one of the popular theatrical forms being used in TiE programmes. Augusto Boal (1931 - 2009), the founder of "Theatre of the Oppressed", created Forum theatre in an attempt to break the traditional partition between actor and audience and bring audiences into the dramatic action they

were watching. His works were very much influenced by the ideas of Paulo Freire (1921 - 1997). The term “spect-actor” is created by Boal to describe the dual role of those engaged in Forum theatre. In Forum theatre, the play will stop at a controversial point and the spect-actors will frequently join the play as new characters or replace older characters to interact with the actors to find solutions. Techniques used in Forum theatre particularly supported the idea of rebellion and the impetus for change comes from the target group, such as to use some stories as catalysts to make social changes.

Nowadays, it is also common to see people using TiE in some more curriculum-related programmes that carry simpler aims like anti-smoking. Similar to educational drama, TiE programmes engaged the young participants to learn by doing in the imaginary world safely through drama. The application of TiE was also found in one of the cases (CSS) of this study as a kind of school programme. But still, it is not a pedagogy used in daily teaching in schools and therefore is not the target of this study.

### *Educational drama*

Different from traditional drama or theatre, educational drama emphasises more on building value and self-awareness of students instead of on the presentation itself. For example, U.S. theatre education pioneer Winifred Ward, mother of creative drama, in 1930 initiated creative drama in her book *Creative Dramatics* (1957). She promoted creative drama, also called playmaking, as an avenue for learning that is purposeful, experiential, affective, and focused on “whole child” development instead of solely transferring or teaching knowledge. She suggested

that creative drama can evoke initiative, resourcefulness, bodily expression, and enjoyment of working together. Playmaking includes techniques like improvisation<sup>13</sup>, story dramatisation and pantomime.

Peter Slade, another figure in child play and creative drama in Britain, also advocated using drama in his book *Child Drama* (1954) with the notion of children learning through play. He traced the development of a child's dramatic instincts and tendencies right from birth. He also suggested teachers in senior schools to use drama for it is a training for life and illustrated how to apply so with examples in his book *Child play: Its importance for human development* (1995).

These ideas were echoed by Brian Way who established the Theatre Centre in London, England in 1953 and initiated the modern concept of theatre for children in an educational context. In *Development through Drama*, Way (1967) also promoted whole child development by using drama through "practise living" in active and authentic experiences. Such ideas also reiterated the notion of John Dewey in making the classroom a "miniature community" (2008, p.32). Teaching in this way is not imposing a new set of artificial factors, but starting with facets of human beings that exist from birth in all people (Dewey, 2008; Slade, 1954).

Nowadays educational drama has become more common especially in the UK. Approaches and methods are being adopted in different subjects and levels of

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<sup>13</sup> In improvisation, children take their cues from one another with situations that sometimes established in advance. In the process, the characters create their own dialogue as they perform.

study, and even for the whole curriculum in an elaborate form. Drama-in-Education (hereafter DiE) that developed from the work of Dorothy Heathcote and Gavin Bolton (Bolton, 1979; Heathcote and Bolton, 1995; Bolton and Heathcote, 1999) is a good example. Heathcote (1926 - 2011), famed in educational drama, particularly emphasised the holistic quality of drama in teaching. She also encouraged children using drama to think inside a problem rather than simply discussing it (Wagner, 1976). Heathcote (Heathcote and Bolton, 1995; 2010) also contributed in the development and training of the Mantle of the Expert. The method requires student participants to behave as if they have the knowledge, skill, and responsibility of an expert such as a lawyer. Teacher and students can be work partners in the context, but outside the context, the roles of the teacher will be the helper or the planner. Bolton and Heathcote (1999) believed that students are more likely to treat their tasks seriously to solve the problems as the experts while pretending the situation is real, and they are actually in charge.

Process drama is another common teaching or learning method developed primarily from the work of Way, Heathcote, and Bolton (O'Neill, 1995; Taylor & Warner, 2006). In process drama, both students and teachers are working in and out of roles to explore problems and issues together through the use of improvisation (O'Neill, 1995). In the process, students learn to think beyond their own point of view and consider multiple perspectives on a topic through playing different roles (O'Neill, 1995). Teachers may layer more complexity into the work through reflect-in-action for a pedagogic outcome (Schön, 1983). Through the work of some leading drama artists and teachers (Morgan and Saxton, 1989;

O'Neill and Lambert, 1990; O'Toole, 1992; O'Neill, 1995; Neelands and Goode, 2000), process drama became very well developed.

All the teaching approaches and methods just mentioned are quite different from those found in traditional classroom in Hong Kong, in that students have an active role in leading the learning direction. However, pedagogies such as process drama that constantly deal with unique situations are demanding on teachers' skills (Schön, 1987) and the need for training is certain. The coming two sections on *characteristics and value of educational drama* and *issues on promoting educational drama* will further explain the change in role, teaching values and skills involved and also the challenges facing teachers when changing from using traditional knowledge transmission mode to drama-based inquiry and also reviews the training and support needs of teachers.

#### *Characteristics and value of educational drama*

Some educators define teachers using the techniques of dramatic representation in teaching as drama pedagogy, and through the use of representation in classroom space, suggest that students will learn more than knowledge and facts. This is a bit general and cannot spell out the uniqueness and the major values of the pedagogy. Indeed, through the use of educational drama, students can gain deeper learning experience and empathy on the roles from the process of putting themselves into the position of different characters and different situations. The example used by Way (1967) vividly illustrates the holistic quality of drama in learning and distinguishes it from a traditional knowledge transmission approach. He suggested a simple question such as “what is a blind person?” a common and

concise reply can be “a blind person is a person who cannot see.” The alternative reply suggested by him is “close your eyes and, keeping them closed all the time, try to find your way out of this room.” The second answer will lead the inquirer to moments of direct experience that go beyond mere knowledge, and students in the process can directly feel how the blind person feels and share his/her needs. Such a learning experience and outcome for sure can hardly be replaced by simply telling the students that “a blind person is a person who cannot see.”

Bolton (1985) further explained the holistic quality of learning with drama by dividing drama activities into two worlds: the audience’s and the actor’s. He explained that participants engage with what is going on by holding two worlds in mind at the same time, what Boal (1995) calls “metaxis”, and interplay between the actual and the fictitious worlds. Bolton (1985) also suggested that learning in drama is necessarily “reframing”, to see thing from new perspective through taking on a role and detaching oneself and to realigning concepts already held. Similarly, Booth (2005) found that in role, learning is viewed internally but from a new or different perspective. Students may experience and feel what someone else feels while reflecting on this emotion at a distance. He named this type of emotional or cognitive experiencing followed by reflective distancing the hallmark of drama. In this vicarious involvement, participants can feel sufficiently removed from the issues to reflect on them and get them in perspective, and yet sufficiently involved (McGregor, Tate and Robinson, 1977; Bolton, 1985).



Educational drama also can help students to practise thinking skills and foster creative thinking (Howard-Jones, et al., 2009). Katz (2000) recognised that in a drama activity, students will be called upon to practise several thinking skills, such as: inventing, generating, speculating, assimilating, clarifying, inducing, deducing, analysing, accommodating, selecting, refining sequencing, and judging. Athiemoolam (2004) suggested that drama pedagogy demands on a person's imagination and thinking and this also contributes to the development of higher order thinking skills of students. All these qualities of educational drama highlighted that students are involved in the learning process as active learners, and they are constructing knowledge together. These qualities also disguise the difference between educational drama and traditional teaching methods that emphasises knowledge transmission.

Drama processes also help students to gain different aspects of empathy towards the roles they are playing. Levenson and Ruef (1992) listed the first aspect of empathy as to know how someone else feels; the second is to feel the way someone else feels and the third is to respond compassionately to someone else's distress. These qualities allow teachers to help their students to respond compassionately to the feelings of other characters that can be in the context of some historical moment, social issues, fairy tale, or any imaginary context through drama. Another important thing is that students can explore problems and issues in a safety "as if" context with drama through imagination, thinking and participation.

Additionally, Way (1967) suggested that drama was concerned with the “individuality of the individuality”. Drama is a suitable medium for the teenagers to explore their emerging identities in a safe imaginary context. A student can explore the boundary between what is “me”, what is other—through working on the problems of creating and representing roles and characters (Neelands, 1998, p.37). McGregor, Tate and Robinson (1977) also suggested that the role of a drama teacher is:

[T]o deepen and challenge his perceptions of himself and his world so that he gradually begins to make sense of the complexities and subtleties of his experience; acknowledges, accommodates and reassesses his world view in the light of new experience. (McGregor, et al., 1977, p.23)

Besides, drama activity requires working in groups, and will involve much discussion and negotiation to reach consensus. The process involves the interaction of students with the external world and people and the internal process in making sense of the information obtained that finally will enhance the social skills of students. Bolton (1985) found that drama is a collective experiencing, celebrating, or commenting, not on how people are different from each other, but on what people share, on what ways they are alike. He emphasised that drama is not self-expression. Drama is also a form of group symbolism seeking universal, not limiting to individual, truths.

All these characteristics distinguish learning through drama to traditional rote learning with more emphases on holistic learning, direct experience, empathy, higher level thinking skills, and students as active learners.

### *Issues on promoting educational drama*

As indicated above, there are many advantages of using educational drama. However, in practice, educational drama demands knowledge, skills, time, and effort. Besides, it is also not easy to explain, such as to clearly define educational drama and classify the teaching activities concerned. In the 6th World Congress for International Drama/Theatre and Education Association (IDEA) held in Hong Kong in 2007, in the keynote speech of Stig A. Eriksson, who had been involved in the formation of IDEA from 1989 to 1992 and had served in the first Executive Committee from 1992 to 1995, attempted to categorise educational drama into four “models” or categories. These four categories were classified by teaching purposes which have mostly covered all the educational drama in classrooms. They are the transmission model, developmental model, dialogue model and critical model. Eriksson at the same time elaborated the possible educational functions of these four types of educational drama in school settings.

The Transmission Model is the most conventional form of educational drama we can find in education settings. In this type of drama, the teacher is playing the role as instructor when transmitting messages and drama is used as a medium to teach students skills and ideas, such as using drama to teach language and speech skills. The Developmental Model is concerned more with individual development. The teacher is playing a role such as gardener, and students are learning by doing.

The Dialogue Model concerns people learning in difficult situations: they are at the life theatre. People then learn by restructuring the experience through drama and apply the knowledge and skills learned. Teachers in this case may play different roles, such as facilitators and participants. The Critical Model is about using drama to reflect the dissatisfaction towards life and authority. However, this is positive and is about bringing about change in the future. TiE programmes provide some examples and the teacher is playing the role of facilitator.

Eriksson was using a broader definition of educational drama in his speech in regard to the high diversity in applications, and attempted to classify all the drama educational activities found into the 4 categories. The initiation of such categorisation most likely was only for easy referencing and to facilitate the discussion followed. For example, transmission model which focusing on transmitting messages is not the emphasis of educational drama as discussed earlier. Besides, the applicability of some of the activities included in the models is not high in daily teaching in schools. Obviously, he was using a wider sense of education.

However, it is worth noting that no matter whether using a broader or narrower sense of definition, the emphasis of educational drama should be on the purpose of using it, not the format or form in presentation. Teachers should mainly play the role as facilitators to enable students to take charge of their learning, and the role of group work, fun, and involvement of students should not be underweighted in the knowledge construction process when using educational drama.

Apart from the classification issue, Van Ments (1994) also raised that creativity, imagination, the learning process and experience gain are not easy to quantify. This makes the effectiveness of educational drama difficult to measure. His claim is also consistent to Way's (1967) comment that learning through direct experience is very often successful, but is always time-consuming, intangible, and therefore not measurable. These concerns also make educational drama more difficult to be promoted in conventional education systems. In view of that, some educators have designed some assessment guidelines and tools to facilitate the measurement of different aspects of learning outcomes (Van Ments, 1994; Black, 2007). Capabilities approach suggested by Amartya Sen (1999) may be applicable in the assessment of the learning outcome of using drama pedagogy. Such approach is quite different from conventional practice, and again it is not easy to quantify, compare, and rank learning outcomes. However, the values behind should gain more attention from policy makers. Capacity approach focuses on positive freedom, a person's actual ability to be or do something.

On evaluative side, this involves the need to assess the requirements of development in terms of removing the unfreedoms from which the members of the society may suffer...

In focusing on freedoms in evaluating development, it is not being suggested that there is some unique and precise 'criterion' of development in terms of which the different development experiences can always be compared and ranked. (Sen, 1999, P.33)

On top of that, the promotion of educational drama involves changing the traditional teacher-led education culture to a more student-centred one. This at the same time is also challenging the prevailing power relationships and the roles of teachers and students in learning. This may upset their sense of security in the changing process, and promoting educational drama may encounter very much resistance from both teachers and students (Schön, 1973). Therefore, successful promotion of educational drama in schools may have to involve a real change in teaching and learning culture and educational environment. The current education reform launched by the Government in Hong Kong is promoting education quality change to rectify the prevailing spoon-fed education environment. It could be a favourable timing to promote educational drama in schools in Hong Kong if the reform is being properly implemented.

### **Education Value Change**

The values advocated by educational drama are not new educational ideas. Decades ago, educators like Dewey already disagreed with passive learning approach and criticized “dead” knowledge disconnected from practical human life. Dewey (2008, p.120) further put forward the notion “learning by doing” and advocated experiential education that enables children to learn theory and practise simultaneously as children are naturally active and curious. Dewey (1941, p.68) found “to subject mind to an outside and ready-made material is a denial of the ideal of democracy, which roots itself ultimately in the principle of moral, self-directing individuality”. These ideas have inspired the rethinking of the meaning of education.

Jerome Bruner in *The Process of Education* (1960) also disagreed with placing educational focus on purely facts and techniques learning. As children are active problem-solvers and are ready to explore, they should be put back to the centre of learning activities. Bruner also looked into environmental and experiential factors together with intuitive and analytical thinking and how teachers and schools might create the conditions for intuition to flourish. He stressed the importance of process, instead of outcome, in learning. He commented that

To instruct someone... is not a matter of getting him to commit results to mind. Rather, it is to teach him to participate in the process that makes possible the establishment of knowledge. We teach a subject not to produce little living libraries on that subject, but rather to get a student to think mathematically for himself, to consider matters as an historian does, to take part in the process of knowledge-getting. Knowing is a process not a product". (Bruner, 1966 p.72)

Freire also criticized the transmission of mere facts as the goal of education and treating student as an empty account to be filled by the teacher distorted the meaning of education. Freire (1970) suggested that at the heart of sound education is an ability to help teachers and their students reflect and act upon their world, and through that process transform it into something more equitable and worthwhile. Von Glasersfeld (1989) raised the issue that learners construct their own understanding, not mirror and reflect what they read and that the responsibility of learning should reside increasingly with the learner.

Apart from experiential learning, educational drama also stresses the social aspects of learning and the relation between individuals and the world around them. For example, Vygotsky emphasized the critical importance of culture and the importance of the social context for cognitive development (Wertsch, 1985; Kozulin, et al., 2003). Vygotsky stated that,

Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological).  
(Vygotsky, 1978, p.57)

In brief, Vygotsky promoted students to play an active role in learning and a teacher should collaborate with his or her students to facilitate meaning construction in students. Donald Schön in the *Beyond the Stable State* (1973) also debated around the notion "learning society" and argued that the society has to learn about new ways of learning, and people must act before we know, in order to learn. Such ideas echoed with the advocacy of unrestrained interactive participation approach of Freire (1998), has long influenced the "participatory development" teaching approach. He argued that "knowing is a social process, whose individual dimension, however, cannot be forgotten or even devalued" (Freire, 1998, p.92).

Many people have strongly debated the role and responsibility of learners. Jonassen (1991, p.8) argued that "What someone knows is grounded in perception



of the physical and social experiences which are comprehended by the mind”. He (Jonassen, 1994, p.34) concluded that constructivists believe that “learners construct their own reality or at least interpret it based upon their perceptions of experiences, so an individual’s knowledge is a function of one’s prior experiences, mental structures, and beliefs that are used to interpret objects and events”. The views of these constructivist theorists obviously contrast to the conventional banking approach and rote learning where students play a passive role and emphasises “learning is being taught”. All these ideas well align with the education values behind using educational drama.

Some constructivist theorists also extend the traditional focus on individual learning to cooperative and social dimensions of learning. Education theorists like Vygotsky believe that knowledge is first constructed in a social context and collaborated with other individuals or groups. Social constructivism emphasises the importance of the learner being actively involved in the learning process, and from a social constructivist point of view, background, and culture also helps to shape the knowledge and truth that the learner creates, discovers, and attains in the learning process (Wertsch, 1985). When we apply educational drama with a social constructivist approach, the role of teachers is to facilitate students to construct their knowledge with their experiences to solve problems encountered in real life, to discover facts and relationships and continually build on what they already know, and to explore and elaborate within a given framework or structure and exposed to the views of others in the social process. The learning environment should also be designed to support and challenge the learner’s thinking (Di Vesta, 1987) to facilitate the students to become effective thinkers.

The entire learning process takes place through construction and reconstruction of knowledge, and that involves the interaction of students in role with the external world, with people, and the internal process in making sense of the information obtained in the process. That is, action is seen as an effective pathway to attitude change, learning by doing encourages participants to interact cooperatively and use conflict resolution skills even when they are in deep conflict. The learning involves cognitive dissonance processes that encourage participants to shift attitudes so that they better align with their behaviors (Staub, 1989).

However, when implementing such pedagogic change, teachers have to present a different set of skills than a traditional teacher. For example, in cooperative learning, the teacher may use “Structured Controversies” where students work together to research a particular controversy (Woolfolk, 2010); and in educational drama, the teacher may use Mantle of the Expert (Heathcote and Bolton, 1995) so that students come together as experts to find ways to solve the problems they are given. Rhodes and Bellamy (1999) further differentiated the role differences of teacher and facilitator as: a teacher tells, a facilitator asks; a teacher lectures from the front, a facilitator supports from the back; a teacher gives answers according to a set curriculum, a facilitator provides guidelines and creates the environment for the learner to arrive at his or her own conclusions; a teacher mostly gives a monologue, a facilitator is in continuous dialogue with the learners. A facilitator should also be able to adapt the learning experience in mid-air by taking the initiative to steer the learning experience to where the learners want to create value. The big differences in role and skills deter many teachers from making such changes. Therefore deeper and wider reform that includes changes on

education policies, education culture, and teacher training may be required to successfully implement such teaching change.

### **Education System Change**

From the late 90s there has been a strong demand for education review and quality change in different countries. Some investigations involving several countries were made to identify the needs and suitable ways to make changes (Lowe and Istance, 1989; Chen and Liang, 1998), and various type and scale of reforms have been introduced to improve the existing education subsequently. During this time, ideas such as student-centred and experiential learning that also support educational drama have been raised by many educators. However, drastic change on teaching approach has not happened and traditional “learning is taught” teaching approach although commonly criticized has still dominated school settings in many places. The challenge to promote such change is not small, particularly in situations where deeply rooted teacher-led passive education culture is embedded in the education system. Many theorists also have recognised the complexity of making effective education change.

Chin and Benne (1985) in *the Planning of Change* outlined three meta-approaches to the implementation of changes from individual to system level. These theories of change namely are rational empirical, normative re-educative, and power coercive.

Rational-empiricists (Chin and Benne, 1969) rest on the assumption that a human being is a rational being who can be persuaded by 'objective knowledge'. That is, the beneficiaries would be persuaded to change on the basis of evidence. For example, experiential learning is well supported by many studies and that finally also increases the confidence of more teachers in using drama-based inquiry in daily teaching. Adherents of the Normative re-educative strategies, Chin and Benne (1969) asserted that change is based on personal values and social norms and it is important to activate forces within the system for desired changes. Using the promotion of pedagogic change as an example, is to spend more effort to strengthening individual teachers concerned knowledge and the problem solving ability to support a self-development, and teacher capacity building becomes an essential ingredient of change. Chin and Benne agreed that,

Intelligence is social, rather than narrowly individual. (Chin and Benne, 1969, p.43)

Coburn (2003) further added that deep change involves changes in teacher beliefs, norms of social interaction, and pedagogic principles rather than surface level alterations. That again highlighted the role of teacher capacity building.

The last approach, power coercive strategies, described by Chin and Benne (1969) are based on the assumption that perhaps human beings are 'change averse'. Whether those seeking change have the power to drive change through to a great extent determines the success of the change. Therefore how those seeking change

can drive the change through, and the relationship between the central source of innovation and the target groups are big concerns for the change concerned.

Schön (1973, p.90) pointed out the obsolescence of structure in a period of rapid, uncontrollable and unpredictable change. Diffusion, “the movement of an innovation out to its ultimate users” (Schön, 1973, p.77), is “more nearly a battle than a communication” (p.90). Schön (1973) was also concerned about the potential challenges when making change and brought out concepts like dynamic conservatism, and define this term

A learning system... must be one in which dynamic conservatism operates at such a level and in such a way as to permit change of state without intolerable threat to the essential functions the system fulfills for the self. Our systems need to maintain their identity, and their ability to support the self-identity of those who belong to them, but they must at the same time be capable of transforming themselves. (Schön, 1973, p.57)

The idea of dynamic conservatism is consistent with the notion of Chin and Benne (1969) that human beings are ‘change averse’, and it is essential to strengthen the problem solving ability or change capability of individuals involved to support a successful change.

There have been many inquiries on how to successfully implement education reform. In the Clark-Guba educational change model, Clark and Guba (1967)

postulated research, together with development, diffusion, and adoption as some necessary functions. The development of innovation through such a functional chain in linear fashion has been referenced by some other change and development models that followed.

However, House (1973, p.110) argued that assuming participants at various stages in a reform are pursuing similar goals and “beginning-to-end value consensus or accountability exists” a bit ideal, such assumption can hardly be upheld. Elliott (Altrichter and Elliott, 2000) also argued that an education system should not embrace paternalistic authoritarian structures. Elliott argued that structures can be both constraining and enabling at the same time, recognising that devolution of power from the centre tends to progress through phases. At a certain level, it is hard to control the emerging diversity of values and practices. When that happens, the responsibility for developing strategies which enable human beings to cope with the changing context has to be devolved to the smallest possible social unit, the individual.

Fullan also emphasised the meaning of change and stressed the power of three forces; the spiritual, the political, and the intellectual (Fullan, 2000b) and suggested that users or individuals and groups who are able to find meaning concerning what should change as well as how to go about it plays a crucial part in successful reform (Fullan, 1982, p.ix). The spiritual or intellectual forces seldom come separately and great ideas become accessible to schools and teachers provide big push to any education change. Huberman and Miles (1984) also suggested that teachers only developed commitment to the changes when they

began to master them in the classroom. Capacity and commitment enhancement of teachers is then particularly important to successful pedagogic change or reform.

For example, on curriculum implementation, the traditional fidelity approach assumes that implementation is a linear process; teachers implement the curricular innovations developed by experts outside the classroom (Snyder, Bolin, Zumwalt and Fullan, 1995), but nowadays more people believe that a “mutual adaptation approach” that allows adjustments and negotiations by curriculum developers and those who actually utilize the curriculum in schools or classrooms works better (Synder, et al., 1995).

Fullan also found that change in education is a complex and not a linear process. He suggested that change qualities, such as need, clarity, complexity and practicality may affect the successfulness of change (Fullan, 1992), also educational change may come along with both positive and negative pressures (Fullan, 2007; 2010). Five forms of positive pressures identified by Fullan (2010) are 1) sense of focused urgency, 2) partnerships and peers, 3) transparency of data, 4) nonpunitive accountability, and 5) irresistible synergy, and five forms of negative pressures are 1) blind sense of urgency, 2) pressure without means, 3) punitive pressure, 4) groupthink, and 5) win–lose competition. For example, overload and extreme fragmentation are the enemies of large-scale reform (Fullan, 2000a); components that are often not seen as going together and their resulting tensions must be reconciled into new powerful forces for growth and development (Fullan, 1993). Fullan has supported and evaluated the change of different

education system and has proposed (Fullan, 2007; 2009) a Theory of Action for System Change (TASC) for the reference of educators and policy makers who want to introduce education reform with consideration given to the complexity involved. TASC is grounded in action for more than 10 years in England (since 1997) then Ontario (since 2003) (Fullan, Bertani and Quinn, 2004). Engaging the sector and capacity building are core elements of TASC and other studies by Fullan (1972; 2009). Fullan found the theory “holds up well when compared to evidence in the wider literature” (2009)

This study is about the development of educational drama in three secondary schools. It is important to consider the education reform and other system factors to make sense of the initiation and implementation of the changes found in these cases. Whilst there are many theories and models on educational change being put forward by previous researchers as indicated above, I found in the study process, TASC could articulate well with the phenomenon and challenges that are commonly shared by the cases. Therefore, TASC will be referenced when analysing on the impact of the wider context, such as the education reform, to the development of educational drama in the cases to support a more systematic and comprehensive analysis.

#### *Theory of Action for System Change*

TASC can be treated as a practical model for the reference of whole-system improvement. TASC has six components, they are: 1) direction and sector engagement, 2) capacity-building with a focus on results, 3) supportive infrastructure and leadership, 4) managing the distractors, 5) continuous



evaluation and inquiry, and 6) two-way communication (Fullan, 2009). The six components of TASC are

interrelated and they are all addressed simultaneously. Each of the components has several elements that should not be neglected when using the theory. The six components are briefly explained as below.

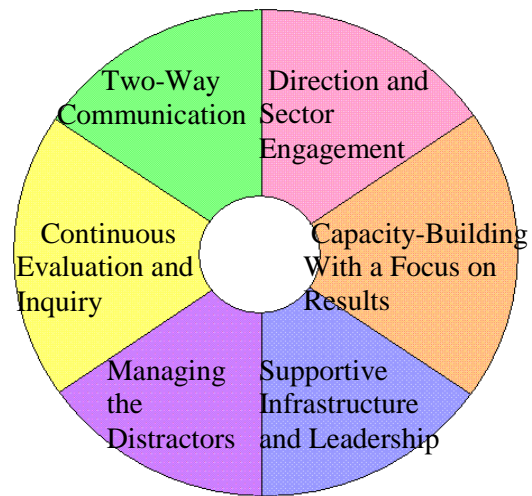


Figure 2-1: A Theory of Action for System Change (TASC) (Fullan, 2009)

1. *Direction and sector engagement* in TASC is not totally about leadership. Fullan realized the importance of a blended model of simultaneous top-down/bottom-up forces, that is top-down direction and investment coupled with bottom-up capacity-building and engagement that helps to build up the trust among stakeholders is crucial in the model.
2. *Capacity-building with a focus on results.* Both pedagogic and management changes are involved in this component. It consists of strategies and action that mobilize capacity namely 1) new knowledge, skills and competences, 2) additional resources (time, ideas, money, expertise), and 3) new motivation on the part of all to put in the effort to get results. Individuals and groups are high on capacity if they possess and continue to develop these three components in concert (Fullan, 2008). Radical change can come only through the steady development of individual users' capacities

to play active roles, as suggested by Fullan (1972, p.31).

3. *Supportive infrastructure and leadership* is required to support and boost the reform. For this component, the concept of tri-level reform is used. Tri-level reform refers to happenings at the government, district, and school/ community levels to engage in the depth of change (Fullan, 2009). The development relies on capacity development for each of these three levels; a degree of coordination and rapport across them; and leadership development for the change agents working in the infrastructure. Supportive infrastructure and leadership is about “reconfiguring and adding to existing resources” and new forms of leadership are required at all three levels that can both focus on the details and see the bigger picture at the same time (Fullan, 2009). The refocused infrastructure and capacity building can work as a continuous cycle to support the development of the reform.
4. *Managing the distractors* refers to things that divert and sap energy from the reform. Common distractors include daily tedious managerial tasks, bureaucracy and personnel. Distractors are inevitable in complex education and school systems, but the TASC approach is to eliminate them from draining energy, and is instead only “an item for analysis and action” (Fullan, 2009).
5. *Continuous evaluation and inquiry* provides powerful information to leaders at all levels to make improvement in the action process. It is also preferable to have third –party evaluators to provide critical opinion on the strengths, weaknesses and impact of the strategies

being used (Fullan, 2009).

6. *Two-way communication* in TASC should be both big and small and be engaged at different levels. Communication with the public on the fundamental goal of system and societal improvement, with the school on policy, the parents on the ongoing outcome and leaders on capacity building are exercises to exchange information, clarify and refine ideas, confidence and commitment building and promote higher degree of consistency and agreement of leaders at different levels.

#### *Change at School Level*

There are many parties and people involved in the educational change process, Fullan (2001, P.69) commented that as “technically simple and socially complex”, it is not easy to align them together well. Strong institutionalisation may not follow strong adoption and implementation, and initial success may not last (Fullan, 2000b). Fullan (2001) also attempted to use the three phase approach suggested in *The new meaning of educational change* to examine the local factors that affect the development of change. This study will also reference part of these ideas to examine the implementation of change in the cases, where applicable, to enhance the consistency of the concepts and ideas used in the analysis of the wider and local context.

The three phase approach includes the Initiation Phase, Implementation Phase, and Continuation Phase. The following are the eight factors associated in the Initiation Phase.

- a. Existence and Quality of Innovations
- b. Access to Innovation
- c. Advocacy from Central Administration
- d. Teacher Advocacy
- e. External Change Agents
- f. Community Pressure/ Support/ Apathy
- g. New Policy–Funds (Federal/State/Local)
- h. Problem-Solving and Bureaucratic Orientations

(Fullan, 2001, p.54)

Regarding the implementation phase, Fullan (2001, p.72) classified the major factors that affecting sound implementation of educational change into three groups. As shown in the figure below, they are namely the characteristics of change, local characteristics and external factors.

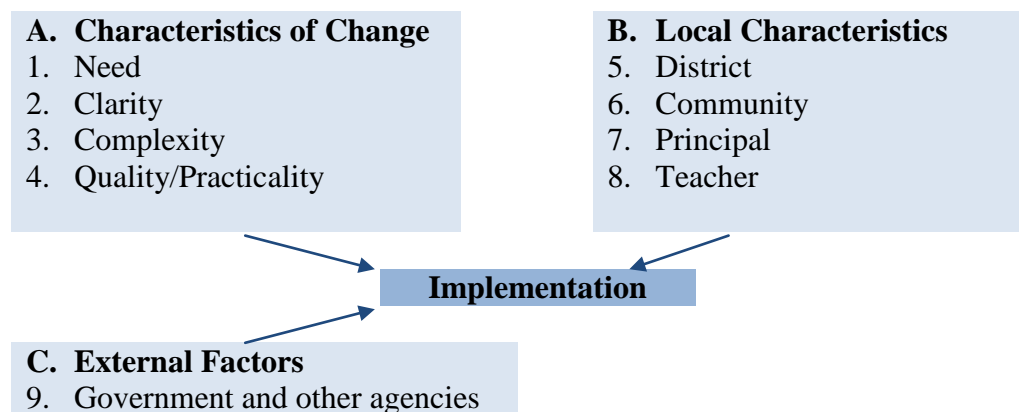


Figure 2-2: Interactive factors affecting implementation

For the Continuation Phase, whether an innovation can continue or be sustained can be controlled by whether the change can get embedded/built into the structure

(through policy/budget/timetable), has generated a critical mass of administrators or teachers who are skilled and committed to, and has established procedures for continuing assistance. Such claims also echo with capacity-building with a focus on results and supportive infrastructure and leadership concepts of the TASC.

Fullan believes that good theories of action “travel well” (Fullan, 2008, 2009) to other problems and can promote system change (Fullan, 2009). Hong Kong is a very small special administrative region under China, and it has its own education policy and financially independent as a country. Therefore, the implementation of government education policy to schools can be quite different from big nations. For example, in the UK the role of the local authorities has been very much stronger than in Hong Kong in education development and also the delivery of education services. Thus, will the context differences result in a more direct and stronger governance? Or will they reduce the bureaucracy and enhance the autonomy of schools? All these differences not only lead to the portability concern of the TASC and implementation theories, but also will affect the implementation of the relevant reform policies and pedagogic changes in the cases of this study. Therefore, while referencing the change theories above in the study, attention will also be placed on the possible context differences and their influence on the implementation of pedagogic changes. Further examination of this will be made after reviewing the context of Hong Kong in the next chapter, and also after examining the cases.

### **CHAPTER 3 DOES THE EDUCATION ENVIRONMENT IN HONG KONG FAVOUR THE USE OF EDUCATIONAL DRAMA?**

This chapter will start with a brief review on the development of the education system in Hong Kong, to illustrate the way the teaching and learning culture, education policies, and curricula design evolve and thus affect the development of educational drama in Hong Kong secondary schools. Then there will be a review on the relevant principle and measures of the current education reform that may support or constrain the use of educational drama in Hong Kong secondary schools.

Hong Kong is an international city with predominately Chinese residents. According to the 2011 census data of the Census and Statistics Department (C&SD, HKSARG, 2012), over 90% of the population was of Chinese ethnicity in Hong Kong. At the same time, Hong Kong had been a British colony for over 150 years from 1842<sup>14</sup> until July 1997 when the Republic of China resumed the exercise of sovereignty over it. The following discussion will examine the way education policy, school systems, curricula design, the learning and teaching culture, and the norms found in schools nowadays evolved under such political and social background that may affect the promotion of educational drama in Hong Kong secondary schools. The discussion will be in chronological order and be divided into three stages: 1) early development - before 1942: the

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<sup>14</sup> In the Treaty of Nanjing (signed on 29 August 1842) the Qing government agreed to make Hong Kong Island a crown colony, ceding it to the British Queen to provide British traders with a harbour.

establishment of voluntary village schools under the imperial examination system, 2) British colonial period - 1842 to 1997: the formation of the modern education system, and 3) post-colonial development - 1997 onward: the education reform.

Educational change theories mentioned in chapter 2, such as the TASC of Fullan (2009), will be referenced in this chapter to examine whether the recent relevant education reform measures of the Government aligns with and support the use of educational drama in Hong Kong secondary schools.

### **Early Development - Before 1842**

The presence of schools in Hong Kong can be traced back to Song dynasty (960 to 1279 AD) and the traces of these schools can still be found in some old villages in the New Territories. For example, the Li-Ying College was established in 1075 by a “Jinshi”, a metropolitan graduate; Tang Fu Hsieh in Kam Tin of Yuen Long is one of the earliest schools in Hong Kong (Sweeting, 1990). The establishment of these village schools mostly was to prepare their members for the civil service examinations under the imperial system. It was the highest honour of an individual and one’s kin to have success in these examinations.

During that time, most of these village schools were formed on voluntary-basis. In these village schools, the level of study was not well defined and one teacher usually had to teach a group of students of different ages and ability at the same time. Many people did not have the chance to receive education in schools and education was considered as the luxury of the rich.

For curriculum design, usually teachers would use those traditional teaching materials in their teaching. Books like *the Three Character Classic* (三字經) and *the Thousand Character Classic* (千字文) would be used to teach basic reading and writing skills and general knowledge in foundation education. Books like *the Four Books and Five Classics* (四書五經), the authoritative books of Confucianism, would be used in senior levels to prepare students for the civil service examinations.

It is worth noting that Confucianism has been favoured by many governments in Chinese history, due to its advocacy of harmony and hierarchical relations that could consolidate the foundation of kingdoms. For example, during the Han Dynasty (206 BC-220 AD) Emperor Wu required all chancellors in the court to learn the Confucian classics. He also set up an educational system of Confucian classics. Emperor Wu believed that Confucianism helped to form an important cultural spirit which joined Chinese people's hearts. Since then, Confucianism became the mainstream ideology in Western Han. In Chinese history, many government officials and politicians support these Confucian ideas and believe that the promotion of these ideas in the society can help to consolidate the power of rulers and enhance the stability of the society, and such beliefs have been prevalent and enduring. Even nowadays, on 13 January 2010, a motion on "promoting the philosophical thinking of Confucianism" was brought to the meeting of the Legislative Council in Hong Kong. Some Councillors suggested reviving the philosophy of Confucianism in the community and improved promotion in schools to retain social order and harmony, strengthen business



ethics, and enhance personal virtues and qualities (Legislative Council, HKSARG, 2010).

As Confucian ideas had been favoured by many emperors, political and social ideas had been included in the civil service examination in different dynasties in Chinese history. Confucian literature was always included in the curricula in schools. This also helps to explain why Confucian values are deeply rooted in Chinese societies like Hong Kong and contribute in shaping the teaching and learning culture and the roles and relationship of teachers and students in school settings. Indeed, Confucian philosophy covers different aspects of learning, such as politics, social relationships, justice, and morality; Confucianism also encourages learners to think critically in learning. However, it is more common to find parents and teachers reminding their children to follow the Confucian hierarchical relationship principles like asking the students to “*respect teacher and his teaching*” (尊師重道) instead of “*to learn without thinking is labour in vain; to think without learning is desolation*” (學而不思則罔，思而不學則殆) (Confucius, chapter 2, verse 15, n.d). This may address the fact that some ideas like the hierarchical social system and social harmony have been particularly favoured and promoted by imperial governments, and these political and social ideas gradually influenced the culture in the society and schools.

Regarding the influence on shaping the roles and relationship of teachers and students, Confucianism analogizes the relationship between leaders and led as that of parent to child (Ling and Shih, 1998), and the teacher to student relationship has produced a big impact on the daily teaching and learning activities found in

schools. For example, teachers as the power and knowledge holders and students as the learners or followers has been a long established norm in Chinese culture. Reflected in daily teaching and learning in schools, students mostly prefer not to express their personal views, and take in all the ideas or facts learned from teachers or books. Such power relationships also rationalize the use of the banking approach in schools (Jin and Cortazzi, 1998).

Finally, the stereotype on the roles of teachers and students in learning undervalued self-experience and exploratory ability of students in the learning process. This consequently also confined the development of other modes of teaching, such as educational drama that stresses on learning by doing and to consider multiple perspectives through playing different roles (O'Neill, 1995) and concerns “individuality of the individuality” (Way, 1967). Furthermore, in educational drama, teachers usually have less control on the entire teaching flow and content when compared with rote learning. Such change in teaching mode also may threaten the authority status of teachers in the established hierarchical system and the sense of security of teachers and students (Schön, 1973). Therefore educational drama or experiential learning was unlikely to be found in schools in Hong Kong at the early development stage.

To conclude this period, there was no education policy available from the central government or local authority to guide and monitor the establishment and operation of the schools in Hong Kong. Education at the time was the privilege of the rich people, and the primary goal of establishing these village schools was to prepare students for the imperial examinations. The curricula of these primitive

village schools mainly followed the civil service examination and the preference of teachers for rote learning was the major teaching or learning approaches being used. The education system later had much development in the British colonial period that followed. However, under the influence of the long established Confucian hierarchical social system and education culture the teacher-led teaching and learning environment still prevails even now in Hong Kong.

### **British Colonial Period - 1842 to 1997**

Hong Kong was a British colony from 1842 to 1997. In the early colonial period, more educational opportunities were provided by the protestant and catholic missionaries as a social service although the colonial government did not pay much attention to the development of education in Hong Kong. Later, the colonial government recognised the ruling needs and started to put more effort into the development of education and local Chinese teacher training in Hong Kong to ensure the supply of local elites to work for the government (Sweeting, 1990). By 1861, Frederick Stewart, who has been named as “the Founder of Hong Kong Education”, introduced a modern western-style education model into the traditional Chinese society. In 1865, Stewart also supervised the Department of Government Schools (also called “Educational Department”) of the colonial government to examine issues like whether schools should offer vernacular education or follow the ruling country to use English (Hong Kong Government, 1865).

In the early 1900s, the radical political movements in China had caused much social unrest in Hong Kong. The Chinese Revolution in 1911 and the massive strikes and boycott of British goods in 1925-1926 were some examples that led to a growing concern on potential Chinese unrest in Hong Kong amongst the British officials and businessmen (Pennycook, 1998). The Eurasian R.H. Kotewall in a 1925 memorandum explicitly expressed such concern and he recommended the government to promote Confucianism in educational settings to strengthen social control in Hong Kong as below.

[G]reat stress should be laid on the ethics of Confucianism which is, in China, probably the best antidote to the pernicious doctrines of Bolshevism ... [Money] spent on the development of the conservative ideas of the Chinese race in the minds of the young will be money well spent, and also constitutes social insurance of the best kind. (Sweeting and Vickers, 2007)

After considering the social context, the then Governor Cecil Clementi invited a group of senior Chinese literati to design a curriculum that would promote the conservative Confucian approach to Chinese education in the 1920s, and this approach was held until the 1990s to counter Chinese nationalism in schools in Hong Kong (Sweeting and Vickers, 2007). At the same time, more serious examination was conducted by the government on education development in Hong Kong (Sweeting and Vickers, 2007).

Apart from social control, the rapid population growth led by the Post-World War II baby boom also increased the demand for more education opportunities. The colonial government therefore found international consultants to conduct a study to investigate and recommend towards creating an education service to cater for the acute education needs in Hong Kong. Under the influence of the factors mentioned, the education system of Hong Kong was gradually established, and the provision of education in Hong Kong also evolved from the privilege of the rich and elite to the general public. In April 1965, the basic education principle “free and for all foundation education” was explicitly stated in the Education Policy (Hong Kong Government, 1965). The colonial government also claimed that,

The final aim of any educational policy must always be to provide every child with the best education he or she is capable of absorbing, at a cost that the parent and the community can afford. (Hong Kong Government, 1965, p.1)

The provision of the free and for all foundation education was an important milestone to the education development in Hong Kong. Such a policy also developed along the international standard of a statutory minimum age for industrial employment at age 14, later 15. The coverage of the free foundation education policy gradually extended from primary school education to 3-year junior secondary school education in 1978 under the compulsory education policy (Hong Kong Government, 1965; Legislative Council, 1974; Hong Kong

Government, 1978)<sup>15</sup>. On the whole, there was rapid development on education in Hong Kong between the 60s and 80s. Some major achievements on education development of the colonial government in Hong Kong are listed as below.

- ✧ Formulated education policies (Hong Kong Government, 1965; Legislative Council, 1974; Hong Kong Government, 1978) to guide the development of education.
- ✧ Established an education system with reference to the Western modern education model and international standard practices.
- ✧ Established local teacher training institutes to ensure the supply of professional teachers.
- ✧ Established education monitoring and examination bodies to monitor the operation of schools, curricula design and assessment systems.
- ✧ Achieved the free and for all foundation education (Hong Kong Government, 1965; Legislative Council, 1974; Hong Kong Government, 1978).

These policies have provided clearer working directions and guidelines to educators and succeeding policy makers to conduct evaluation and improvement works. It is also encouraging that in this period there was much development on the teaching profession and basic teacher training as well as more local teacher training opportunities to ensure the supply of teachers and improved teaching quality. However, formal educational drama training was not yet available in any

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<sup>15</sup> Free education in public sector schools was further extended from 9 years to 12 years in 2008-09 school year by the Government to align with the new academic structure.

local institute or university to equip teachers with the knowledge, skills and confidence to use this pedagogy in daily teaching.

As mentioned in Chapter 2, ideas like education democracy, student-centred approach and different drama pedagogies had already been well discussed and examined in Britain (Slade, 1954; Way, 1967) and some other Western countries back in the 50s. However, education development in Hong Kong was only at a starting stage. Besides, such development also closely tied with the political, economic and governance concerns as mentioned. Education principles like respecting individual learning needs and characteristics, education democracy and related teaching approaches did not receive much attention from the government at this stage of development. Furthermore, the great stress on Confucian conservative ideas by the imperial and colonial governments of Hong Kong also nurtured a conservative education environment and constrained the promotion of a more democratic education environment. Stevenson and Stigler (1992) and Biggs (1994) concluded that these teaching stereotypes in regard to Confucian-heritage societies are valid. In such a context, the room for the development of educational drama was little.

However, this is not to say that these concepts were entirely lacking in the education of Hong Kong. For example, the Activity Approach (Curriculum Development Council, 1995) was promoted by the Education Department in 1980s with the slogan “learning by doing”, and later in the 1990s, the Government also introduced the Target-Oriented Curriculum (TOC), but these initiatives were mainly starting from the junior then senior primary schools. Besides, these

initiatives were consistently found not to produce in depth changes (Yeung, 2009). Similarly other programmes like the School-Based Curriculum Projects scheme (Curriculum Development Council, 1988) that was also directly administered by the government (Morris, 1996) could not bring about real change with such a linear implementation mode.

Reviewing the entire education system in Hong Kong of the time, in general it was established in the late colonial period. However, the curriculum was being widely commented as focusing on preparing students for higher education. In the context of limited places, examinations were the key selection mechanisms and the control on curriculum and teaching of teaching and students therefore had been constrained (Kennedy, 2005, p.101). Many educators also noticed that children's experiences at school were highly structured in Hong Kong. The school day, as well as the content and sequence of lessons, were tightly planned (Jin and Cortazzi, 1998; Reynolds, 1996). The pre-1997 curriculum was criticised as traditional, elitist, competitive, exam-dominated, bureaucratic (Kennedy, 2005, p.101), and implemented with fidelity approach. On top of that, there were large class sizes, authoritarianism, and high examination pressures. Teaching approaches and methods development were greatly constrained by these limitations during the period.

Consequently teachers were discouraged from making teaching change and students were also very used to a passive learning environment. Gradually more and more discontent accumulated about the spoon-fed education approach from society, and worries that over emphasis on "feeding knowledge and fact" would



have negative impact on the development of creativity and critical thinking of youth (Fok, 2002) thus reducing the competitiveness of the city in the global economy.

Such concerns were also shared by other Asian cities. For example, in 1986 the Ministry of Trade and Industry's Economic Committee of Singapore recommended the education of each individual to his or her maximum potential and the development of creativity and flexible skills to maintain Singapore's international competitiveness in the global economy (Economic Committee, 1986), and considerable discussion followed in the society regarding how to make the education align with such development through education reform. In response to the keen development needs and social expectation for change, the Hong Kong colonial government committed to make consultations and conducted a comprehensive evaluation on the then education in order to make improvements.

### **Post-colonial Development: The Education Reform - 1997 Onward**

#### *Top-down education reform*

In the 90s, there was an international trend to call for quality education. There was a widespread rethinking on educational quality issues; fundamental questions from the societal aims of education and the nature of participatory decision-making at all levels to implementation issues related to assessment, evaluation, and monitoring were being discussed in different countries (Lowe and Istance, 1989; Chen and Liang, 1998). At the same time, there was also a growing discontent from employers and higher education bodies with the performance of

secondary school students and teachers. Education that has direct relation to social and economic development of the society always has the attention of the government, especially under the influence of the exciting global economy.

Under the influence of both internal and external forces, the Government of the Hong Kong Special Administrative Region (hereafter The Government) gathered the views on the then education system in Hong Kong in the late 90s from the society through large scale consultations, and Tung Chee-wah, the first Chief Executive of the Government subsequently promised an ambitious education reform soon after assuming office in 1997. Some educators called the following educational change as “quality movement” (Mok and Chan, 2002; Dowson, et al., 2000). As stated at the beginning of the *Reform Proposal* (Education Commission, HKSARG, 2000, p.27), “The world has changed, so must the education system!” The new government appeared to be determined in reforming the education (Morris and Scott, 2003), and that can be shown by the big increase in basic education concurrent expenditure of the Government by 7.6% and additional capital education expenditure of approximately US\$2.8 billion (Dowson, et al., 2000). The reforms’ details were spelt out in the Education Commission Report Number 7 (ECR7) (Education Commission, HKSARG, 1997), and other education initiatives were later included in the second policy address of the Chief Executive in October 1998 (HKSARG, 1998). In the Policy Address 2000 (HKSARG, 2000), the Chief Executive endorsed the recommendations made by the Education Commission in the Reform Proposal (Education Commission, HKSARG, 2000), and formally commenced a large scale education reform with the objective to ensure the system, modes, content and teaching

methods of the education system keep up with the environment and the needs of the society in the 21<sup>st</sup> Century (Education Commission, HKSARG, 2000).

### *Reform principle*

First of all, student-focused was set as one of the five reform principles in the *Reform Proposal* (Education Commission, HKSARG, 2000, p.36). The other four reform principles include “no-loser”, “quality”, “life-wide learning”, and “society-wide”. The new student-focused principle worked together with the other reform principles and directly responded to the prevailing criticism on the spoon-fed teaching approach used in Hong Kong school settings and the extensive demand for education quality enhancement. The Reform Proposal has spelt out the purpose and mission of student-focused principle to guide the reform.

### **Student-focused**

6.2 The main purpose of the education reform is to give students more room and flexibility to organise and take charge of their own learning.

6.3 Students should be the main protagonists in learning. The ultimate objective of education is to enable every student to achieve all-round development according to his/her own attributes. It therefore follows that in reforming the education system and the methods of learning and teaching, students’ needs and interests must be the foremost consideration.

6.4 In today’s world, we all need a solid foundation of basic knowledge, the ability to pursue learning independently and throughout our lives,

the ability to keep abreast of new information and skills, and the ability to construct knowledge. An important mission of the education reform is therefore to nurture in our students the ability to be independent learners, to enjoy learning, to communicate effectively, to have creativity and a sense of commitment. They should be well-versed in physical and artistic skills, as well as intellectually and emotionally sound. (Education Commission, HKSARG, 2000, p.36)

The descriptions of the principle are well-aligned with the overall aims of education stated in the Reform Proposal.

To enable every person to attain all-round development in the domains of ethics, intellect, physique, social skills and aesthetics according to his/her own attributes so that he/she is capable of lifelong learning, critical and exploratory thinking, innovating and adapting to change; filled with self-confidence and a team spirit; willing to put forward continuing effort for the prosperity, progress, freedom and democracy of their society, and contribute to the future well-being of the nation and the world at large.

The priorities should be accorded to enabling our students to enjoy learning, enhancing their effectiveness in communication, and developing their creativity and sense of commitment. (Education Commission, HKSARG, 2000, p.30)

The above reform direction is frequently restated by government representatives on different occasions (Suen, 2009). According to the change direction stated above, it seems that the reform to a great extent is supporting a more democratic education approach, at least in principle it is. A student-focused rationale and working direction are also very consistent to the experiential learning approach of educational drama. For example, in contrast to the conventional rote learning, usually more space, time and flexibility are required in student-focused teaching/learning in order to “give students more room and flexibility to organise and take charge of their own learning” and also “to nurture in our students the ability to be independent learners, to enjoy learning, to communicate effectively, to have creativity and a sense of commitment” and “they should be well-versed in physical and artistic skills, as well as intellectually and emotionally sound”. Besides, student-focused emphasis respecting the needs and characteristics of individual students, students’ needs and interests “must be the foremost consideration” (Education Commission, HKSARG, 2000, p.36).

As presented in the table below, teaching objectives, approaches and roles of teacher and student, a student-focused approach shares much in common with educational drama. Therefore, if a student-focused approach is being adopted and can be properly implemented, it should also support the development of educational drama. The differences between student-focused approach and the prevailing banking approach presented below also highlight the need for pedagogic change and the potential challenges facing by teachers under the reform.

Table 3-1: Characteristics of student-focused principle and educational drama

Aspects	Teaching approach/ methods		
	Student-focused	Educational drama	Banking approach (spoon-fed)
Objective	Develop students the ability to be independent learners, to enjoy learning, to communicate effectively, to have creativity and a sense of commitment	Develop students the ability to be independent learners, to enjoy learning, to communicate effectively, to have creativity and a sense of commitment	Promote facts and skills learning of students
Aspects promoted	well-versed in physical and artistic skills, as well as intellectually and emotionally sound	well-versed in physical and artistic skills, as well as intellectually and emotionally sound	Intellectual development
Approach/method	Experiential learning; learn by doing and constructing knowledge	Experiential learning; learn by doing and constructing knowledge	Rote learning; learn by taught/ knowledge transmission
Protagonist in learning	Students-centred	Students-centred	Teacher-led
Role of teacher	Facilitator	Facilitator	Instructor
Role of student	Active learner	Active learner	Knowledge receiver

When talking about reforming teaching in school settings from a spoon-fed approach to a more student-focused approach, the Government cannot simply announce the policies then expect the schools and students to change learning in a proactive way themselves. The implementation of the student-focused principle concerns a change in value and approaches used in daily teaching. How the policy makers convert the vague reform vision and principles into infrastructural change and actual policies to engage and enable the sector to work towards it in daily teaching are crucial to its success

### *Major relevant changes*

As suggested by the Education Commission, education reform needs to: reform the curricula, improve teaching methods and improve the assessment mechanism to supplement learning and teaching (Education Commission, HKSARG, 2000). Therefore, looking into relevant reform changes on curricula, assessment and teaching approach that may give us some hints on whether the students-focused reform principle is being properly supported by these relevant changes and thus the promotion of educational drama. Major relevant reform measures in these areas include the introduction of curriculum change on subjects like Liberal Studies and DEd; assessment change like a wider use of School-Based Assessment; and the establishment of an education fund like QEF to encourage education quality enhancement initiatives.

Under the 3-3-4 New Senior Secondary academic structure, the two public examinations at the end of S5 and S7 were replaced by a new assessment system leading to the award of the Hong Kong Diploma of Secondary Education at the end of Senior Secondary 3 (S6). At the same time, assessment will change to less reliance on examinations, and 3-year bachelor degrees also will change to 4 years accordingly. The New Senior Secondary academic structure was proposed by the Government in 2000 and was formally commenced in September 2009. In the EMB report *Learning to learn: The way forward in curriculum development* 2001, the Curriculum Development Council (CDC) laid out a ten-year plan for curriculum development in Hong Kong. Apart from traditional academic subjects like Chinese language, English language, Mathematics and Science education, Arts Education and Personal, Social and Humanities Education (PSHE) also

gained the attention of the Government and was included into the eight Key Learning Areas. Liberal Studies<sup>16</sup> is listed as one of the four compulsory subjects in the New Senior Secondary School curriculum; the other three core subjects are Chinese, English and Mathematics (EMB, HKSARG, 2005).

### Curriculum and teaching approach reform

As an example, when we look into the curriculum design, Personal, Social and Humanities Education is quite different from traditional design. The specific scope of study, content, and detail teaching guidelines are not provided for the teachers. It is expected that after the course, students “will apply critical thinking skills in dealing with personal and social issues in different contexts” and “will develop a social and humanistic perspective for making sound judgments about issues concerning the local community, the nation and the world” (EDB, HKSARG, 2008). Basic beliefs of Personal, Social and Humanities Education include attending to students' personal growth.

In this KLA the growth and development of students as persons and respect for individual diversity are taken into account. The aim is to enable all students, without exception, to develop their talents to the full, including taking responsibility for their own lives and achieving personal aims. They are provided with opportunities to develop the ability and motivation for “learning to know”, “learning to do”, “learning to live together”, and “learning to be”. (EDB, HKSARG, 2008)

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<sup>16</sup> Liberal Studies was introduced in Hong Kong schools in 2009 and the first public examination of the subject was in early 2012. Liberal Studies was once an optional subject in Hong Kong Advanced Level Examination. The aim of making the subject compulsory is to ensure that all students are equipped with the critical thinking skills.



It is expected teachers will perform different roles, create an open learning atmosphere, and encourage self-directed learning for the development of critical thinking skills of students in subjects like Integrated Humanities. Finally students can have more opportunities to develop the ability and motivation for “learning to know”, “learning to do”, “learning to live together”, and “learning to be” and to be active learners, instead of knowledge receivers.

These curriculum changes are aligned with the student-focused reform principle and “give students more room and flexibility to organise and take charge of their own learning” (Education Commission, HKSARG, 2000, p.36). However, school culture has big curricular implications (Yeung, 2006). As many other countries, in Hong Kong both teachers and students have been very used to the fidelity curriculum implementation approach (Snyder, et al., 1995) and heavily reliant on well-defined study scope and detailed teaching guides for decades to ensure they have covered the assessment areas, they may feel insecure when facing the “flexibility” and to “take charge of their own learning” offered by the reform (Schön, 1973). Though the Curriculum Development Institute had worked with some pilot schools to develop and upload related learning and teaching materials for the reference of teachers at the website of the Government’s Education Bureau (EDB), the sufficiency of the support in facilitating such a large number of teachers in using a more mutual adaptation curriculum implementation approach (Snyder, et al., 1995) is questionable. The curriculum change is not solely about changing subject content, but also teaching approach and method. Consequently teachers have to explore ways to cater for the new teaching requirements

themselves and some teachers have introduced drama in teaching in an attempt to achieve the teaching objectives.

Particularly, the introduction of DEd also has had an important role in catalysing the development of educational drama in secondary schools. Arts Education is also being included as a Key Learning Areas. The learning objectives of Arts Education puts less emphasis on pure knowledge and facts, but life-wide and diverse learning experience (EDB, HKSARG, 2007) and that also consistent to the “all-round development” reform objectives (Education Commission, HKSARG, 2000). Worth noting that, Drama Education (DEd) under Arts Education was firstly formally introduced to Hong Kong secondary schools. In October 2001, EMB commissioned the Arts School of Hong Kong Arts Centre to conduct a “Developing Drama-in-Education Project” (DiE Project) which was a research and development project to test the water before implementing DEd in schools. The initiation of the DiE seed project by EMB had a symbolic meaning to schools. This attracted 2 secondary and 5 primary schools, with 26 teachers, to really commit to it with the support of school management during the project period and also had played an important role in triggering the promotion of DiE in schools in Hong Kong and the development that followed.

Professor John O’Toole<sup>17</sup> was invited by EMB to be the External Advisor of the Project and an Ad hoc Committee on Drama Education was formed under the Drama Team of the Arts Education Section of the EMB to give advice to the

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<sup>17</sup> John O’Toole is well-known in Drama Education and he was invited to be the consultant of this Hong Kong Drama curriculum pilot program started from the beginning. In 2001 he was awarded the American Alliance for Theatre and Education Award for lifetime research.

project between 2001 and 2003. The DiE Project carried the function to prepare for the introduction of DEd. The description of the project was very brief as presented in EDB webpage under Curriculum Development section (EMB, HKSARG, 2001a). The rationale of the project is as below.

Gavin Bolton (1986) defined Drama in Education as a mode of learning, a self-initiated activity for discovering the meaning of an actual context through a make-believe situation. Learning through drama, the child will not be just a receiver but also an active learner. Various forms of Drama in Education are largely non-exhibitional, process-centred but not product-oriented, putting their emphasis on the ability to reflect rather than on creative thinking (陳 and 陳, 2001). In the process of drama, Way (in Wagner, 1998) stated that students could develop their concentration, the senses, imagination, physical self, speech, emotion and intellect. Wagner (1998) believed that “drama is also a powerful way to access prior knowledge because its unique balance of thought and feeling makes learning exciting, challenging, relevant to real-life concerns, and enjoyable” (P.9). Children experiencing the perspectives of various roles not only developed empathy but also have their understanding enlarged by a mode of interpretative thinking. She also quoted Verriour’s studies, which showed that drama could offer a range of different language contexts and modes of expression that were effective in enhancing language growth. Somers (1994) gave examples and explanations on how drama could contribute to enhancing the learning in all areas of the curriculum. (EMB, HKSARG, 2001b, p.1)

This seed project attempted to examine the suitability of various drama pedagogies in Hong Kong schools with the objectives below.

The overall aim of the project is to develop Drama-in-Education in primary and secondary schools through teacher training and the production of a curriculum guide and associated exemplars and teaching materials. (EMB, HKSARG, 2001c, p.1)

Specifically, the suitability and effectiveness of educational drama in Hong Kong context and the view or acceptance of stakeholders towards educational drama were the concerns of the seed project as stated in the research questions in the document *Objectives of the project*.

1. How DiE can be used effectively in the teaching of other subjects?
2. What are the limitations, strengths and weaknesses of different models, with reference to the Hong Kong context?
3. What are the changes in students' attitudes towards the learning of particular subjects?
4. What are the changes in attitudes of principals, teachers and parents towards the introduction of Drama in Education and/or the drama subject in schools? (EMB, HKSARG, 2001c, p.1)

The project report was submitted in early 2005, but detailed evaluation documents and materials developed in the DiE Project could not be found from the

corresponding webpage for teachers' reference<sup>18</sup>. I have made some telephone calls and emails to the responsible officer of EDB to request the relevant project reports and records for reference in 2009. However, in reply, what the public could obtain was only a one and a half A4 page DiE Project report summary (EDB, HKSARG, n.d.) and no teaching samples were available for reference. After implementing some pilot trials in several schools, the report simply defined DiE as:

DiE is defined as learning and teaching medium that could be conducted in school lessons through dramatic activities. (EDB, HKSARG, n.d., p.1)

And the summary of the results were:

The proposed learning & teaching strategies were found effective because all activities conducted in classrooms were supplemented with specific fictional context;

DiE was found an effective learning and teaching medium on enhancing students' learning. DiE also fosters the development of students' creativity, critical thinking, collaboration, communication and problem solving skills. (EDB, HKSARG, n.d., p.1)

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<sup>18</sup> The report and teaching samples had not been available for public access since the termination of the project in 2002. The Arts Education Section of Curriculum Development Institute also was not aware that the report could not be downloaded from the project page, until I contacted them in May 2009. They then sent me the hard copy of the report (1 piece of A4 paper), the only deliverables of the project. Later, the webpage was updated and the report could be downloaded from the EDB webpage as the rationale and objectives of the project (EDB, HKSARG, 2001a).

As shown, the comments were positive in general. The report did not answer those “what” and “how” questions listed in the research brief, which the project was supposed to do so. However, some recommendations were made as below to further promote the use of DiE in school settings.

(a) Provision of Resources

The provision of space and facilities, teacher training and development, reference and teaching resources is essential to the success of DiE.

(b) Professional Development of Teachers

Well-planned teacher development programme is necessary for building up teachers’ confidence and ability to pilot the use of DiE in school.

(c) Sustainable Development of DiE in HK

DiE should be recommended in schools for the learning and teaching of different subject knowledge (EDB, HKSARG, n.d., p.2).

The report admitted that the practice of DiE had not been well explored in such a brief pilot. It also recognised the knowledge of participating teachers on drama was limited. However, the project has contributed in promoting the use of educational drama in interested secondary schools. The involved teachers also gained the opportunity to obtain some essence DiE training and support to conduct pilot teaching with DiE during the project period. However no concrete plan was put in place by the committee to extend the project or to follow up the recommendations. Rather, the DEd Seed Projects with the objective to develop

secondary school DEd curriculum for S1 to S5 were then formally implemented in the following years.

As the full or more detailed report and project materials could not be obtained from the responsible section of EDB, it is hard to make further comment on this. Nevertheless, as noted, there has been no concrete action made to follow-up the recommendations in the years followed to further promote the use of educational drama in other schools. Even in the two pilot secondary schools, no further resources or support were allocated to them to continue the good practice developed. The DiE pilot teaching was quite positive and recommendable in the report. It is a big waste of resources and effort of not disseminating the teaching materials and findings to a wider audience.

Following the introduction of DEd, secondary schools that have introduced it can receive resource support just as teaching other formal subjects. The dedicated manpower, and more chances for teachers and students to have contact with drama in daily teaching have nurtured the ground for the promotion of educational drama in these schools, to better equip them some basic drama skills and confidence to express their idea and feelings and to communicate with drama, though not all the schools that have DEd will use educational drama.

#### School-based Assessment

On top of curriculum reform, School-based Assessment is being used in more subjects in public examination under the reform (Appendix I) to align with other reform development. School-based Assessment refers to assessments

administered in schools and marked by the students' own teachers. The primary rationale for School-based Assessment is to enhance the validity of assessment, by including the assessment of outcomes that cannot be readily assessed within the context of a one-off public examination, and obtaining assessments based on student performance over an extended period of time and developed by their subject teachers (HKEAA, n.d.). The implementation of School-based Assessment also provides teachers the flexibility to design and carry out teaching with consideration of the characteristics of students and topics to engage students to participate in learning activities. In 2007 (Appendix I) around 20% weighting in certain subjects were taken out from open writing examination in HKCEE and replaced with other forms of assessments. In subjects like History and Integrated Humanities, 20% of the marks were placed on course assignment/course performance/internal tests and exams outcome of students, in Chinese language 15% were placed on reading activities/coursework and other language activities. The assessment change also created a force to encourage teachers to review their teaching approach with reference to the reform demand. The new assessment approach also motivates students to be active learners and participate in teaching activities as their performance in lesson will also be rated and included as part of the assessment. That finally also provides a better environment for the promotion of drama pedagogy that heavily relies on the participation of students.

### Implementation concerns

However, at implementation level, the reform has not yet addressed many prevailing criticisms that may impede teaching changes, such as the tightly planned school day, structured teaching (Jin and Cortazzi, 1998; Reynolds, 1996),



and class size issue (Dimmock and Walker, 2005). All these factors have big and direct influence to the daily teaching in schools and also the actual implementation of the reform.

Using the class size issue as an example, big class teaching has been recognised as a factor that constrains the implementation of teaching enhancement reform measures. For instance, the teaching of Liberal Studies encourages teachers to facilities students to “learning to know”, “learning to do”, “learning to live together”, and “learning to be”. However, it is far from easy for teachers to ensure high and even participation of 30 to 40 students within a lesson of around 30 to 40 minutes, not to say doing wider, deeper, and more critical exploration.

Big class teaching finally only reinforces the use of rote learning method.

According to EDB (2012), the average class sizes in S1 to S5 were 38.0 and 34.4 in 2006/07 and 2010/11 school years respectively. The number may vary with the student number of the year.

In recent years, in view of the drop of student numbers<sup>19</sup> and the gradual reduction in class size in primary school, the demand for small class teaching in secondary school increases. The response of the Secretary for Education, Mr. Michael Suen, was discouraging.

Small class teaching is a method of teaching, in that teachers have to undergo relevant training and schools' hardware should also meet the

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<sup>19</sup> There will be a steady and notable decline in the annual intake of S1 students in the coming few years by 15,100 students, from 69,000 in the 2010/11 school year to 53,900 in the 2016/17 school year, representing a decrease of more than 20% (EDB, HKSARG, 2010).

requirements, for example, more support facilities in classrooms. At the same time, we have to take into consideration the supply and demand of school places in each district. As such, it cannot be implemented overnight, and in the case of primary schools, it has to be carried out by phases. Besides, a long-lasting structural change will come with small class teaching, which has a profound impact on the adjustment of teaching mode and the allocation of secondary education funding. Therefore, containing the decline of population in future as well as the scale of class reduction should not be the basis for the implementation of small class teaching.

To cope with the issues arising from the impact of the declining student population on secondary schools' development, we believe that encouraging schools to reduce classes voluntarily is the most effective means at the present stage.

We do not have estimates of education funding for the implementation of small class teaching in secondary schools at this stage.

(Information Services Department, HKSARG, 2010b)

The Government obviously has no plan to commit to implement small class teaching in secondary schools, but to disregard this does not help the implementation of the reform. The reduction in student number has offered a high chance to such change.

Unquestionably the Government has been determined to implement an education reform to enhance the competitiveness of the education and students in Hong Kong and major changes on academic structure, curriculum, and assessments have been made accordingly. However, the responses of Government to the recommendations of the DiE Project and the strong demand for small class teaching in secondary schools also to some extent illustrates its reservation toward making longer term commitment. This also can be reflected in other pedagogic innovation promotion measures of the reform.

#### *Funding support to pedagogic initiatives*

Quality Education Fund (QEF) was one of the major recommendations of the Education Commission Report No.7 (ECR7) and carried the slogan “Collaborate for pedagogic innovation, cultivate for quality education”. QEF was established on 2 January 1998 and five billion Hong Kong dollars were allocated to set up the fund to promote education quality in Hong Kong through financing non-profit making initiatives within the ambit of basic education, that are pre-primary, primary, secondary, and special education in Hong Kong (QEF, n.d.). However, same as the DiE seed project, the design of QEF obviously can only encourage the generation of teaching ideas but is not yet sufficient to support real implementation.

With the support of QEF, 57 drama related projects were funded and conducted from 1998 to 2004. The number of projects being proposed and funded clearly shows that educators and QEF committee also recognised that using drama to teach was something aligning to the reform direction, new to schools, and worthy

to be promoted in basic education in Hong Kong. A study called Research and Development Work on Quality Education Fund (Hui, 2007) was funded by QEF and conducted to examine and summarise the lessons learned from these drama related projects. When we look into the findings of the study, we may have more understanding on the insufficient design of QEF in promoting real pedagogic changes.

The study was not devised before the implementation of these pilot projects, and it was difficult to examine across these projects with the materials and records available. With the data available, the study categorised those funded drama projects into learning through drama, drama in education, drama as a learning subject and drama performance four categories. However in secondary school setting only 6 of the funded projects were under the learning through drama category (Table 3-2). These 6 QEF funded projects were mainly related to enhancing English ability and exploring teaching methods for the new Liberal Studies subject. For example, the “Equipping Teachers in Teaching the Subject Liberal Studies Through Drama in Education co-teaching plan” (2004), “A Drama-based Methodology for Liberal Studies” (2004); and some were related to foreign language usage such as “English Language Education through Performing Arts” (2002) and “The Gifted Education for Enhancing English Through Drama” (2005).

Table 3-2: QEF funded drama related projects 1998 - 2004

(Ming Ri Institute for Arts Education and Center for Child Development of Hong Kong Baptist University, 2007)

<b>Project Target</b>	<b>Learning through Drama</b>	<b>Drama in Education</b>	<b>Drama as a Learning Subject</b>	<b>Drama Performance</b>
<b>Preschool</b>	4	1	-	-
<b>Primary</b>	10	3	6	10
<b>Secondary</b>	6	-	3	9
<b>Primary and Secondary</b>	-	-	-	1
<b>Special Education</b>	-	2	-	1

A very high proportion of the drama pedagogy related funded projects were about providing students more opportunities to learn and practise a foreign language through drama activities. Apparently, the main reason was that a huge budget (Dowson, et al., 2000) was allocated by the Government to boost the language ability of students to enhance their competitiveness in the global economy. It was also the concern of secondary school management to maintain higher language ability, especially in English, of students to ensure the competitiveness of their students, and schools. If we take away those drama related funded projects that focus on learning interest and language ability enhancement through script writing, speech and theatre exercises, and only count those projects that are focusing on promoting student-focused or active learning through drama, the number drops a lot. The situation is similar to QEF awarded projects (Hui, 2007; QEF, n.d.).

The establishment of QEF has encouraged the promotion of new initiatives and education values that support the education reform. However, no mechanism has been made to support the longer term development or an actual implementation of projects being funded and were being recommended to continue. Funded bodies have to terminate the pilot project or look for other ways to sustain these projects

in their schools follow the end of the funded period, usually lasted not more than 2 years, such as to absorb the additional expenses with the existing resources. Such finding is consistent to the findings of *Quality Education Fund Impact Study* conducted by QEF and completed in April 2009.

In a number of schools, the QEF project activities are continued to be organised, albeit reduced in scale and coverage, with resources made available by schools or fees paid by parents. In other schools, resources may not readily available to support continuing QEF project activities and/or parents may not be able to afford. Besides, apart from resources, other factors (e.g. mobility of teachers) may prevent schools from sustaining the projects. (QEF, 2009, p.16)

Some evaluation studies were funded by QEF together with some pilot programmes to examine the effectiveness of using drama pedagogy in the schools concerned. It is widely agreed that continuous evaluation helps to develop good practices to cater for the needs of the changing world and is an essential element in a reform. However, most of these studies were only in the form of very brief project report and ended with the projects. Besides, QEF was established to encourage new teaching initiatives, pilot projects concerned have been taken place in different schools at different time and mostly were being planned separately and have little relation with each other. Therefore, the inquiry or evaluation on the use of drama pedagogy becomes scattered and very often remains at surface level.

Lately, the Fund has recorded huge surplus due to reasons like it only funded new innovation, but after some years, “new” idea becomes exhausted. Application for QEF dropped from the peak 3,000 applications to around 500 applications annually (QEF, n.d.). In April 2012, QEF announced that it also encourages “school-based innovation”. That is, similar ideas that were being funded and tried out before also can be funded in other schools.

Applicants are encouraged to adapt try-out ideas to suit their own school contexts and favourable consideration will be given to projects that can actualize school development plans that would address schools' specific needs. (Information Services Department, HKSARG, 2012)

However, that still cannot really solve the continuous development issue.

It is true that some project materials are collected from the funding receivers by QEF and some of these reports or project materials will be uploaded to the Internet or be kept by QEF for teachers' reference. Since the establishment of QEF, the Fund has supported over 8,000 applications with grants amounting to about \$3.9 billion (Information Services Department, HKSARG, 2012), however according to the Chairman of the QEF Steering Committee in April 2012 only 320 titles of its deliverables have been published. The work of QEF on this aspect obviously has big room for improvement.

To promote a sharing culture and collaborative professional development, about 320 titles of QEF deliverables covering Language Education,

Living and Thinking, Home-School Co-operation, Special Educational Needs, Teaching and Learning and Moral and Civic Education have been published since 2003. At present 100 titles are available for sale at 22 designated retail outlets and online purchase at the enhanced QEF Cyber Resource Centre. (Information Services Department, HKSARG, 2012)

This is also consistent to the study of Hui (2007) that records or materials of those QEF funded projects were being poorly kept. For example, some of the electronic files and movies could not be retrieved for review, but such problem was only brought to the attention of QEF when Hui and her research team made examination on the materials of those funded drama related projects and found out. It could be due to that fact that no one had borrowed or examined these materials for a period of time already. Besides, the research team also found it difficult to examine the report because of the lack of assessment standard. The monitoring and dissemination design of QEF on pilot project reports and materials obviously need to be improved so that interested teachers can make reference and learn from these pilot experience. Such problem was being noted in the QEF impact study (2009), and some recommendation was made accordingly.

It is recommended that efforts be made to better manage the vast knowledge and experience generated from QEF projects, at the teacher, school and system level, in order to further enhance their effective use and dissemination (QEF, 2009, p.18).



Some of the knowledge and materials accumulated from the projects above are available for the reference of teachers; teachers can borrow or directly download them from the QEF webpage. However it is far from sufficient to achieve the objectives of the teaching reform by solely providing funding to pilot teaching and expect other teachers to proactively learn by referencing the records accumulated. Rather better designed and structured professional training is essential to produce sound teaching change.

### *Professional training*

To make real and effective teaching change, teachers have to undergo training together with hardware and software support from schools (Information Services Department, HKSARG, 2010b). To make educational drama widely used in secondary schools, first of all, relevant training must be available in local education institutes, so that more school teachers can have the opportunity to acquire the basic knowledge, skills and confidence to use so in their teaching.

It is true that the reform also has encouraged teachers to enhance their knowledge and skills<sup>20</sup> to improve teaching quality in school settings. However, the incentive of the Government, education institutes, and educators on the promotion of educational drama have not been strong. Educational drama training is still not yet common in local universities nor at the Hong Kong Institute of Education that

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<sup>20</sup> All primary and secondary school teachers have to attend certain hours of certified learning program every year. Also they need support to teach new curriculums and also to implement new assessment scheme under the new system.

offered certified teacher training even 10 years after the commencement of the reform<sup>21</sup>.

Some teacher training or seminars have incorporated some educational drama elements and are available for local teachers, but the focus of most of these courses were on subject matters, like how to enhance the teaching effectiveness of English, drama pedagogy will only be briefly introduced as one of the suitable methods. Even in the DiE Project, only a very small number of the participating teachers can receive some short “essence courses” on educational drama to conduct the pilot.

Around ten years after introducing the reform, EDB in 2009 January, in response to the need of schools and teachers, had organised a programme called Arts Mart (Information Services Department, HKSARG, 2009) at the exhibition gallery of the Hong Kong Central Library with the Leisure and Cultural Services Department. The two days programmes invited around 70 arts education programme providers to introduce their products to schools and teachers. The program was the first of its kind to help interested schools or teachers to get support from external agents to enable them to introduce Arts Education, design Other Learning Experiences (OLE)<sup>22</sup> programmes, or using arts related

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<sup>21</sup> Hong Kong Art School, The Hong Kong Academy for Performing Arts, and The Open University of Hong Kong started the Master of Drama Education, Master of Fine Arts (Drama Education), and a Drama in the Curriculum under the Master of Education (Drama and Language Education) in 2004, 2008, and 2010 respectively (Hui & Shu, 2010). However, all three of them are not offered by those teacher training colleges/ universities in Hong Kong. Besides they are some post-graduate degree and with very much emphasis placing on drama, theatre, and English education.

<sup>22</sup> Under the New Senior Secondary Curriculum, OLE is one of the three components that complement the core and elective subjects for the whole person development of students. Schools will offer students a range of OLE opportunities to encourage them to participate in the five areas

pedagogies in their teachings through different ways of cooperation. In this programme, around 20 of the exhibitors were drama related<sup>23</sup> and most of them were focused on DEd and theatre arts, but still some were interested to partner with schools to work on both DEd and educational drama programmes.

All this informal training and material support may help teachers to achieve some teaching needs, but that cannot replace the function of formal foundation teacher training so that more teachers can acquire the training.

### *Professional collaboration*

The strong reform demand and insufficient system and relevant training support finally have created a strong demand from teachers for knowledge and skills support. Many professional exchanges have been organised to fill the gap and some teachers have also come together to share their pilot teaching experience and materials<sup>24</sup>.

On top of that, in response to the announcement of the education reform and the budget (Dowson, et al., 2000), some external agents including theatre groups, artists, relevant private teaching centres, and colleges have proposed some short-term courses and trainings to teachers to meet the demand. Many schools also

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of OLE, and Aesthetic Development is one of them.

<sup>23</sup> The function was designed for all arts subjective areas, such as dancing and music, under the Arts Education KLA. Drama was only one of the areas being covered.

<sup>24</sup> Sponsored by QEF and promoted jointly by former Education Department and The Chinese University of Hong Kong, Hong Kong Information Education City (predecessor of Hong Kong Education City Limited) launched its website in 2000. The portal incorporates information, resources, interactive communities and online services, and promotes the use of information technology (I.T.) in improving the effectiveness of teaching and learning (<http://www.hkedcity.net>).

tried to outsource to or partner with external agents to buy their expertise and services with the addition short-term funding available.

During the time, some of the private groups also developed from amateur drama groups to non-profit-making charitable organisations, to facilitate them to satisfy the requirements for education funding. Ming Ri Institute for Arts Education (明日藝術教育機構)<sup>25</sup>, Class 7A Drama Group (7A班戲劇組), Chung Ying Theatre Company (中英劇團)<sup>26</sup>, and Alice Theatre Laboratory (愛麗絲劇場實驗室) are some active amateur drama groups that have been providing programmes on English drama, Putonghua drama, creative drama, and community theatre to primary and secondary schools.

These external agents were important in supporting the introduction of educational drama in schools, especially at the early stage when there had been no formal training on educational drama provided in any local institutes before the reform. Besides, partnership between schools and external groups also provide higher flexibility and was more cost effective than to form new team to design and implement pilot projects by the schools with the short-term funding from the reform. It was not easy for teachers to change their teaching method overnight and to apply dynamic teaching methods like drama pedagogy without prior training. These collaborations therefore help the participating teachers and school

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<sup>25</sup> The amateur drama group “Anonymity Dramatic Club” established in 1984, later became Hong Kong's first professional children theatre company “Ming Ri Theatre Company” in 1996, has been developed to a non-profit-making charitable organisation and rename to Ming Ri Institute for Arts Education in 2002 and shifting the focus to the importance of both arts and education.

<sup>26</sup> Established in 1979, Chung Ying Theatre Company was developed to be a professional theatre organisation in Hong Kong. Apart from promoting original plays, Chung Ying as said was the first local professional theatre company introducing “Theatre-in-Education” (TIE).

management to generate new ideas and to review their teaching from a wider perspective to improve their teaching.

However, external bodies or experts are mostly not familiar with the culture and practice of the schools, and the students they are going to teach. Involved teachers will need to spend very much time to work with these external agents but mostly the benefit of these pilot projects may not be sustainable. Besides, drama pedagogy involves very much knowledge and skills that the transferability of the teaching also not high. All these are some concerns facing by schools and teachers involved when partnering with external agents.

Apart from these external agents, several teaching or arts professional bodies have been playing an active role in supporting the development of educational drama in Hong Kong school settings, and some of them were formed by educators after the announcement of reform in response to the needs of the teaching profession. Some of them have been working closely with interested secondary schools in the introduction and customisation of educational drama in school settings through means like offering exchange platforms and organising programmes. Hong Kong Teachers Drama Association (HKTDA) and Hong Kong Drama/Theatre and Education Forum (TEFO) are two examples.

Hong Kong Teachers Drama Association is a registered non-profit making organisation that was established in 1994 with the guidance of EMB and the support from some teachers and professionals from acting circle. Most of the members of Hong Kong Teachers Drama Association are full time teachers and

drama educators. It has been organising different kinds of activities such as training courses, variety shows, seminars, workshops to support professional development on DEd. Apart from that, it also has published various kinds of reference materials to support teachers to implement drama related projects in schools. It also has successfully applied funding to implement certain pioneer drama pedagogy related projects in schools.

Hong Kong Drama/Theatre and Education Forum was found in 2002 and was aiming at serving as a platform to connect teachers and artist who were care about the development of drama in education setting. Forums, workshop, and conferences have been constantly organised to promote their ideas to teachers. In year 2007, Hong Kong Drama/Theatre and Education Forum worked with International Drama/Theatre and Education Association (IDEA) to hold the IDEA 2007 Conference in Hong Kong. In the event, many educational drama experts were invited from other countries to share their ideas and to organise workshops. Hong Kong Drama/Theatre and Education Forum also has collaborated with the Hong Kong Institute of Education to conduct evaluation study<sup>27</sup> on the introduction of DEd and the relevant teaching activities implemented from 2003 to 2008 in Hong Kong primary and secondary schools as mentioned in Chapter 1, with the commission of the Hong Kong Arts Development Council.

Most of these partnerships between secondary schools and external agents were driven by the education reform and the huge budget followed (Dowson, et al., 2000), instead of being initiated by any Government education units. They only

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<sup>27</sup> Refer to Chapter 1, Relevant pilot projects and studies, pp.12-19.

come together to work out some teaching plan and materials to fulfill some reform demands on schools. As much of the funding they obtained can only support some brief trials and the external agents, if any, will leave when the funding is ended, many of these initiatives finally were only some disconnected pilot projects and without continuity.

## **Discussion**

To summarise the relevant development of this period, when compared with the last two stages, the Government has initiated some big and quick educational changes. Besides, the education development direction is changing from establishing an international standard education system and to provide foundation education for all to providing a more student-focused education through enhancing the education quality through reforming the academic structure, curriculum, and mode of teaching and learning. However, whether the reform principle and relevant measures can be properly implemented instead of rhetorical is critical (Fullan 2001; McLaughlin 2005; Yeung, 2009).

Following the announcement of the reform proposal, many new policies have been introduced in a rather short period of time in a top-down direction, and tremendous reform measures have been in place to support such change. All the schools and teachers involved have been chasing hard to follow the rapid changes. Support offering by the Government to make teaching approach reform is also not sufficient. Consequently, that has led to a rapid development in professional network support, and many relevant courses, workshops, and programmes have

been offered by professional groups, institutes, and external agents to fill the professional training gap. Such development also provides evidence on the big demand for support of schools and teachers in fulfilling the reform demands, and the insufficiency on the implementation of the Government in promoting the teaching reform. Obviously the Government had not properly consulted frontline teachers and considered the characteristics and needs of the implementers and designed corresponding support when planning the reform measures, such as the curriculum reform (Yeung, 2009). Such observations were also supported by Fullan's TASC model.

Reference to the TASC model of Fullan (2008), on the aspect of direction and sector engagement, the Government has directed the reform with some inspiration goals and vision to the sector that align with student-focused education (Education Commission, HKSARG, 2000) together with concrete guidelines and measures, including the curricula and assessment reform. However, as shown in the DiE Project and relevant QEF funded projects, the sense of partnership of the Government with the field to promoting teaching changes could only be shown within the pilot period, and that was also insufficient to cultivate the use of change knowledge to guiding coalition consists of leaders of the sector (Fullan, 2007, pp.36-37) or to produce supportive infrastructure and leadership (Fullan, 2009).

Worth to note that the education policy of the Government has strong and direct influence to the daily operations of the schools in Hong Kong which is different to big nations like the UK. The major financial support of the schools in Hong Kong is directly allocated by the Government, the role and influence of local authority



therefore become less significant in the education reform implementation process. The tri-level concept (Fullan, 2009) that emphasises the rapport across three levels to support sound implementation of change may not be that applicable.

Regarding to the aspect on capacity-building with a focus on results; piece meal funding mode was not enough to sustain teaching innovations. Besides, relevant pedagogic trainings and seed project could only reach very small number of teachers and not last that also could not produce big impact.

For managing the distractors, to align with the reform direction, School-based Assessment is being used in quite a number of subjects (HKEAA n.d.) in regards to some aspects of learning which is less quantifiable and may not be favoured by these assessments and reports, and that may favour the use of educational drama. Besides, to encourage pedagogic changes, the Government also has been supporting relevant pedagogic innovations by providing some short term resource and research support at the pilot stage also. However, too many equally desirable goals and working directions of the reform also overwhelmed schools and fragment their efforts (Fullan, 2009, P.279) in relevant pedagogic development.

For continuous evaluation and inquiry, many pilot projects and relevant studies were terminated followed the end of the projects and there was also no mechanism to ensure the recommendations of these pilot projects and studies would be properly followed up. Such fragment inquiry approach could hardly result in deeper and wider impact to teaching development in Hong Kong, not even in those pilot schools (Quinn, 1996).

For two-way communication, in TASC, communication is an opportunity to disseminate and receive feedback, and speaking and listening should go hand in hand (Fullan, 2009) with effective communication. However, communication on promoting relevant pedagogic changes was in Government-led top-down pattern. Teachers could only participate when concerned unit initiated so, but their opinion and comments very often were not being well listened and responded as shown in the DiE seed project and other QEF projects. Such communication mode could hardly be considered as a constructive two-way communication. The low continuity of these innovations also showed the insufficiency.

In short, student-focused learning and educational drama share many commonalities, such as education values, objectives, and approach. Therefore, the successful implementation of student-focused principle could also provide better environment for the development of educational drama. Undeniably, the education reform had initiated some inspirational changing ideas with concrete plans and action to implement them. The approach and commitment of the Government on pedagogic change mentioned above also have encouraged many pedagogic innovations and that also have been supporting the initiation of educational drama relevant teaching changes in some Hong Kong secondary schools. However, it is pity that the current mode of support and level of support and commitment are not sufficient to make these changes sustainable. Therefore more has to be done by the Government to address the sustainable issues to support teachers and schools to really actualize the student-focused education principle through teaching changes.

## **Concluding Remarks**

This chapter has examined relevant education development that has been supporting or constraining the promotion of student-focused education and also educational drama in Hong Kong. Chapter 5 to Chapter 7 will further examine the implementation of the reform principle at school level by looking into the development of educational drama in three secondary schools. We will further examine the relation between the wider context and the relevant development found in different cases after the cases review. The live experience of these schools and teachers in introducing drama in daily teaching, the challenge they were facing, and the way they overcome the challenges will provide more insights on the degree the relevant reform principle and policies mentioned here are being realized and support the application of educational drama in daily teaching in school, and what more the Government can do to enhance the system to support such educational change.

## **CHAPTER 4 METHODOLOGY**

This chapter explains in detail the research design and research methods used in this study. The study can be roughly divided into three stages; the desktop, pilot and main phases. This chapter elaborates the design and implementation of each stage and the approach that was taken to the research questions.

### **Methodology**

#### *Qualitative inquiry*

This study looked at the introduction and implementation of educational drama in three Hong Kong secondary schools under the influence of the Government's educational reform agenda. Before commencing such an inquiry, it is worth noting that the selection of a pedagogical approach to day-to-day teaching in schools can be affected by many factors, such as the preferences of teachers, characteristics of students, school culture and curriculum design. There may therefore be organic differences in the teaching approaches, methods and style found in different schools and even classrooms. This makes it virtually impossible to use a standard research tool, like a questionnaire, to really capture the study targets and conduct a meaningful enquiry. Such a concern is shared by some of the researchers (see for example Hui, 2007; Hui and Shu, 2010) mentioned in Chapters 1 and 3.

When looking at the characteristics of the study unit, a qualitative approach was adopted for this work that placed emphasis on the interpretations of the people

being studied (Erickson, 1986) together with a narrative approach to creating thick description. These approaches were used to reconstruct the relevant experience of people working and learning in three secondary schools in Hong Kong to grasp the logical and ontological spirit behind their activities. Eisenhardt (1989, p.542) states that “qualitative data often provide a good understanding of the dynamics underlying the relationship, that is, the ‘why’ of what is happening”. This insight is very important to the establishment of internal validity and is also well-aligned with the nature and objectives of this study.

### *Trustworthiness*

Trustworthiness is important in evaluating the worth of a study. Very often, quantitative researchers consider so by assessing the reliability and validity of the work (Payton, 1994), but same criteria cannot be directly applied to naturalistic inquiry. This also makes the trustworthiness of qualitative research often questioned by positivists. However, the fundamental differences between positivistic and naturalistic inquiries are also widely noted; for example Kirk and Miller (1986) described qualitative research as “a particular tradition in social science that fundamentally depends on watching people in their own territory and interacting with them in their own language, on their own terms” (p. 9). Such definition also reviews that complete objectivity is impossible to achieve and the low applicability of using same set of principles to evaluate qualitative study. Agar (1986) also argued that reliability and validity are relative to the quantitative view and do not fit the details of qualitative research.

Leininger (1985) rather concerned and pointed out that the issue is not on whether the data are reliable or valid but how the terms reliability and validity are defined in qualitative study. Lincoln and Guba (1985) further suggested to replace reliability and validity with credibility, transferability, dependability, and confirmability in the pursuit of a trustworthy study in naturalistic inquiry. They proposed to achieve such establishment through enhancing the confidence in the ‘truth’ of the findings, showing that the findings have applicability in other contexts, showing that the findings are consistent and could be repeated, and showing a degree of neutrality respectively.

Lincoln and Guba (1985) claimed that ensuring credibility is one of most important factors in establishing trustworthiness in naturalistic inquiry. In practice, they (Lincoln and Guba, 1985) suggested that triangulation is commonly used to achieve credibility and confirmability through cross-verification.

Triangulation is conducted usually by using more than two methods and data sources in a study to obtain a view to double (or triple) checking results. Through data or/and methodological triangulation can produce a more detailed and balanced picture of the study situation to increase the credibility and validity of the results. The research design described in this chapter will address the possible validity and confirmability threats, such as bias and reactivity (Maxwell, 2005), encountered in this study and the way they were handled. For example, multiple cases<sup>28</sup> and cross-case examination were used in this study to allow explicit comparison to enhance the trustworthiness of the findings (Miles & Huberman,

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<sup>28</sup> Refer to Chapter 4, Pilot study (2005-2006), pp.103-110.

1994, Yin, 2003, Maxwell, 2005); and different data collection methods<sup>29</sup> were used and different stakeholders were interviewed to gather views from different perspectives to facilitate data triangulation to search for regularities in the research data (Vidovich, 2003) and to provide a more credible and holistic picture.

Apart from that, thick description was also used to increasing the transferability of findings to achieve a kind of external validity and to enable further probing of the internal factual consistency of the findings to increase internal validity (Lincoln and Guba, 1985). This makes the conclusions drawn more easily transferable to other times, settings, situations and people (Lincoln and Guba, 1985). In the study, detailed accounts of the use of drama pedagogy for a certain period of time in different cases helped to make explicit not just the event itself, but its entire development cycle. Besides, different dimensions were detailed along with the patterns of cultural and social relationships and put in context (Holloway, 1997). The detailed development record also formed a foundation for further examination of the supportive factors and constraints encountered by the teachers and the way they handled distracters. All these measures mentioned were used to help ensure the rigor and validity of the findings<sup>30</sup> (Eisenhardt, 1989).

On top of detailed documentation and records, reflective journal were kept to support inquiry auditing to promote dependability. The use of reflective approach<sup>31</sup> and triangulation just mentioned also helped to identify personal bias

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<sup>29</sup> Refer to Chapter 4, Methods, pp.122-133.

<sup>30</sup> Ibid.

<sup>31</sup> Refer to Chapter 4, Quality control, pp.135-138.

to further promote the confirmability of the study. The details of all the measures just mentioned will be further explained in this chapter.

### **Pilot Study (2005-2006)**

A pilot study was firstly designed to help me to refine the construct definitions and measures, and to establish a framework for structuring the findings.

#### *Documentary analysis*

First of all, relevant policy papers, books, journal articles, project materials and records of relevant development issues in Hong Kong secondary schools were reviewed to obtain an overview of the empirical and theoretical context of the study unit.

As discussed in Chapter 3, the current education reform has brought about many new measures and initiatives, several of which have a direct or indirect influence (to a greater or lesser extent) over the promotion of the student-focused principle or the development of educational drama in Hong Kong. A review of these policy documents was therefore helpful in understanding the study context, including the political and social background, and also in identifying relevant cases and applications for inclusion in the fieldwork.

#### *Pilot study*

The pilot study was then conducted to explore the missing details that could not be obtained from documentary reviews and hence fill the information gap; to



triangulate the findings obtained from the desktop study; to identify suitable case studies and to test and review the study design and interview questions in order to facilitate high-quality data collection in the main stage. The pilot proved useful in helping me to get a sense of how drama was being applied in teaching in some of the schools. At the same time, it was also helpful in identifying suitable cases and also in enabling the effective collection of qualitative data. The details of the main stage of data collection are further elaborated below.

In the pilot study, individual informants or schools were identified by referrals or by searching on the Internet. All the participants were expected to have some direct or indirect<sup>32</sup> experience of teaching or learning through drama in their daily work in schools. In the pilot, such relevant experience was generally drawn from the period soon after the commencement of the reforms.

Finally, a total of four schools were visited and several students and teachers, and one principal, were interviewed. Two of these were primary schools, included because they had printed several books to record their relevant experiences and hence were worth reviewing. Furthermore, these cases also provided some insights into the conventional teaching and learning culture and the expectations of teachers and students about using drama in teaching in primary-school settings. These data were considered useful, as these issues might affect the teaching and learning pattern and expectations of students in junior secondary schools as well.

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<sup>32</sup> The primary-school principal had only initiated and supported using drama in teaching in the school. She had no relevant direct teaching experience of her own.

The details of the schools who participated in the pilot are summarised in Table 4-1 below.

Table 4-1: Cases in pilot study

Setting	Informants	Relevance	Purpose
Primary school A	1 principal 1 Science and Mathematics teacher	Claimed that they were using drama in daily teaching on their school website and in publications.  The principal appointed a dedicated teacher to use drama to conduct pilot teaching across different subjects.	<u>Interview content:</u> Their perceptions of, and direct experience with, learning and teaching with drama.  How and why they used the relevant pedagogy.  Their understanding of, and views on, relevant policies, training and development in Hong Kong schools.
Primary school B	1 language teacher 2 senior form students	Claimed that they were using drama and role play in language and value-building subjects on their school website.	Pilot study testing data collection strategy and tools.
Secondary school A (Daisy Secondary School (DSS)) (Also included in the main study)	1 senior form history and humanities teacher	Familiar with the general secondary-school administration and policy issues and had used relevant methods in teaching.	
Secondary school B	1 language teacher	Had relevant teaching experience in English, but this was provided by external agents.	

### *Methods*

The four cases in the pilot were examined one by one. The pilot data were mainly collected through interviews. A plan was made before every interview with reference to the characteristics of the school and the applicable concerns. At the same time, some of the standard questions already drafted for the main study were

used in these interviews to test the applicability of the design. Interview notes and a reflective journal entry were made after all the interviews. The questions were then revised accordingly for the next interview. This process was repeated until the end of the pilot.

### *Research design review*

The pilot exercise was helpful in supporting the main study in several ways. The insights gathered and the way the pilot reshaped the research design are elaborated below.

Firstly, the pilot helped to ensure the main study interviews were conducted effectively by using suitable language and approach to questioning to collect high-quality data. For example, the term ‘educational drama’ was considered too technical and unfriendly by these participants. Most seemed uncomfortable using it and their interpretation also varied considerably. Indeed, over 90% of secondary-school students in Hong Kong are studying in subsidised schools. Most of the teachers in these schools had been locally trained and had never received any educational drama training<sup>33</sup> in their foundation courses. Consequently the interpretation of the term educational drama varied widely among them. Using relevant technical terms, jargon words and strict definitions in interviews might well result in the participants having been scared off and no relevant experience being uncovered for further examination.

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<sup>33</sup> Refer to Chapter 3, Professional training, pp.88-90.

Therefore, after some trials and also in the main study, jargon terms around educational drama were replaced with some general terms and simple descriptions to help informants make connections with their relevant experience and respond to interview questions. The exception was where the teachers were knowledgeable about the relevant areas and themselves started to use those technical terms in the interview. As well as this, interviewees were encouraged to elaborate on the experiences they thought were relevant. I carried out the teaching classification afterwards with reference to their teaching objectives, design, the teaching process (described or observed) and the theoretical framework of this study before analysis progressed further.

Teaching observations were also included in all the cases in the main study to triangulate the data gathered from interviews and hence reduce any misunderstandings arising from confusion over terminology. Since educational drama places particular emphasis on process and interaction, as noted in the pilot study, it was not easy to get the whole picture of its application solely by relying on the teaching plan and descriptions of teachers or students to generate a classification and analysis. Rather, using direct teaching observation helped to retain the richness of data and also reduce the gap or misunderstanding caused by using only interviews or documents.

The experience and information gathered in the pilot also informed the process of identifying suitable cases in a more concise manner in the main stage. For example, the principal and teachers had shared their understanding of relevant developments in Hong Kong at the time, and introduced some active players and

pilot programmes. Their description helped me to identify relevant schools and informants. On top of that, the modified interview strategy mentioned above was also used in the initial contacts with informants and interviews which used an exploratory approach to obtain an overview of teaching beliefs and approach, as well as a detailed description of relevant teaching activities.

Informants from different schools also suggested suitable times for making initial contact with schools and also advised on how to conduct fieldwork to minimise disturbance to the participants. This was intended to increase the possibility of schools consenting to participate in the main study. At the same time they also commented helpfully on the different data collection methods in order to ensure a good-quality dataset.

Lastly, the information provided by frontline teachers was very helpful in bringing me up to date on current and relevant developments in schools and also clarifying some confusion arising from the somewhat fragmented data gathered from the Internet. For example, they quoted examples of relevant pilot projects in school settings that they knew about, and elaborated on the way these projects were being initiated and terminated, the respective roles of the Government and schools, and the responses of teachers and schools to these projects. Most of this detail was missing in the records and reports obtained from official websites. Besides, direct contact with teachers and students gave valuable information about the feelings and understanding of teachers and students about using drama in the daily teaching of different subjects and their comments on the general feasibility of doing so in schools in Hong Kong.

In particular, a review of the pilot data further clarified the fact that while several teaching activities seemed to be closely related to this study, the relationship did not actually exist as expected. For example, items a to c in the list below summarise some teaching activities found in many secondary schools in Hong Kong; some schools might have claimed that they were using drama in teaching because they engaged in these activities. However, they were not actually among the target elements of this study and the relationship between them and educational drama was also not strong. Accordingly, these teaching activities were not included in the case screening criteria. This is not to say that the selected schools would not engage in activities a to c, but that whether or not they did so did not affect their selection as cases. Rather, if relevant teaching activities were identified in the cases, the ways they (and school culture) influenced the development of drama pedagogies in the school would be examined.

- a. Drama clubs and events illustrating different educational themes, in different forms. Most of these were extra-curricular and voluntary, rather than part of daily teaching in the school.
- b. The use of drama as one of the effective media for enhancing foreign language usage in teaching. Many native English or Mandarin teachers were being recruited to implement foreign language learning projects under the reform agenda. Programmes or courses specifically designed for intonation and pronunciation enhancement or to encourage the use of foreign language through drama were not the target area of this study.
- c. Drama-related projects and teaching activities conducted by external

agents on a project basis under different funding award schemes.

These one- off or short-term programs were not the targets of case screening, since in most cases those involved would leave the school when the project ended and the activity would then be discontinued.

- d. Activities in the English Schools Foundation and international schools. The operations and sources of students and teachers for these schools are different from most secondary schools in Hong Kong. According to EDB, in the 2005/06 school year there were 524 secondary schools in Hong Kong, only 23 of which were English Schools Foundation or international schools. (EDB, HKSARG, 2012)<sup>34</sup>

### **Main Study (2006-2007)**

The pilot study was helpful in refining the study design. After it had been completed, a case screening plan was designed for the main study to identify relevant cases for inclusion.

#### *Case study research design*

Yin (2009) defined the case study research method as an empirical inquiry that investigates a contemporary phenomenon within its real-life context using multiple sources of evidence. The case study emphasises the detailed contextual analysis of a limited number of events or conditions and their relationships. It is

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<sup>34</sup> EDB constantly updates this webpage with more recent figures. In 2012, the figures of 2005/06 had already been replaced with 2006/07 figures. In 2006/07, there were 503 local secondary schools in Hong Kong.

therefore suitable for illustrating a complex issue or object insofar as it retains the fullness of the cases and also extends the experience or adds strength to what is already known.

The case study method was used in this research to describe, understand and explain the study targets while retaining their fullness, and to identify the factors affecting the introduction and implementation of educational drama in the cases under the educational reform agenda. Multiple cases were examined to strengthen the results by replicating the pattern matching, thus increasing confidence in the robustness of the findings. Both the uniqueness and commonality of the cases were of interest (Stake, 1995), and extensive description and contextual analysis, analysis of the interrelationships and examination of the multiple realities of settings were used to present the complexities of the cases and enhance understanding of them.

As mentioned earlier, most of the relevant local studies focus on the effectiveness of teaching and the learning outcomes of using drama in schools. However, this study is not a teaching evaluation study, and did not focus on the effectiveness of the relevant applications identified. Rather, its field of interest lay in examining participants' perceptions of the use and development of educational drama in their daily teaching and learning activities, and in Hong Kong secondary schools in general; their experience of introducing and implementing educational drama and the ways in which the education reforms had affected relevant pedagogic changes over the last decade. The main guiding research question of this study was:



*How was drama pedagogy being initiated and implemented in three Hong Kong secondary schools and what are its implications for the promotion of educational drama under the educational reforms?*

This central question was further elaborated using the supplementary questions below:

1. What drama pedagogies were used in these three secondary schools?
  - a. Why did these teachers initiate and implement drama in their teaching?
  - b. How did those teachers who used drama perceive it?
  - c. How did these teachers initiate and implement drama in their teaching?
2. What challenges were the teachers in these three schools facing when using drama pedagogies?
  - a. What factors facilitated the use of drama pedagogy in these schools?
  - b. What were the constraints on the development and use of drama pedagogy in these schools?
3. How did these teachers overcome these challenges when using drama pedagogies with the available resources?
  - a. To what extent were system, school and individual resources used?
  - b. Could the use of these drama pedagogies sustain daily teaching in these three cases?
4. How far were the principles of educational drama reflected in the educational reforms, guided by the student-focused principle, in Hong

Kong?

5. What are the implications of the experiences of these three schools in using drama pedagogies for the development of educational drama in other Hong Kong secondary schools?

### *Sampling*

Methods such as random sampling are recognised as yielding strong representativeness and can help to increase the reliability of research findings. However, as educational drama has not been widely used in Hong Kong secondary schools to date, selecting cases at random may have distorted the benefits of using the case study method. This is because it is very likely that such an approach would result in the selection of several cases that did not use educational drama in their teaching, or did so to a very limited extent (Yin, 2003). Using geographical or demographical data to identify cases which are considered typical or representative of Hong Kong would have given rise to similar problems. On the contrary, Yin (2009) rejected statistical generalisation in the case study method and argues that sample case selection should be dictated by the logic of replication rather than statistics. To that end, the interest of this study is in cases, not samples, and greater weight should be placed on the opportunity to learn than on the representativeness of the cases sampled (Stake, 2003).

Therefore, preliminary case screening took place using an information-oriented approach to ensure that the cases identified would include certain relevant experiences. Replication logic was employed in the multiple-case screening. The

screening methods and process are explained in detail in the *Cases Screening and Contracting* section below.

In the examination process, each of the cases was considered individually, but with a view to bringing them together to either confirm or refute previous findings. It was anticipated that the cases would yield similar results or, on the contrary, would populate other theoretical categories and provide examples of polarised types (Eisenhardt, 1989, p.537). Amplifying any differences that may exist between cases on the dimensions of interest and identifying repeat occurrences of the same findings across different cases might help to strengthen the robustness of the findings. For example, if the introduction of educational drama in all three cases were to be constrained by a lack of relevant knowledge support, such a finding would be consistent with other relevant studies from Europe. The evidence found here would further support the findings from previous studies by confirming their applicability within a different education system and culture. On the contrary, however, the findings may challenge those of previous studies, in terms of issues such as portability.

A total of three case studies was included, all of which were mainstream, subsidised secondary schools. As shown in Table 4-2, two could be seen as extreme or deviant cases since they had introduced pilot trials that were not common in other such schools in Hong Kong at the time. The last case (DSS) had been included in the pilot study. It was retained for further examination in the main study because relevant applications had been identified and the teachers involved had also agreed to participate.

### *Case screening and contracting*

The process of screening cases for the main study started with an Internet search.

The websites of secondary schools and related education bodies were examined to identify institutions that had used drama in teaching. The following were the major websites examined:

- a. EDB ([www.edb.gov.hk](http://www.edb.gov.hk)) (for details of relevant seed projects and participant lists from seminars and workshops);
- b. QEF ([www.qef.org.hk](http://www.qef.org.hk)) (for lists of projects awarded funding, project details, and information on the secondary schools involved);
- c. EduCity ([www.hkedcity.net](http://www.hkedcity.net)) (for relevant programme documents and teaching samples);
- d. Teaching profession associations (for relevant forum discussion, seminar and workshop speakers and participant lists);
- e. Individual schools' websites (for details of the teaching approaches and methods).

The following indicators were used to identify suitable cases while browsing these websites.

- a. Is the experience of the teachers or schools relevant to the study?
- b. Are the teachers or schools participating in any relevant pilot projects such as the DiE Project<sup>35</sup> of EDB?
- c. Have the teachers or schools shared relevant experiences in professional sharing programs such as seminars and workshops?

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<sup>35</sup> Refer to Chapter 3, Curriculum and teaching approach reform, pp.71-78.

- d. Are the teachers or schools claiming to use drama in teaching on their websites or at open events?
- e. Have the schools received any funding to enable full-time teachers to conduct relevant project(s)?
- f. Have the schools introduced DEd as a subject?<sup>36</sup>

The above indicators helped to identify schools that might be more likely to have experience in using the drama-based inquiry method in teaching. Furthermore, their own networks might also yield details of other suitable cases. For example, the new DEd kicked off with a DiE Project, so participating teachers would have had more chance to receive relevant training and exchange ideas with each other. The likelihood of obtaining sufficient and useful data from these schools could therefore have been higher.

In the first round of screening, fewer than 20 of 500 local secondary schools<sup>37</sup> were identified from the Internet, and their contact details gathered from the same sources. These cases mostly;

- a. appeared in the lists of DiE or other relevant pilot programmes;
- b. had shared their experience in using drama in teaching at professional events;
- c. had documented their experience in using drama to teaching in journal articles or presentations; and
- d. claimed that they were using drama in teaching in their school

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<sup>36</sup> Ibid.

<sup>37</sup> Refer to Chapter 4, Research design review, pp.106-110.

websites or other advertisements or leaflets.

The principals of the identified schools were contacted via telephone or letters to arrange interviews for the purposes of checking their suitability for inclusion and their willingness to participate. Issues like whether the drama pedagogies mentioned on the Internet could still be found in their schools were also examined. However, not all the contacts were successful and not all of the cases were suitable for this study.

When making contact with the principals or teachers on the list of potential cases, if the initial contact was unsuccessful, messages were left to enable them to return my call, and a written invitation was also sent to the school. However, many of them could not be reached. Furthermore, some principals said that their trial of using drama had been terminated following the end of the pilot programs, and others were not interested in taking part.

When successful contact was made, principals were given a lot of detailed information about the research, so that its purpose, methods and procedures were made transparent to potential participants and an accountability established in relation to them (Holliday, 2007). If possible, face-to-face exploratory interviews were arranged with the teachers or principals. At the same time the development, extent of use and the basic information about the relevant applications in the schools, as well as the perspectives of the management and teachers toward these teaching approaches and methods, were explored to ensure that the schools selected met the selection criteria. This process also facilitated fieldwork

planning. The interviews were conducted mainly during the summer vacation of July and August 2006 during which time the teachers and principals had more free time, as had been suggested by participants in the pilot study.

To confirm the inclusion of the cases, the first requirement was evidence that drama pedagogy was being used in these schools. At the same time, both the principals and teachers involved in the teaching activities concerned agreed to participate in the study by taking part in interviews and allowing teaching observations to be carried out.

The major functions of these interviews can be summarised as follows:

- a. To explain the purpose and design of the study to the principals and teachers;
- b. To investigate key characteristics of the schools such as history, management and culture;
- c. To investigate the characteristics of students;
- d. To investigate the understanding and perception of educational drama by the school management and teachers;
- e. To investigate the educational drama teaching activities the schools claimed to deliver in order to examine their relevance to the study;
- f. To collect data on the teaching schedule and plan of relevant teaching activities from the teachers involved and;
- g. When the case had been identified as suitable, to obtain consent from the principals and teachers and discuss the preliminary study plan.

Finally, only two secondary schools were found which both fitted the inclusion criteria and were willing to participate. In general, their administration, social structure and size were more or less the same as other subsidised secondary schools in Hong Kong. These two cases were considered as extreme or deviant cases insofar as they were playing a pilot or pathfinder role by integrating drama in daily teaching in different ways and one of them had also obtained significant additional resources to support these changes. For these reasons, it was anticipated that the possibility of obtaining sufficient and relevant data from these schools would be higher.

The management of DSS<sup>38</sup> were also recontacted at this stage to confirm that they still consented to participate. The frequency of use of drama pedagogy in DSS was not as high as in the other two cases found through the screening process, but that did not affect the relevancy of the teaching experience. Furthermore, DSS differed from the other two cases in the lack of additional support to promote drama pedagogy; this was typical of most of the subsidised secondary schools in Hong Kong. The presence of such a contrast would also therefore help to highlight the commonality and differences found between schools in terms of the different levels of support obtained from the reform and the factors involved in implementation. All together a total of three cases were included in the main study.

A brief Internet search was conducted to browse information from the websites of secondary schools and relevant educational bodies to identify schools and teachers that had used drama pedagogies in daily teaching activities since the

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<sup>38</sup> Refer to Table 4-1, secondary school A.



commencement of the education reforms. The teachers involved in such activities, where possible, would then be interviewed to probe further.

As shown in Table 4-2 below, the confirmed cases shared many similarities.

Table 4-2: Relevant characteristics of the selected cases

Characteristic	BSS	CSS	DSS
Initiating person	Teachers	Teachers/ Principal	Teachers
Government-subsidised school	Yes	Yes	Yes
Full-/part-time teacher with DiE training*	Yes	Yes	No
Full-/part-time teacher with drama training*	Yes	Yes	No
Professional group/Government collaboration $\oplus$	Yes	Active	No
Inter-school collaboration $\oplus$	Yes	Active	No
Drama club or inter-house/class drama event	Active	Active	Yes
Inter-school drama event	Active	Active	NA
Use drama in teaching (level of study)	S1-6	S1-5	S4-S5
<b>Using drama in their teaching in subjects (classroom)</b>			
Languages	S3	Yes+	Yes+
Humanities (such as public affairs and history)	Before	Before	S4-S5
DEd	S1- S5	S1- S5	No DEd
<b>Theatre</b>			
TIE	No	Yes	No
Drama events with an individual growth theme	Yes	Yes	No
<b>Additional support gained under the education reforms</b>			
Seed Project – ‘Developing DiE’	No	Yes	No
Pilot – Drama Curriculum S1-5	Yes	Yes	No
QEF (teaching with drama)	No	Yes#	No

\* Involved in introducing educational drama in the school.

$\oplus$  This refers to collaboration on relevant teaching activities.

# Had applied for additional financial support for both renovation of a dedicated venue and pilot projects.

<sup>+</sup> Had a drama presentation, but this was used to arouse the learning interest of students and also to practise language skills, not as an inquiry-based learning method.

Formal invitation letters (Appendix II) were sent to the principals of all three

secondary schools that had agreed to take part in the main study to confirm their

participation and also to spell out the research purposes and methods and the rights of individual participants before any teaching observation was conducted. At the same time, detailed study plans for individual cases were drawn up after I had built up a better picture of the relevant teaching plan, teaching schedules and preferences of the teachers involved.

### *Longitudinal study*

Most of the fieldwork for the main study was conducted in 2006 and 2007, and the data gathered were then transcribed and examined. At the same time, relevant developments before and after the study period were explored using retrospective methods. Ample amounts of data on the entire development process, gathered from different informants and documentary sources, enabled validation of the data and the detailed reconstruction of the development. A more holistic understanding of the study units could therefore be obtained.

### *Fieldwork*

In the main study, data were mainly collected using interviews, focus groups, teaching observation, analysis of relevant school documents (such as background, objectives and other information about the schools) and review of teaching materials (such as schedules, lesson plans and worksheets). Interviewees in the main study could be categorised into school management, lead teachers, other teachers and students.

The general characteristics of the cases and their relevance to the study were summarised above in Table 4-2. In all three cases, the principals authorised the

lead teachers to be the key contact persons and also to support the research, such as by helping to arrange visits and interviews, and facilitating teaching observations. The principals recognised that these teachers had been the designers and planners of relevant activities and were best placed to know about the details of the relevant development, applications process and the general responses of students toward learning through drama in their schools. Accordingly, these teachers were treated as the main informants in the study.

## **Methods**

Different data collection methods were used in this study, including documentary review, teaching observations and interviews, to arrive at a detailed account of the themes and objectives. As Eisenhardt (1989, p.546) pointed out, using multiple data collection methods as well as a variety of cross-case searching tactics involves viewing evidence from diverse perspectives. This process is intimately tied up with empirical evidence and involves converging on construct definitions, measures and a framework for structuring the findings.

### *Document review*

The major types of documents reviewed in this study were education policies, reform documents, school background details and relevant teaching materials. These aspects are closely related; the educational environment and culture and the implementation of the student-focused principle directly affects the development of educational drama in secondary schools, and the extent to which educational

drama can be applied in daily teaching also reflects the degree of implementation of the student-focused principle.

As the implementation of the student-focused principle involves a deeper level of educational change, a detailed account of this educational development was required as a basis for reviewing and examining the formation of the teaching and learning culture in Hong Kong secondary schools. The review had, of course, covered some recent policy and reform principles and measures, such as current teaching and pilot projects, training available to local teachers and research and reports that were particularly relevant to the development of educational drama. It adopted a fact-finding approach. Such facts can exist in the form of formal documents and also in the content of discussions among stakeholders. Many of these documents had been released by the Government, education bodies, educators and various other stakeholders and as such may carry inherent bias. The review was conducted in a prudent manner while gathering, identifying, clarifying, compiling, and analysing the matters of fact recorded in these documents.

The Internet was one of the major data sources for the document review. Over the last ten years, there has been a rapid growth in the use of online services as more and more governments and public bodies publish their press releases, reports and other official documents via their homepages. These electronic documents provided very rich and detailed records of relevant policies and projects and their development. These served as evidence of the existence of relevant developments and a means of illustrating the interaction between different parties and factors,

enabling this study to reconstruct the process of educational reform in Hong Kong secondary schools. These electronically sourced data can complement or refute data gathered from other sources to help ensure the validity of findings through triangulation. However, a lot of the information gathered from the Internet is fragmented and crude and can be released in the form of project advertisements, presentation files and forum discussions. Accordingly, it is necessary to examine the trustworthiness of these data before using them, through means such as carefully checking the data sources and the order of events.

As well as this, ample documentation was obtained from the case study schools, including relevant teaching plans and materials, teaching reference materials, teachers' schedules and many more. All these sources were very important in informing the collection of good-quality data and helping me to make sense of the stories emerging from the different cases.

### *Interviews*

The study included different target groups, with informants also being contacted at different stages. Furthermore, the teachers varied significantly in their understanding and perceptions of educational drama. Accordingly, different interview plans and questions were designed to facilitate the informants to provide relevant data.<sup>39</sup>

In general, the interviews were conducted using a semi-structured approach to capture details of the drama applications and at the same time ensure the relevance

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<sup>39</sup> Refer to Chapter 4, Main Study, pp.110-122.

of the data collected. Wide use was made of in-depth interviewing and informants were encouraged to share their experiences and opinions in detail. The descriptions obtained from different interviewees provided views from different perspectives. As well as this, the interviews also included retrospective questions. Thick descriptions from participants of the development and application processes, and the gathering of views from different angles, facilitated the reconstruction of the process of introducing drama pedagogy in these cases. Detailed descriptions and reflections from different individuals also facilitated cross-validation of the data collected from other sources such as document analysis and teaching observations, and also provided useful evidence of the different events and interpretations present.

Most of the interviews were conducted in classrooms or meeting rooms at the school to make informants feel more relaxed and comfortable about sharing their experiences and views. Some were carried out elsewhere, such as those involving teachers and students after participation in some external event, which were undertaken at the event location. Where possible, teachers and students were also informally invited to share their fresh and direct feelings, views and comments on the spot right before or after lessons or activities.

Teachers, as the designers and implementers in the case study schools, were the main sources of information. Their interviews were of considerable assistance in answering the research questions about why and how teachers used drama in their teaching. Data about the teaching design and its underlying rationale were also

useful in supporting the planning of teaching observations. The questions below were used to guide the interviews with teachers:

- a. What relevant drama teaching activities have been carried out in school? (Could they be classified as drama pedagogy or educational drama as defined in this study?)
- b. What were the rationales and objectives for conducting these activities?
- c. How were they perceived by the teachers and other informants?
- d. How were these activities introduced and developed in the school?
  - What was their background and history?
  - Who was responsible for planning and implementing the relevant teaching?
  - What were the roles of teachers in the planning and implementation process?
- e. What was the training and teaching background of the teachers involved? (Were they equipped with the right skills and knowledge? Were they working on a project basis? Were they full- or part-time? Were they expatriates?)
- f. At what levels of study and in which subjects were the relevant teaching activities found?
- g. What was the frequency and extent of the application of drama pedagogies in the subjects and schools?
- h. How did the teachers plan their lessons and implement these plans?
  - How did they prepare the teaching plan and the students?
  - Were they adopting samples from other sources? (If so, where

from?)

- What languages were used in these teaching activities?
- i. How did they perceive the value of these activities to students, and their impact on them?
- j. What were the facilitating factors and constraints teachers and schools faced when implementing these lessons? (For example, system, local and human factors.)
- k. Why were drama pedagogy or educational drama used in the case study settings but not more widely in their school or in Hong Kong overall? (What were the constraints and favourable factors?)
- l. How would they comment on the general development of drama pedagogy or educational drama in Hong Kong secondary schools?

A series of visits and observations across the different case study settings were scheduled and conducted from October 2006 to April 2007. The schedules were drawn up with reference to the teaching design and schedules of the individual schools. Most of the observations conducted in BSS and CSS were scheduled in the first term. In DSS, there were fewer relevant lessons, according to the lead teacher, and those were scheduled for the second term when the teacher had more time after having prepared pupils for the Hong Kong Certificate of Education Examination (HKCEE).

I spoke to the teachers involved before the observations took place, to help with planning and to ensure an understanding of the activity. Since the teachers were using their existing plans and materials, the data were ready for consideration.



Where possible, interviews were conducted after teaching observations to get the direct responses of teachers and also to seek answers to questions arising from the observations. Data gathered from direct observation were very useful in clarifying and triangulating the information obtained from other sources. If necessary, further observations might be scheduled to clarify any uncertainties.

After the observations had taken place, student informants from some of the classes that had been observed were also invited to give their views in the form of focus groups. The student informants participated on a voluntary basis. As they were the targets of the teaching activities studied, the ways they perceived and commented on these classes were very important. If time allowed, students' views were also collected before or after teaching observations in the form of casual dialogues to explore their direct feelings and responses. However, students usually had to rush off to other classes or programs after lessons and rarely had time to share their views.

### *Focus groups*

Interviews and (primarily) focus groups with students were scheduled after the teaching observations. I facilitated the groups to help participants recall relevant details of the teaching activities, and acted as a moderator to avoid the group being dominated by any individual and to encourage open sharing to build a group norm of respecting diverse views. It was expected that students might not have a clear concept of educational drama, so they were encouraged to share their experience of participating in any learning activities in their secondary schools

that they associated with learning through drama, to describe these activities in detail and to share their feelings and comments about them.

While possible, principals, lead teachers, other teachers and students that had been involved in relevant teaching activities were also interviewed. Their feedback was very important to the study for it enabled the views of management, teachers and students to be composed and collected; such information could complement or refute that obtained from other sources to enhance the validity of the findings.

### *Observations*

It was difficult to understand concisely the way teachers and students taught, learned and interacted with each other solely through the descriptions given by interviewees. It would also have been dangerous to rely solely on teaching materials and interviews to classify and analyse teaching. It was hard to tell from interview descriptions alone whether a lesson had been teacher-led or student-focused. Direct observation could retain the richness of the teaching process while helping to complement the data gathered from interviews and documents.

All these teaching observations<sup>40</sup> were scheduled after the in-depth teacher interviews had taken place. These interviews helped me to obtain a better understanding of the background to the school culture, its teaching values, the student characteristics and the daily operations in the case study settings. In brief, the following areas were explored before the observations:

- a. What were the plan, objectives, subject and content of the activities,

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<sup>40</sup> Refer to Table 4-3.

and their expected outcomes?

- b. What did the teachers and students do prior to the lesson or teaching activity in question?
- c. How did they commence the activities?
- d. What training or initiation process had preceded or led to that particular teaching intervention being chosen, and how did this happen?

Both senior and junior classes in different subjects were observed across the case study settings, where relevant teaching interventions had been identified with reference to the design, schedule, description and recommendations of teachers<sup>41</sup> and permission had been given.

I played the role of observer and sat in the corner of the classroom or activity room. Before the lesson, the teachers would give a brief introduction and explain the purpose of the observation to the students. The observations focused on these areas:

- a. The actual teaching/learning process;
- b. The structure of the lesson, such as how the transitions were made;
- c. The readiness of students to learn using the teaching approaches and methods;
- d. Whether the students and teachers seemed familiar with the activities and felt comfortable using them; if not, what obstacles were observed;

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<sup>41</sup> Refer to Chapter 4, Main Study, pp.110-122.

- e. Whether the teachers substantiate their claim of using drama to achieve their teaching goals and did so for a fair amount of the time;
- f. The roles played by the teachers and students in the process;
- g. How the participants interacted;
- h. The ways the teaching objectives were being met;
- i. The classroom atmosphere in general.

Field notes were made to record all the details of the visit and observation. No audio or video recordings were made during the observations to minimise pressure on, and disturbance to, the teachers and students. The following fieldwork materials and notes were retained to inform the follow-up action plan and further analysis:

- a. Teaching plans and materials, and other related documents and figures, when made available by teachers;
- b. Observation plan made before the visit;
- c. Notes on the teaching flow and transition from the beginning to the end of the lesson;
- d. Notes on the general atmosphere and interaction among teachers and students; and
- e. A detailed process record, reflective journal and preliminary analysis.

After gaining more understanding of the teaching process through direct observations, further examination and validation were carried out by comparing

the data gathered from interviews with relevant teachers and students.

In the study plan, most of the fieldwork had been scheduled to take place within the school year. However, while possible, communication and observations continued until the end of the study. However, in two of the case study schools, there were changes in the principal and lead teacher; taken together with the heavy daily workload of teachers, this meant that such communications were infrequent.

The fieldwork and informant details are summarised in Table 4-3 below.

Table 4-3: Fieldwork summary

	<b>BSS</b>	<b>CSS</b>	<b>DSS</b>
<b>Teaching Observations</b>			
Period	2006/07 school year, first term	2006/07 school year, first term	2006/07 school year, second term
Level involved	S1, S2, S4, S5, S6	S1, S2	S4
Events	No	TiE and performance	No
Teaching materials	Yes	Yes	Yes
<b>In-depth Interviews</b>			
Principal	Telephone	Face-to-face	Telephone
Teachers	3 DEd teachers 2 ex-DEd teachers	2 drama teachers	3 history/Integrated Humanities/ language teachers
Students	1	4	4
Formal interviews	Around 8 hours	Around 12 hours	Around 10 hours

Note: Face-to-face and telephone communications were maintained with some of the teachers in all three schools to keep abreast of developments up to the end of the study. However, these were not formal interviews (such as brief conversations before or after teaching observations) and therefore are not included in the table above.

Quite a number of cases and informants were involved in the study. Pseudonyms were therefore used to facilitate presentation and discussion while at the same time protecting the identities of informants. The pseudonyms used for the schools, principals, teachers and students are listed below.

Table 4-4: Pseudonyms used in cases

(All school, teacher and student names are pseudonyms.)

Case	Type of informant	Pseudonym assigned
BSS	Principal	Principal
	Teachers	Karl – DEd and DiE lead teacher, Head of DEd teaching team Kelly – S1 DEd teacher observed Kathy – S2 DEd teacher observed Jeanie – Previous part-time DEd teacher Karen - Previous full-time DEd teacher (Edmond – another DEd lead teacher who had left around two years later. He was only mentioned by informants; there was no direct contact with him.)
	Students	Pansy – S2 student
CSS	Principal	Fred
	Teachers	Colin - Lead teacher, Head of drama teaching team Kay –DEd teacher
	Students	Jack, Max, Mandy and Evelyn – S4 students
DSS	Principal	Jammy
	Teachers	Jane - Lead teacher of history, Integrated Humanities and Liberal Studies Joe – Integrated Humanities, Chinese and Mandarin teacher Lydia – Integrated Humanities, Chinese and Mandarin teacher
	Students	Diane, Mary, Amy and Jovy – S4 students

### Data Analysis

In the study, each case was treated as a whole entity on its own. After the fieldwork had been completed, the teaching activities were carefully examined and classified with reference to the educational drama theories discussed in Chapter 3. In short, the data collected from various sources were coded and recoded with reference to the theoretical framework of the study by way of closer examination and to explore the relationship between factors, themes and emerging patterns. These concepts and themes were then examined together to create a

deeper understanding (Creswell, 2003) based on the experiences of these three secondary schools.

Cross-case analysis was then used to compare the ways the different drama-related pedagogies had developed in the three different settings. The analysis started by clarifying the underlying theoretical framework, in particular the nature of the relevant outcomes relating to the episodes under study, and comparing the emerging themes. It concluded by reviewing the strength of the evidence defined at the outset; the consistent findings found across the different cases further increased the robustness of the findings (Yin, 2003).

To facilitate the cross-case analysis, all three cases were presented in a similar format to allow ease of reference and comparison and to draw together insights from the findings. In the analysis, tables and figures were widely used to illustrate and distinguish the similarities and differences identified across different aspects of the cases. As well as this, a thematic conceptual framework was used with descriptive displays and supported by diagrams or figures to show the relationships between factors and seek out the underlying orders, patterns, themes and factors. This also showed the connections between components and enabled inferences to be drawn from the outcomes displayed. The use of tables and constructs also helped to verify the evidence found in different cases so as to construct the themes. The approach taken in this study followed the suggestions of Miles and Huberman (1994).

In the analysis, change theories mentioned in Chapter 2 were also referenced to examine the ways different system or environmental factors facilitated, moderated and constrained the development of drama pedagogies in individual cases, and possibly also in the other schools. For instance, Fullan's TASC and implementation models were referenced to examine the implementation of the reforms and evaluate the introduction of relevant applications in the case study settings. The key and associated factors of the model were used in data coding in order to examine their differential influence over relevant developments on a case-by-case basis, and also to seek out the commonalities and differences between the cases to test the relevance of the findings.

## **Quality Control**

### *Data processing*

Interview and observation notes were made during the research process, and a reflective journal was kept. Some of the interviews and the reflective journal were recorded in MP3 electronic voice files. The interview files were transcribed by persons not involved in the study. Both the original audio file and transcription were treated as confidential. I reviewed each transcription to check its accuracy and once it had been signed off, the transcriber destroyed his or her copies of the files.

### *Language issues*

To keep the original flavour of the remarks made, all transcription was based on the language used in the interviews, which was Cantonese. However, some



dialogues were translated into English if it was anticipated they would be quoted verbatim in this thesis; direct quotations and concrete examples given by informants provide further evidence for the study and enhance its ‘undeniability’ (Miles and Huberman, 1994). However, different individuals associated the same words or phrases in different ways, so meaning would change with context, making a ‘perfect’ translation virtually impossible. As the work was being conducted in a Chinese society but the findings had to be presented in English, the goal was to retain the general sense and the flavour of the quotes used.

To minimise mistranslation, a back translation was conducted on the direct quotes to be used in this thesis to ensure the translation preserved the meaning and essence. Persons with no involvement in this research were invited to translate the quoted text back into Cantonese. If the back-translated quotes no longer carried the meaning of the original data, the process was repeated until the meaning of all the back-translated quotes was consistent with that of the recorded field data.

### *Reflective study approach*

In this qualitative study, I the researcher was the person responsible for the data collection, analysis and interpretation (Paisley and Reeves, 2001). Therefore, it is important for me to acknowledge and identify my own inherent biases (Miles and Huberman, 1994).

The first time I experienced the use of drama in human service was in a drama therapy course in the UK, which was one of the modules in my social work degree.

However, at the time, such an approach was not yet common in Hong Kong. I have since been a researcher in a Hong Kong university for several years, but I have not put aside my interest in using drama in children and youth development work. I have participated in a number of drama education and community development projects and seminars organised in Hong Kong and nearby locations.<sup>42</sup> I have been very impressed by the passion of the teachers I met at these events. Their lived experience of introducing drama into daily teaching and the way they overcame the challenges of the implementation process have inspired me in many ways. The direct experience gained from the pilot programmes and my communication with these passionate teachers have driven me to explore these issues further, and also to find a way to work with these teachers to promote our shared pedagogy or teaching approach.

I am not a secondary-school teacher, but my neutral position as a doctoral candidate facilitated my conduct of the interviews and observations. The adult informants and students appeared to be very relaxed about expressing their views and feelings. Some teachers also found my background knowledge and research interests shared some similarities with their pilot teaching, and they were therefore eager to share their experiences with me.

My drama therapy and social work training background, involvement in relevant programmes and experience of public policy research have helped me to make sense of the activities under study and the constraints faced by the teachers involved. At the same time, my experience and training background might also

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<sup>42</sup> Such as Taipei, Singapore, Manila, and South East Taiwan.

lead me to overlook issues arising in the cases, such as the source of concerns expressed by other teachers about the methods, because I personally favour their use.

In view of this, in the journey of this study, apart from jotting down notes on the things I observed and listened, I also noted down how I felt as the process continued. I made a reflective journal constantly in order to:

1. facilitate a review of my thoughts, such as my inner state and change of perspective;
2. note down my interactions with study targets;
3. link references to the theoretical framework and empirical context;
4. review and enhance my understanding of the study targets; and
5. review the study approach as necessary.

In brief, the reflective approach and my continuous review helped me to refine my study and analysis work, guided me to gather relevant and quality data and enabled me to decide when the data collection could come to an end.

## **Research Ethics**

The rights of informants or participants were considered throughout this study. Participants were always kept well informed and reassured. First of all, a letter (see Appendix II) explaining the study was sent to selected schools after the first

telephone contact had been made in the preliminary case screening,<sup>43</sup> and the consent of the principal was obtained before any formal data collection activities in schools began. All three principals had sought the consent of the lead drama pedagogy teachers before making any commitment to participate in this study. They then authorised these teachers to be the contact points and also to work with me directly. The teachers committed to the study voluntarily, and were kept well informed about the research purposes and methods. They themselves could decide on their level of participation.

During the study process, communication with participants took various forms such as face-to-face contact, email and telephone calls, as appropriate. Constant communication with lead teachers ensured that rapport was built and maintained throughout the study. All the participants were reassured about their rights before any teaching observations and interviews took place. For example, they were told that all the data collected would be kept confidential and they could request further information from me directly if they were uncertain.

Verbal or written consent (Appendix III) was also obtained before making any voice recordings. With the consent of interviewees, most of the interviews were audio recorded for analysis. To minimise the disturbance to informants, the observations were not taped. However, I did make notes and, with consent, took photographs to facilitate the later analysis. I explained to informants the purpose of making a record of this type, and the ways in which the voice files and photos would be processed and disposed of after the research had been completed.

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<sup>43</sup> Refer to Chapter 4, Case screening and contracting, pp.115-121.

The informants were also told that the findings would only be reported in this thesis and in legitimate academic papers. The identities of participating schools, teachers and students would be protected and only pseudonyms (see Table 4-4) used to facilitate ease of reading. They also understood that they had the right to view and comment on the findings to avoid misinterpretation and could withdraw at any time if they did not wish to continue.

Considering that very few schools and teachers participated in relevant pilot projects, some details, such as actual position and training background of the teachers, have been omitted in this thesis to balance the rights of the participants and avoid the risk of identification. In some studies, such as Government programme reviews, it might be essential to include detailed information about the organisations and individuals involved to guide future planning. However, the interest of this study was in the way secondary-school teachers interacted with the system when introducing drama pedagogy in daily teaching, so it was not necessary to disclose the real names of informants and schools.

These arrangements not only protected the informants' rights, but also helped to establish trust between them and me and reduce their resistance to sharing their views and feelings with a stranger (that is, me). Some of the teachers in the cases continued to invite me to observe their pilot teaching or performances to share new ideas even after the fieldwork was finished.

## **Limitations**

As an outsider, it was not possible for me to arrange as many visits and interviews as I would have liked, nor to access all reports and previous pilot teaching records. Furthermore, it was also far from easy to obtain the same level of commitment and participation from all three cases (see Table 4-3) as they were all participating on a voluntary basis. Nevertheless, I respected the decision of informants to minimise the disturbance and negative feeling caused by extra responsibility. Cooperation was also vulnerable to changes and uncontrollable factors. For example, a new principal was appointed to one of the schools during the study, and there were also frequent changes of DEd teachers at one of the schools, since most of them were contract or part-time staff. All I could do was propose the study plan to them, but in the end it was up to the individual teachers to decide to what level they were prepared to commit themselves to supporting this study.

In all three case settings, the principals had authorised relevant teachers to support the study, with the assigned teachers being the major informants and exerting a significant influence. For example, as the lead teacher for using drama in teaching in each school, they tended to be more positive about drama and to be more receptive to such changes, so their descriptions and their observed teaching might reflect their own attitudes rather than those of other teachers and the school in general. Therefore, wherever possible, I requested access to conduct interviews with other teachers and students in each school to ensure I balanced this by getting the views of people with potentially different attitudes. However, at BSS, it was not possible to arrange a student focus group or formal interviews with other teachers in the school as the lead teacher and principal wanted to minimise the

disturbance caused by the study. However, the lead teacher was quite supportive in allowing me to observe other classes in different subjects and levels of study. In this case, these direct observations were particularly important in filling in missing details, such as the responses of other teachers and students, from the interviews and also helped to triangulate the data from other sources.

In general, all the teachers involved were helpful during the fieldwork. At the same time, I also participated in relevant forums, seminars, workshops and conferences organised to inform local teachers about current relevant developments in Hong Kong secondary schools in general throughout the study period.

Another concern is that in the case screening process, all the cases identified and agreed to participate in this study were band one coeducational grammar English Medium of Instruction (EMI) secondary schools<sup>44</sup>. However, as a qualitative case study, the focus should be on the richness and depth of findings rather than the number of cases and representativeness. It should be borne in mind that it is dangerous to make abrupt generalisations about this type of research, and disrespectful to the uniqueness of each case study context. However, the reader should bear all these issues in mind when using the findings of this study.

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<sup>44</sup> In the screening process, drama pedagogies also could be found in some band two and band three secondary schools. However, these teaching activities were mostly conducted by external agents to promote foreign language learning, and therefore not the target of this study (refer to Chapter 4, Research design review, pp. 106-110).

## CHAPTER 5 CASE ONE: BELINDA SECONDARY SCHOOL

### Introduction to the School

Belinda Secondary School (BSS) was founded in the late 1970s, and is one of the more established band one EMI secondary coeducational grammar schools in its district.

The physical setting of BSS follows the standard 1980s design of secondary-school



Photo 5-1: BSS school hall

campuses in Hong Kong, and has its own function rooms and a congregation hall. Most of the relevant teaching activities studied at BSS took place in this hall. BSS has been using drama pedagogies for several years, employing methods like process drama and improvisation<sup>45</sup> in different subjects. Its experience is worth examining.

In this case, the only in-depth interviews I was able to conduct were with the lead DEd teacher (Karl) who had been authorised by the principal to help with the study. Teaching observations were therefore treated as the major source of data to triangulate the interview in this case. I was also able to engage in some direct

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<sup>45</sup> Refer to Chapter 2, Educational Drama/Drama Pedagogy, pp.25-37.



communication with some of the other teachers and students involved before or after an observation, and their views are also included. However, the time allowed for us to have dialogue was too short to enable the kind of in-depth discussion found in the other two cases.

### **Introducing Drama in Teaching**

Before 2000, drama in BSS had mostly been presented in the forms of an interest club, performances and competitions to enrich the school lives of students. As Karl explained,

Drama is a ‘must have’ extra-curricular activity in all traditional [secondary] schools in Hong Kong. (Karl, 31 Oct 2006 l 144-145”)

As well as this, BSS has actively participated in inter-school drama competitions and has received many awards. The funding and prize money obtained from these events has been used to support the development of other drama-related programmes in BSS. At the same time, some BSS teachers also used role play in teaching to arouse the interest of students, but this was infrequent.

It is not difficult to find drama activities like role play in junior classes in subjects like English and religious studies even before 2000. (Karl, 31 Oct 2006 l 191-192”)

Most of these teaching activities were used to stimulate the learning interest and participation of students and to increase the fun of learning, not pedagogy. (Karl, 22 Nov 2006 l 34-35”)

*Introducing drama: Piloting and generating ideas catalysed by reform*

The use of DiE (Bolton, 1979; Bolton and Heathcote, 1999; Heathcote and Bolton, 1995) and other drama pedagogies in BSS were closely tied into the introduction of the new DEd subject. The relevant pedagogic change was also noted and approved by the school management.

We have teachers using drama pedagogies in our school [with a certain response]. (BSS principal, 27 Oct 2006 l 5-6”)

However, the principal tended not to interfere with the selection of teaching methods of teachers.

We will not force our teachers to use a specific pedagogy in their teaching; it is up to them, they can decide. (BSS principal, 27 Oct 2006 l 20-21”)

Driven by a personal interest in drama, Karl, a Mathematics teacher in BSS, proposed to the school management that they introduce the DiE Project,<sup>46</sup> a one-year seed project initiated by the Curriculum Development Institute, in the

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<sup>46</sup> Refer to Chapter 3, Curriculum and teaching approach reform, pp.71-78.

2001/02 school year. However, management support came late and so BSS missed the chance to join. This explains Karl's reflection and response:

The principal will let the teachers decide about joining [DEd] or not, but give no actual support for curriculum and teaching methods development. (Karl, 22 Nov 2006 l 69-70")

We [Karl and another BSS teacher, Edmond] then initiated the organisation of the first drama class in the school every Saturday morning on a voluntary basis. (Karl, 22 Nov 2006 l 112-114")

A year later, Karl and Edmond had obtained consent from the school management to introduce the *Developing Junior Secondary DEd* seed projects in firstly S1, and then S2 and S3, in the consecutive years 2002 to 2005. However, Karl felt that the support from management was not sufficient to sustain a real implementation of DEd in BSS.

After the seed projects, which were bounded by a limited venue and manpower resources, only Form 1 [S1] out of all five classes in the school can take DEd as a core subject. (Karl, 22 Nov 2006 l 133-135")

In each of Forms 2 and 3 [S2 and S3], there is only one 20-student class, in the form of an elective subject. The lessons are mostly conducted after school. Students can choose the subject voluntarily. Their performance

in the course will be recorded in the same way as for other academic subjects. (Karl, 22 Nov 2006 1 168-172”)

DEd seed projects were extended to the Certificate level for first one S4 class, then one S5 class, in 2005 and 2006 respectively.

The direction of DEd teaching was not clear at the beginning as not all the subject content, teaching methods and assessment details were available from EBD. Pilot schools therefore had to explore and develop these themselves. Karl and Edmond were the core members of the DEd teaching team at the beginning. Later, Edmond left BSS and Karl recruited some artists to teach DEd.

At the beginning, neither Karl nor Edmond had received any formal training in educational drama or drama art. Karl had conducted research very much on his own initiative to support the introduction of DEd. In the process, he had also learned more about educational drama and found the teaching beliefs and objectives behind the pedagogy consistent with his teaching values. From a teacher of pure science to a drama teaching team leader, and from using lectures to experiential learning through drama, Karl’s change in teaching approach was significant.

Karl was particularly impressed by the process drama and relevant educational beliefs and ideas of Cecil O’Neill. He shared his beliefs and showed me some sections that he had highlighted in yellow in the book *Drama Structures: A*

*Practical Handbook for Teachers* by O'Neill and Alan Lambert. These ideas had guided Karl to design the DEd teaching plan and materials with drama pedagogies.

The most significant kind of learning which is attributable to experience in drama is a growth in the pupils' understanding about human behaviour, themselves and the world they live in. ... A secondary aim will be an increased competence in using the drama form and satisfaction from working within it. (O'Neill and Lambert, 1990, p.13)

Within the safe framework of the make-believe, individuals can see their ideas and suggestions accepted and used by the group. They can learn how to influence others; how to marshal effective arguments and present them appropriately; how to put themselves in other peoples' shoes. They can try out roles and receive immediate feedback. The group can become a powerful source of creative ideas and effective criticism. (ibid., p.13)

At the beginning, the BSS DEd team had borrowed the materials and ideas of the other DEd seed project schools to set up their trial class. During the implementation process, they also joined several exchange activities with these pilot schools, other external bodies such as the Curriculum Development Institute and with other teachers and artists that were interested in DEd and drama pedagogy. At the same time, Karl also found the experience and teaching materials accumulated by the DiE Project pilot schools inspired his teaching in DEd.

Led by Karl, the other DEd teachers in BSS frequently applied skills like improvisation and process drama in DEd classes in the junior forms. Karl found drama had a close relationship to human life, and could help students to understand human behaviour and the world in which they live in ways that involved changes in customary approaches to thinking and feeling. He found this crucial to students' DEd learning. He believed that students could learn drama techniques and skills, such as scriptwriting, acting, lighting and stage design, while doing drama projects.

We share the idea that the prime aim of educational drama is [to help students] to understand human behaviour, then to gain technique and confidence. (Karl, 31 Oct 2006 1 309-311")

According to Karl, after participating in the DEd seed project for around a year, the DEd teaching team had a clearer working direction. Their teaching beliefs and approaches were not the same as the other DEd pilot schools, which were focusing on knowledge and skills teaching. The BSS DEd team therefore started to follow their own teaching orientation to develop their curriculum, teaching plan and materials. However, during the study the other teachers involved had left BSS and so could not be reached to share their views on this aspect.

As noted by Karl, more of the DEd seed project schools divided their drama course according to basic drama techniques like voice control, physical movement and scriptwriting. In contrast, BSS divided its curriculum into different stories or themes that carried some values, and used individual growth topics like family

relations and friendship to help students explore. Of course, in the actual lessons, the students were required to use various drama skills to express their ideas.

For example, in the lesson on body movement, students were told to express themselves with body movement [in other DEd seed project schools]. However, we used stories. (Karl, 22 Nov 2006 l 189-192”)

We had a lot of discussion [with students], after which they would engage in the content of the story [drama]. (Karl, 22 Nov 2006 l 193”)

Obviously, the priority of using DEd teaching to build values and critical thinking through drama was more important to BSS staff than transferring facts and skills. In practice, the DEd teaching team would constantly come together to review and refine their teaching skills and materials while still participating in the teaching demonstrations, observations and peer exchanges organised for DEd teachers to gather ideas to refine their materials and methods. This was reflected in the daily teaching of the BSS DEd team, into which more educational drama elements became integrated.

### *S1 DEd*

BSS had introduced DEd for S1 in 2002. DEd could be found in all five S1 classes and educational drama was widely used in teaching. Over a school year, the course would cover four or five drama projects, each of which had themes for the students to explore.

The stories used in these projects mostly originated from some social issues, or the life histories of some famous people in history, fables or novels. (Karl, 31 Oct 2006 1 304-306’')

The objectives of the course were to teach students the foundations of drama knowledge and skills and to help them to gain a better understanding both of the social context in which they were situated and of human behaviour, through drama. (Karl, 31 Oct 2006 1 9-12’')

The two aspects covered in these objectives are closely tied together. In practice, the S1 DEd students were not required to produce scripts before class so that they could fully participate in the drama process.

We would only give them very small piece of work each time. Students were only required to improvise different scenes bit by bit, to observe the acts of other groups, to learn to find the dramatic moments and the feelings and actions of different characters in each scene. (Karl, 31 Oct 2006 1 323-325’')

Each cycle of 7 school days included one DEd double lesson lasting around 80 minutes, with each project lasting for around 4-5 cycles. The class size in this subject was only about half of what is usually was (that is, around 20 students) to ensure everyone could participate. During the lesson, students usually worked in groups of four or five and would be asked to study and examine the context of the



stories and the characters together. Teaching methods like improvisation,<sup>47</sup> process drama,<sup>48</sup> thought tracking,<sup>49</sup> teacher-in-role and group work were frequently used to facilitate students to think critically, to develop empathy for the characters and to act well.

We don't have enough teachers [that can use drama pedagogy]. It is quite good that in DEd we can have 20 students in a class. (Karl, 31 Oct 2006 1 495-496'')

If the class [40 students] is split into two, the impact is more obvious because there are only 20 students. If there are 40 students and we are using process drama, the teacher will die. It is very difficult! (Karl, 31 Oct 2006 1 464-467'')

In other subjects there is a big class size together with strong assessment pressure; [if the same were the case for educational drama] that would kill people [the teacher]. (Karl, 31 Oct 2006 1 346-348'')

Though BSS is an EMI school, the S1 DEd lessons were conducted in Cantonese to enhance communication and participation at the introductory stage. The teachers would perform the roles as facilitators and sometimes also as actors in the drama process, and students would play an active role in the learning process as learners, group members, story creators, actors and audiences.

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<sup>47</sup> Refer to Chapter 2, Educational Drama/Drama Pedagogy, pp.25-37.

<sup>48</sup> Process drama makes use of a range of structured improvisational activities. It invites students to step into different roles to explore a question.

<sup>49</sup> In the thought-tracking exercise, a student in a still image explains what the character is thinking.

### Teaching observation 5-1: S1 DEd lesson

#### *Lesson background*

- ✧ 20-student class, divided into 4 groups of 5.
- ✧ Topic already completed this year: *Boy Who Cried Wolf*.
- ✧ Topic being observed: Mr. Fox (Jacobs, 1993).
- ✧ Mr. Fox had been used for several years. This year the story background had been changed from a western country to modern China to help students to understand the context and characters.
- ✧ Story: A woman fell in love with a man. She ignored the objections of her family and friends and married him. On the wedding night, she suspected that the man was a murderer, and regretted her actions.
- ✧ This was the last lesson of this project. In this lesson, the woman in the story would find out the truth and run back to her family and friends.

#### *Learning goals*

- ✧ Love and trust of family members, friends and lovers were the main themes of this project.
- ✧ Conclude the lessons learned. (This was the last lesson of this story.)

#### **Lesson Details**

Observation date	22 Nov 2006, the fourth lesson in the topic
Duration	80 minutes (double lesson)
Venue	The stage of the school hall
Teacher	Kelly, a new junior class DEd teacher
Topic	Mr. Fox (ending)
Teaching methods	Group work, teacher-in-role, thought tracking, improvisation, process drama, and still imagine

#### **Teaching Plan**

Objective	Method	Content
Review the progress of work to start the lesson	Teacher recapped the development of the story with the students.  Students were told to present the murder scene using still image.	A woman fell in love with a man but her friends and family members disapproved of the affair.  On the wedding day, the woman saw a dead body in an old house. The story had stopped at that scene in the previous lesson.
Move on to the next scene	Teachers posed many questions to students to stimulate them to continue the story.	The fiancé of the woman was the suspect. The woman recalled the advice of her family members and friends, and their quarrels about the hasty wedding (depicted in previous scenes). She was

		<p>scared and regretted her actions after realising the truth, and was running back to her family for support. The woman met her family in the wedding banquet, and the story ended there.</p> <p>Students were told to improvise the scene. Students tried to get in and out of the roles and also discussed with their group members how they could refine the story.</p>
End the story	<p>The students were told to imagine the struggle and responses of the woman.</p> <p>Students were told to use the wedding gift as a metaphor and present it using still image. This helped students to visualise the contrast of the ideal marriage and the sad ending of this story.</p>	<p>Students were told to present the wedding gifts they had designed in previous lesson (such as ceramic figures, posters and tapestry).</p> <p>Students were told to revise the presentation to end the story (they now knew the ending).</p>
Unpack the learning	<p>Summarised the topic content and exercises.</p>	<p>The teacher told the students the original story and summarised what they had covered in this drama project and what the students had gained from it.</p> <p>The teacher gave feedback on students' homework (the scripts of previous scenes that students had produced after improvisation in previous lessons).</p>
Extend the learning	<p>The teacher extended the discussion from this story to real life.</p>	<p>Teacher asked the students to think about questions like: How could she have avoided the tragedy and built a happy family? How does one respond and make a judgement if one is facing a similar situation?</p> <p>The students were prompted to rethink issues like family relations, the roles of different family members and their</p>

		<p>perceptions of love and friendship.</p> <p>The learning foci were highlighted, such as ‘drama is life, not just art’ and ‘it was not [just] about learning to act, it can also inspire deeper thinking’. The students were encouraged to associate their learning experience with daily life.</p>
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In the design of this project, Kelly told the students to ‘rewrite’ an English story, *Mr. Fox* (Jacobs, 1993) by improvising it scene by scene.

Mr. Fox provides students with the framework of a story, and the students are told to change the background of the story to China at the time between the two world wars. (Kelly, 22 Nov 2006 1 6-7”)

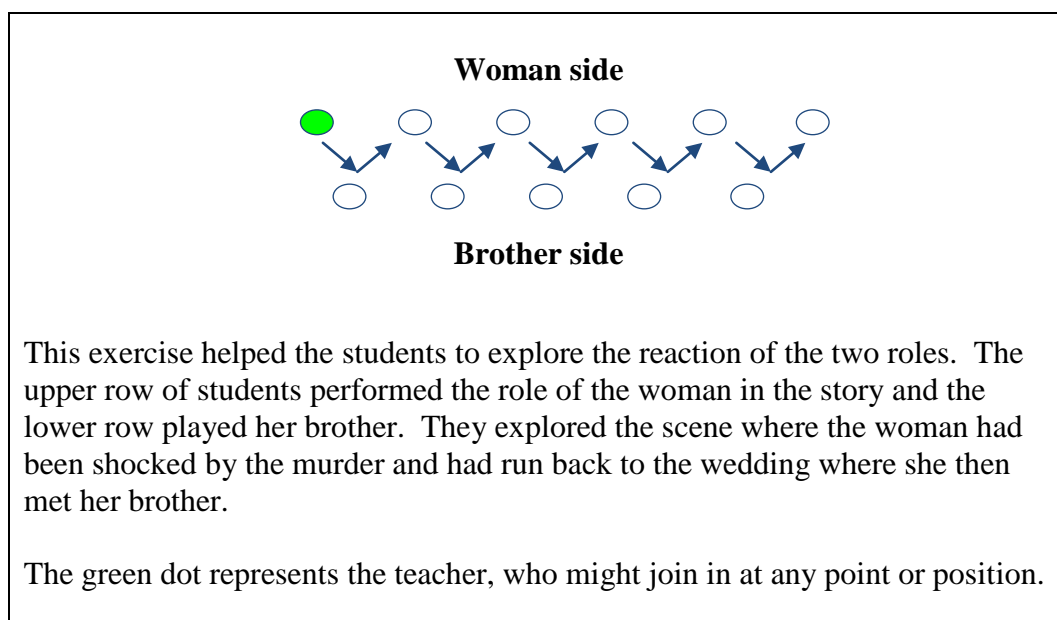
This is because after using the story [Mr. Fox] for several years, the teaching team thought it would be easier for the students to understand the historical, cultural and social context and to develop the story by changing its background to modern China. (Karl, 22 Nov 2006 1 41-43”)

In this topic, students were expected to explore ideas around love, marriage, trust, friendship and family. The teacher would guide them to put themselves into the shoes of the different roles in the story and to understand the situations, needs and thoughts of each. They would then explore their possible responses to different roles and situations in the story. As observed in this lesson, Kelly facilitated her students to develop the story by asking them to feel the roles through exercises like thought tracking, and to explore how they interacted with each other through

teacher- and student-in-role. In the process, the students were also told to relate the situations encountered by the roles to their own experience. This helped the class to put themselves into the situations of the roles and also to learn from their own 'experience'.

As shown in the above S1 DEd lesson, educational drama and relevant skills were frequently used by Kelly to help the students to understand different roles in the story and their historical and social context. For example, when Kelly used teacher-in-role to confront the student-in-role, the dialogues were between the roles not the teacher and students. In the process, Kelly kept increasing the pressure on the student-in-role through using questions, gestures and changes of tone to facilitate them to understand the feelings of the characters at that specific moment in the story. This is illustrated in Figure 5-1 below.

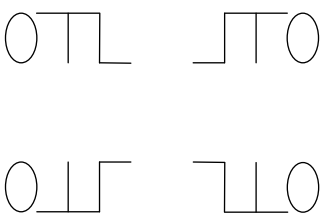
Figure 5-1: Teaching skills illustration - Teacher-in-role



Still image and thought tracking were used in nearly all the drama exercises in this lesson to help students to explore the thoughts and feelings of the characters and

to develop empathy for them. For example, students working in groups were required to use still image to present their roles in different situations such as when presenting a wedding gift, as shown in the figure below. The teacher would then touch their shoulders one by one, and ask them to describe the feelings of the character they were presenting. In this exercise, students could also listen to and observe the presentations of the same role by the other groups.

Figure 5-2: Teaching skills illustration - Still image

	<p>In previous lesson, students had been told to prepare a wedding gift for the new couple in the story using still image. One of the groups had thought of a set of ceramic figures showing the new couples serving tea to their parents to represent a joyful and harmonious wedding.</p>
<p>Students acted as four ceramic figures to present a still image.</p>	<p>Students were told to present the gifts again in this lesson, when they had found out that it was a tragedy. The presentation was modified, with the figures falling to two sides as a metaphor to show a broken family and unhappy wedding.</p>

In short, students had to actively play multiple roles in the learning process. They had to get in and out of the different roles in the story again and again; they also had to observe the presentations of the other groups to help them to think, feel, and view a character critically from different positions and empathise with people in that context. At the same time, they gained drama knowledge and skills through intensive practise, which was aligned with the course objectives as described by Karl.

The different teaching skills or methods mentioned above were used as Kelly considered appropriate. In the lesson observed, the groups improvised different scenes one by one. The teacher might ask some groups to freeze their plays, then

ask the students to present them again and again, or might ask them to rewind the presentation or to change their roles to refine it. The overall learning process was interactive, not pre-arranged. Kelly refined and polished the drama senses and skills of the students through asking them to learn how to get a better understanding of the different characters in context, then to imagine their feelings and actions.

Kelly was playing multiple roles in the lesson. At the beginning, she was the teacher and facilitator; she helped the class to recall previous scenes, told them the tasks which were coming up and also helped the class to continue working together. The lesson was then broken into short scenes during which Kelly might ask the class to freeze, rewind or repeat, or she herself might challenge the class to think about or assume different roles to directly challenge the students' responses. At the end the lesson, the teacher helped the class to think further from different angles and summarised the lesson before explaining how the class would need to prepare for the next one.

This teaching plan had been developed by the DEd teaching team. According to Karl and Kelly, the group did a lot of team work and observation of each other. Most of them had undertaken some drama or DiE training. Kelly had not received any formal training in educational drama but she was able to lead the lesson as designed with the support of the rest of the team. She was sensitive and could explore along with the class and provide assistance to them as necessary. The skills used by Kelly to do this are not common in Hong Kong schools, or even in BSS.

Different groups, such as school teachers, had come to observe our teaching in S1 in the past to learn from our experiences. (Kelly, 22 Nov 2006 13'')

### *S2 and S3 DEd*

With various challenges in terms of venue, manpower and coordinating teaching schedules, DEd for S2 and S3 was offered only as an elective subject, with one 20-student class in each form. These lessons were less structured and were taught after school. Students could take the subject on a voluntary basis but there was a quota limit. The objectives and design of the course were similar to those for the S1 DEd class.

As Karl explained, there was one DEd double-lesson per week lasting around 80 minutes, with each project lasting for around 4-5 cycles. Students often worked in groups of four or five to study and examine the context of the characters and develop the stories and characters together. As in S1, teaching methods like improvisation, teacher-in-role and group work were used by the teachers; again, the class was conducted in Cantonese to enhance communication and participation. Teachers would perform the roles as facilitators and sometimes also as actors in the class, and students played an active role in the learning process as learners, group members, story creators, actors and audience.

### Teaching observation 5-2: S2 DEd lesson

#### *Lesson background*

- ✧ This was the first lesson of a new drama project.
- ✧ According to the teacher, Kathy, she had decided to choose this script at the



last minute after comparing several others. It had been borrowed from a local school drama group.

- ✧ The story was about the school life of a group of secondary-school students. Kathy thought it would be a suitable script as the students should be familiar with the context and the thinking behind the roles.

#### *Learning goals*

- ✧ To start a new drama project by helping the students to get familiar with the story and script.
- ✧ To form groups to prepare for the upcoming work of the following lessons.

#### **Lesson Details**

Observation date	22 Nov 2006, the first lesson of a drama project
Duration	Around an hour
Venue	The room under the stage of the school hall
Teacher	Kathy, a new junior class DEd teacher, with DiE training
Topic	Starting a drama project
Teaching methods	Group work (groups formed by the end of the lesson to prepare for the upcoming activities)

#### **Teaching Plan**

Objective	Method	Content
Start the lesson	Setting up the room.	Kathy asked the students to set up the chairs and tables. They were then told to sit around a big square table.
Introduce the new project	Briefing on the story background.	Kathy explained the story background to the class.
To know the story	Having the students choose their roles from the script and read through the script together.	Students read the script aloud, speaking only the lines of the roles they had picked. The exercise took up almost the whole lesson.
Preparing for the next lessons	Group forming.	Near the end of the lesson, Kathy asked the students to form groups of four to six then choose a scene and tell her which one they had chosen. She then registered the information. Students could stay on longer to discuss the play with their group members or could leave. The drama project would be continued in the next series of lessons.

It was observed that this lesson started late and was not well planned. It was more like an interest club meeting than a normal lesson. The teacher's main role was to facilitate the class to embark on a drama project. The observation was very close to the description offered by a student in the class, who made the following remarks before this drama lesson while waiting for the teacher to arrive:

I can have more chance to act, learn more skills and try more things...  
such as devised drama. We don't need to prepare very much writing and  
discussion before acting, we tried that [improvisation] some lessons ago.  
I like that very much. (Pansy, 22 Nov 2006 1 11-13")

This was also consistent with the description of a previous part-time DEd teacher at BSS, Jeanie, who said that

Students joined [the DEd class] on a voluntary basis. It was very  
different from teaching drama in the curriculum. (Jeanie, 22 Nov 2006 1  
3-4")

Karl had said previously that the operation of DEd lessons in S1, S2 and S3 was supposed to be similar. However, it can be seen that there was variation across the different forms and classes. This could have arisen from the teaching design and the approach taken by the teachers and students to the roles to be played in the lessons described above. Karl, as the team leader, expected the general approach of teachers in the team to be similar, but acknowledged that teaching style, micro skills and sensitivity to the responses of students might vary in practice.

We only have three [drama] teachers now. One of us does not have a drama background. You can see different things from her [teaching]. She uses different approaches, and I like these differences. We also have an artist. (Karl, 22 Nov 2006 1 253-255”)

Last time I observed her teaching, her skills were rather subtle [responding to the feeling of students in the process]. I am less sensitive to those aspects. When using teacher-in-role, the interpretations of women can be quite different [from those of men]. (Karl, 22 Nov 2006 1 258-261”)

This class comprised students from different classes and was conducted outside school hours. As shown above, the teacher and some of the students did not arrive on time. In this lesson, the role of the teacher was simply to coordinate through tasks such as instructing the students to set up the room, select roles and to form groups to prepare for the upcoming presentation.

Kathy had formal drama and DiE training and worked part-time in BSS. I only had the chance to see one of her DEd lessons and to have a brief conversation with her. She subsequently left after teaching in the school for a year. Her reflections were similar to those of another part-time drama teacher, Jeanie, who had also taught in BSS for a year. Both of them found the work quite demanding, especially as part-time staff with other projects in hand. They both finally decided to quit. Jeanie then found that being a ‘non-curriculum’ part-time teacher was

easier whereas the workload and work pressure of teaching DEd was very much greater.

Working as a part-time teacher and holding drama club or voluntary classes was easier. Working full-time teaching drama in the curriculum [DEd] is very demanding [for teachers]. (Jeanie, 25 Apr 2011 1 5-7")

Teaching drama [full time] in secondary school is a tough job. The workload is very heavy. I only worked for a year in BSS then quit and worked on other drama and education projects elsewhere. (Karen, 20 Apr 2011 1 12-14")

Obviously, it was not easy to keep artists working in BSS, something that would ultimately affect the stability of the team. However, the team leader was already very used to it. As the team was very organised about its documentation, he thought the staff changes had had limited impact.

We have a drama [education] teaching team. The team is mainly composed of an artist and me ... When one artist leaves, another will come in. (Karl, 31 Oct 2006 1 515-517")

#### *Widening participation in drama and co-teaching in other subjects*

Apart from internal exchanges, the BSS DEd team also shared their teaching experiences with, and conducted demonstrations for, other teachers in the school. For example, on occasions like staffing meetings they would invite comments from management and peers, promote their teaching methods and most

importantly seek to gain more support in the school. Karl felt that many BSS teachers were very busy and were not bothered about making pedagogical changes, especially under the pressure of many other educational reform measures.

Actually, people [that is, other teachers] do not disagree with the method [drama pedagogy], but you [the teachers] will die if asked to do it [that is, they are too busy]. For example, to teach Liberal Studies in a 40-student class, the New Senior Secondary academic structure requires you to do projects [conduct project learning] with 1 teacher to 40 students... indeed you [the system] are playing the teachers. (Karl, 31 Oct 2006 1 497-499")

When you [the teacher] want to give them [individual students] some feedback, facing 40 students is impossible! (Karl, 31 Oct 2006 1 503-504")

Karl's reflection highlights the constraints and frustrations felt by teachers about applying drama pedagogy given the usual class size in secondary schools. It is also consistent with the comments made earlier about the workload of a drama teacher by the part-time artists.

#### *Use of drama in language subjects*

Even so, Karl had convinced several language teachers to try out co-teaching in their subjects using more drama elements (Appendix IV). In these co-taught classes, Karl was responsible for designing the teaching plan, teaching in class and marking students' scripts. The subject teachers would decide the topics and

the teaching goals. However, the continuation of these collaborations was fragile. Factors like the trust and relationship between Karl and the partner teachers, and the practical possibility of matching their teaching schedules, affected successful cooperation.

When the responsible teachers change, all the effort made will vanish.

(Karl, 22 Nov 2006 1266’')

Since 2002, Karl had been working with some of the English teachers to develop a teaching plan and materials for the course and then to extend their use to more classes. However, Karl felt that language barriers affected the use of teaching methods such as facilitating more in-depth group discussion in class. In contrast, the teachers in the junior forms DEd classes were freer to design an entire teaching plan that would enable students to really express themselves and communicate in Cantonese during the lesson.

For example, as described in the S3 English reading class below, both the English teacher and Karl expected that they would be able to apply the teaching model used in S1 and S2 DEd. This was based on the fact that the students had already had the experience of learning through drama in Cantonese in previous years in DEd and their participation had been agreed by Karl. The English teacher also expected a good outcome as they were band one EMI school students with good general English abilities as shown in other lessons. However, the high participation rates, creativity and critical thinking shown by the students in their previous DEd lessons were not in evidence in the S3 English reading class, even

though the teacher was using a similar approach and methods. With regard to the language barrier, Karl then modified his teaching plan by starting with scriptwriting to make students feel more secure about acting.

In the lesson described below, both Karl and the English teacher had shown their surprise and disappointment when they found that the performance of their students had fallen very much short of their expectations. Finally, Karl came to the school hall and, with apologies, explained that the process drama scheduled for this lesson was cancelled; the lesson time was then used to give students critical feedback in the classroom, before he went back to continue the lesson with the class. As no interview with the English teacher or the students could be arranged, I could only learn about their comments and responses from Karl's descriptions.

### *S3 English reading*

The objectives set by Karl, working in partnership with the English teachers, were to enhance the students' use of English and improve their confidence in doing so. It was expected that students would become more familiar with the use of verbs through this drama project. The co-teaching had been initiated by Karl with the aim of promoting the use of drama pedagogies and the extension of this teaching approach to more subjects in BSS.

We are using the general approach suggested by the education reforms; the teacher is the facilitator [in the design]. (Karl, 15 Nov 2006 1 30-31")

English is a core subject that includes different skills. All the S3 classes in BSS had one English reading double lesson every week. The design of the co-taught course was similar to that of the S1 DEd class; that is, several drama projects were devised and students had to work in groups. The major differences were that the class was conducted in English, and students were also required to conduct research and to produce the scripts first instead of using improvisation. In practice, Karl would provide students with some worksheets and background information, and they then worked together in groups to do research, create characters and create stories and scripts through the action and behaviour of the characters.

Unlike the DEd lessons in the junior forms, English reading was usually taught in standard classrooms. When the teachers expected that there would be more group activities requiring more space, they would take the lesson in the school hall. The class included around 40 students. Apart from English writing exercises, methods like improvisation, teacher-in-role and group work were also used by the teachers. The teachers would perform their roles as teachers and facilitators in the early stages, and would then let the students play active roles in the drama learning process as was the case in the DEd classes.

#### Teaching observation 5-3: S3 English reading lesson

##### *Lesson background*

- ✧ The course was co-taught by Karl and an English teacher.
- ✧ The drama project started with a controversial social issue.
- ✧ In previous lessons, teachers had asked students to do research on the people in context and then to guess their feelings and behaviours, then write individual scripts afterwards.
- ✧ Karl prepared to ask the students to form groups in this lesson, each of which would select one of the scripts written by its group members and then start exploring these roles through drama pedagogies as used in S1 DEd.



### *Learning goals*

- ✧ Karl wanted to extend and promote the teaching approach and methods designed for the junior form DEd classes to other subjects.
- ✧ The English teacher wanted to enhance the students' use of, and confidence in, English through drama projects.

#### **Lesson Details**

Observation date	15 Nov 2006, the first lesson of a drama project
Duration	80 minutes
Venue	Classroom (was supposed to be on the stage of the school hall)
Teacher	English teacher and Karl
Topic	English reading lesson, drama project
Teaching skills	Group work, improvisation (supposed to be)

#### **Teaching Plan**

Objective	Method	Content
Rescheduled the lessons	Cancelled drama activities.	Changed schedule, postponed drama activity.
Revised plan	Reviewed problems with students and gave them advice.	Pointed out the problems with the scripts of students.
Closing	Redoing homework.	Asked students to rewrite their scripts.

Karl found the students had failed to produce the scripts as requested:

Some students failed to distinguish the verbs. They were only describing things in their writing, and the English teacher thought that they [the students] were not serious about doing so. [We think that] it is an attitude problem, not an ability problem. (Karl, 15 Nov 2006 l 24-26'')

The homework had been about designing the behaviour and action of the characters to develop the story and script. Many of the students had used descriptive terms to present the story and failed to include the action and interactions of the characters. Karl and the English teachers all believed that the students had sufficient ability to perform the task well, as they had done similar

exercises in Cantonese in DEd. Besides, as this was an English lesson, it was more important to solve the students' language problems first. They therefore postponed the observation until the students had produced some better scripts.

Karl had expected that students in S3 could refer back their experience of drama pedagogies in previous years' DEd lessons, and hence reduce the impact of conducting the class in English. That could also explain why they had started to teach English Drama in S3, not S1. However, the result was not encouraging.

My answer of course is that it [DiE] is good! If you ask me, of course [my answer is] it is good! Frankly, we haven't conducted any comprehensive study of the preferences of students. Indeed, they are rather varied. (Karl, 31 Oct 2006 l 332-333")

Some students may get [learn] very much [from a lesson], but some may only get very little. It depends on their learning attitude. (Karl, 31 Oct 2006 l 337-338")

Furthermore, Karl also commented that the language barrier was "unbelievably big". This could be seen in the students' scriptwriting, group communication, presentation, confidence of expression and even motivation. Karl, after deciding with the English teacher to cancel the drama activities planned for the lesson, commented that

Both the English teacher and I think the students' English is good enough to complete the task; it is their attitude [that has made them produce poor scripts]. (Karl, 15 Nov 2006 1 33-34")

For example, in English, we tried to [use process drama], but the outcome could not be compared to [applying it] in Chinese DEd lessons; but still we are trying to use this approach [process drama]. (Karl, 15 Nov 2006 1 37-39")

Their [S3 English students] need for warming up is bigger than Form 1 [S1] students [in Chinese drama class]; that is discouraging. When you are working on it [process drama], [you will find that] the language barrier is really unbelievably big. (Karl, 15 Nov 2006 1 44-46")

In view of this, they [the students] are allowed to use a dictionary if they do not know how to present something. (Karl, 15 Nov 2006 1 52-53")

I chose to observe this class in this case because I wanted to look into the differences between using drama pedagogy in one's mother tongue (Cantonese) and in a foreign language (English). This was because the teachers had commented in the interviews that the negative impact on the interest and response of students of conducting the class in a foreign language was obvious. Ultimately, no teaching observation could be arranged for the S3 English class. As shown from the drama presentations of previous students shared via the school homepage, the performances of students were capable of putting on attractive performances.

However the observation of a more senior class (see Teaching observation 5-4) also supported the claim that language was a concern in students' participation levels.

Karl had also worked with other language teachers to use dramas at different levels of study in BSS. However, the method and extent of such use was controlled by many factors. In the end, the co-teaching was voluntary.

The management did not show commitment to the co-teaching and supporting the wider use in more classes. The collaboration now is based on the relationship and negotiation between teachers. (Karl, 28 Nov 2006 l 25-27")

It is not easy to motivate other teachers to carry out similar trials and pedagogical change when the school management has tended to remain neutral. (Karl, 28 Nov 2006 l 12-13")

It is a band one school. The cost to teachers of making big changes in teaching is high. Besides, teachers will have to make a lot of additional personal effort to design the new teaching materials and also to equip themselves. It is difficult to convince them to do so. (Karl, 28 Nov 2006 l 17-19")

After making some trials and modifications, the teaching plan and materials became more applicable. The co-teaching was also quite stable and extended

from one S3 class to all classes. Reviewing the development of the co-teaching method, as Karl had recalled, it was not very easy to obtain support from other subject teachers. He had had to present the teaching idea, plan and materials to his colleagues and also persuade them of their value by conducting a lengthy pilot with one of the other teachers to gain their trust. To achieve this, Karl had had to make a lot of additional effort to design and prepare materials, and also to liaise with other English subject teachers. The continuation of the co-teaching to a great extent relied on the persistence of the lead teacher.

As noted earlier, even though Karl had been able to convince some teachers to conduct co-teaching (see Teaching observation 5-3), his colleagues only allowed him to lead the change by himself from material design to implementation. As he explained, the subject teachers would generally tell him the scope and expectation of the class and then give him a free hand. This is consistent with the observations in this study. In other words, they were not making change together, but expecting (or allowing) Karl to do so; most likely, the changes would end if Karl were to be absent.

#### *S6 Chinese literature*

There was no DEd in BSS for S6 and S7. However, Karl had worked with the Chinese literature teacher to teach S6 arts students scriptwriting skills, and helped them to prepare their work for assessment purposes.

In S6, the students were divided, as they only needed to study the subjects they had chosen to take in the Advanced Level Examination. Scriptwriting was one of the options they could choose for the assessment in Chinese literature. Drama

scripting, however, was relatively new and had less of a track record for reference purposes. As the students were concerned about the risk of choosing scriptwriting, they tended to select other, more traditional formats. Finally, their incentive to learn this was not high.

Those writing formats in which previous students were able to get higher grades are favoured by students, and that directly affected their choice of writing format for the assessment. (Karl, 28 Nov 2006 1 35-37")

The objective of the course is to enhance the writing skills of students to prepare for the assessment. There are only around five double lessons in five cycles in which to introduce drama scriptwriting skills to the students. The flexibility and room for using process drama are limited. (Karl, 28 Nov 2006 1 45-47")

Drama scriptwriting was only a small module that comprised several lessons. The room used for drama pedagogy was also relatively small. Karl therefore only provided drama materials for students' reference and aimed to enhance their scriptwriting ability through learning critically from these samples. The teaching method used in this subject could not generally be considered as DiE or drama pedagogy.

#### Teaching observation 5-4: S6 Chinese literature lesson

##### *Lesson background*

- ✧ Only 15 students attended this lesson.
- ✧ Karl carried out the teaching work in the drama scriptwriting topic. He had prepared the materials and taught the class, and the Chinese literature

teacher was the observer during the lesson.

- ✧ These students had never had the chance to study DEd in BSS, and did not have the experience of being taught using DiE.
- ✧ In previous lessons, the students had been told to do research and to write a script about family violence. They were encouraged to use personal experience to facilitate their writing. Students had to imagine why there was family violence, and understand the feelings of the people involved. They were told to identify the people with power in the context and the struggle that might follow, then to seek out the dramatic moments and present them through dialogues between the roles in a script.
- ✧ Karl found that their scripts were not good enough.
- ✧ This lesson was about the elements of a good drama script, and how to make good use of these elements in scriptwriting. Drama clips were used for illustration.

### *Learning goals*

- ✧ To teach the basic elements of drama and scriptwriting skills.

<b>Lesson Details</b>	
Observation date	28 Nov 2006
Duration	80 Minutes
Venue	Audio-visual room (a normal classroom with audio-visual facilities)
Teacher	Karl and S6 Chinese literature teacher
Topic	Scriptwriting skills
Teaching methods	Lecture, drama clips appreciation and discussion

<b>Teaching Plan</b>		
Objective	Method	Content
Continue the work of previous lessons	Lecture	Review the content of previous lessons.
Enhance the writing skills of students	Comment on the homework submitted by students.	Return the scripts to students for modification. Pointing out the good and bad areas of their homework. Encouraging students to learn from each other.
Enhance the drama appreciation and writing skills of students	Illustration with examples.  Open discussion.	Karl found that some students had failed to identify or create dramatic moments and also to illustrate the characteristics of the roles and their relationship in the script. He therefore used drama clips to illustrate these points and how to use conflict and contrast to highlight points.
Summarised the	Guiding students to	Karl summarised the learning.

lesson	include what they had learned in their scripts.	Students were told to refine their scripts during the Christmas holiday and then resubmit them.
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The setting was a normal classroom but with audio-visual devices installed. Karl stood, or sometimes sat, at the front and the Chinese literature teacher sat in the corner behind him. The teaching methods observed were very close to some of the daily lectures customarily found in secondary school, but with the assistance of multi-media materials.

Obviously, Karl played the major role in all the planning, materials preparation and teaching; the Chinese literature teacher took an administrative role by performing tasks such as organising the group purchase of tickets for drama performances, and telling the students the format of the homework to facilitate marking, comment and modification by the end of the lesson.

In the lesson described above, Karl tried to enhance the students' drama scriptwriting skills and also to arouse their interest in learning by showing them stimulating movie clips. He encouraged the students to watch more drama themselves, to be a critical audience and to keep writing. However, as was observed, the participation level of students during the lesson was low. While Karl did try to stimulate their thinking by asking questions after every clip, the students seemed just to enjoy watching while being passive and unwilling to respond to questions afterwards. Indeed, Karl had to answer most of the questions himself.



Karl felt that in the senior forms, the presence of assessment pressure made it even more challenging to invite students and teachers to use or to participate in learning through drama in their daily classroom activities. As observed, the responses of this class also were very passive and non-participative compared with the junior DEd classes.

This group of students is set for the Advanced Level Examination. They have a very packed learning schedule and their participation in learning activities is also lower in general. (Karl, 28 Nov 2006 14-5")

The language teacher sat in the corner and remained silent during the lesson while Karl tried hard to enhance the students' participation. In particular, the students paid less attention to the clips that were not in Chinese and avoided sharing their views in the discussions afterwards. Karl then explained the content to the class in Cantonese before asking questions and the situation improved. After this, he only used Cantonese clips.

The co-teaching was heavily dependent on the relationship and trust between the teachers. If no students wanted to choose the drama script elective, or a different teacher was assigned to the class, the co-teaching might have stopped. Even though other DEd teachers could also use drama pedagogy in teaching, they would not have been involved in co-teaching in these other subjects.

It was not possible to ask the artists to teach other subjects with drama pedagogy, as the teacher's understanding of the subject played a crucial

part in teaching too. This is particularly obvious in senior form teaching.  
(Karl, 28 Nov 2006 1 62-64”)

Karl would also co-teach with the English teachers in S4 and S5 for language learning and English writing skills. However, the sustainability of all these co-teaching approaches in language subjects was quite fragile, given the issues mentioned above. When I asked the ex-BSS DEd teachers and the teachers in the other case study settings whether they would try co-teaching to promote the drama pedagogy they were using, they shared similar concerns about the human factors and were also worried about the additional workload.

#### *S4 and S5 – DEd as an assessed subject*

DEd had been first introduced for senior forms in 2005, so DEd in S4 and S5 was still at the pilot stage during the fieldwork. It was a divided subject in senior secondary school. Karl wanted to extend the use of drama pedagogy to include DEd in senior forms. The objectives of the course were to teach students drama knowledge and skills and to prepare them for the public examination. It was also the aim and responsibility of the teaching team, and BSS as a pilot school, to develop the curriculum for this new subject.<sup>50</sup>

There was one DEd double lesson in each cycle, lasting around 80 minutes. There were 36 students in this class. Teaching methods like improvisation, process drama, thought tracking, teacher-in-role and group work were used by the teachers,

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<sup>50</sup> During the fieldwork period the DEd syllabus was still at the development stage, so results in the subject were not yet being considered when students applied to local universities.

although not as frequently as in junior forms, to facilitate students to think critically and develop empathy for the characters. Compared with the junior forms, these students had to do more research and scriptwriting, and were involved in more serious drama projects for assessment purposes.

DEd was also taught in Cantonese at the pilot stage. The teachers would take the role of teachers, facilitators and sometimes also actors, and students would play an active role in the learning process as learners, working group members, story creators, actors and audience members, just as in the junior classes.

The opportunities for using drama pedagogies [in senior forms] are very limited due to the high pressure of the HKCEE. (Karl, 21 Nov 2006 1 45-46")

Karl commented that DEd teachers always had to compromise when there were examinations and tests on other subjects, so it was not easy to build student commitment. During the fieldwork, Karl was still not certain whether or not the subject would continue to be offered.

#### Teaching observation 5-5: S4 DEd lesson

##### *Lesson background*

- ✧ The teacher used group activities to facilitate students to develop a story from a role, illustrate simple causes and effects of actions, then fill in the details to link causes with effects to create interesting stories with dramatic content.
- ✧ Students were supposed to have had some drama training in junior forms. The DEd teaching plan of this course was developed based on the design of the junior form DEd curriculum.
- ✧ Unlike in junior forms, this course had the objective of preparing the students to take a public examination.

### *Learning goals*

- ✧ To facilitate students to understand the basic elements of a good drama story.
- ✧ To facilitate students to learn the skills to write scripts.

### **Lesson Details**

Observation date	21 Nov 2006 The last lesson of the first school term
Duration	80 minutes
Venue	Stage of the school hall
Teacher	Karl
Topic	One-scene drama
Teaching skills	Brainstorming, group work and games

### **Teaching Plan**

Objective	Method	Content
Scriptwriting, skills learning - Causal relationship of actions; - Ways to create dramatic moments.	Used the roles of a famous comic to develop stories.  Use the comic stories to explain dramatic effect.	Split the causes and outcomes of some funny quotes from the comic.  For example: Cause: 'One day, a boy failed to follow the instruction of his mother.' Result: 'He died the following morning'.
Brainstorming	Group work.  Assign a number from 1-6 to each student following their sitting order. Students with the same number would be in the same group.  Groups 1, 3 and 5 suggested several reasons and listed them in order of preference.  Group 2, 4 and 6 suggested several outcomes and listed them in order of preference.	Formed groups and suggested some simple causes and outcomes. Created a role, and then associated it with an action or series of actions.
Building the basic	Match the causes	Karl wrote down the causes

storyline	and outcomes randomly	and results under two columns on the whiteboard then discussed the random matching of them with the students. He used these simple stories to examine the elements of a good story (such as making sense, logical and dramatic).
Refine story	Group work.  Teacher walked around and asked students questions or gave them advice to facilitate them to develop a detailed story using a simple storyline.	Students had to read their story to the class, and were told to fill in the details to develop a more complete story for a drama.
Closing	Review and summarise the learning.	The teacher summarised the activities and ideas covered in the lesson.

The lesson observed focused on how to develop a drama script, starting with the characters, causes and effects and then the details. Compared with the DEd lessons in junior forms, this was a big class. Another big challenge in senior secondary DEd teaching was the pressure of public examinations, with the students having had many tests and examinations on different subjects through their school years.

The teacher managed to ensure high and even participation of all the students using methods like group work and brainstorming. The students were familiar with the interactive learning approach used in DEd lessons and their general response was quite good. However, the teacher was not using drama pedagogy in this lesson. Obviously the challenge facing any teacher trying to do so was significant. In the first place, when designing the curriculum, the teacher had to

consider that a big proportion of the school year would actually be spent on preparing for the public examinations through activities such as mock papers, teaching examination skills and revision.

It is common for most of the teachers to complete most of the syllabus in Form 4 [S4]. The teaching schedule is very tight. (Karl, 21 Nov 2006 1 23-24’')

In such a situation, activity learning that is time consuming and less focused on examinations is hardly likely to be welcomed by teachers or students. Students tend to focus on core subjects such as English, Chinese and Mathematics. (Karl, 21 Nov 2006 1 37-39’')

When there are tests and examinations [on other subjects], the enthusiasm and attention of students will slip, and I then have to adjust the teaching and schedule accordingly. (Karl, 21 Nov 2006 1 27-29’')

In view of all these challenges, as summarised by Karl, much less use was made of DiE and other drama pedagogies than in junior forms.

Fieldwork conducted in BSS is summarised as below.

Table 5-1: BSS Fieldwork summary

Date	Activity
27 Oct 2006	Telephone interview BSS principal
31 Oct 2006	Meet BSS principal
31 Oct 2006	In-depth interview with the lead teacher Karl

15 Nov 2006	Teaching observation, S3 English class
21 Nov 2006	Teaching observation, S4 DEd lesson
22 Nov 2006	Teaching observation, S1 DEd class
22 Nov 2006	Teaching observation, S2 DEd class
22 Nov 2006	Meet with S2 student Pansy
28 Nov 2006	Teaching observation, S6 Chinese Literature class
28 Nov 2006	In-depth interview with Karl
18 Jul 2007	Karl, teaching sharing with other teachers outside BSS
20 Jun 2009	Karl, teaching sharing with other teachers outside BSS
20 Dec 2009	Karl, teaching sharing with other teachers
25 Apr 2011	Interview ex-BSS drama teacher Jeanie
20 Apr 2011	Interview ex-BSS drama teacher Karen

Note: I would meet with the lead teacher before all the teaching observations to understanding the teaching design and lesson plan, and also after the observations to clarify uncertainties and also to get more data. I would also meet the teachers that conduct the lessons observed before or after the lessons to gather their views.

### *From pilot to daily teaching*

Karl found several language teachers who were willing to use drama pedagogy in their subjects, but only after conducting many teaching demonstrations and sharing his ideas with other teachers in BSS. That made Karl pessimistic about the development and sustainability of using drama pedagogy in BSS. Besides, it was far from easy for Karl to promote the approach in more subjects given the lack of resources and management support to do so.

Confined by limited management and peer support, Karl had kept his focus on the exploration of drama pedagogy. He had been refining his teaching plan as used in DEd then extending its use to language subjects. However, the level of applicability varied, and a degree of customisation was required in each case.

In general, the teaching plans and materials for these subjects, and the skills of the teachers involved, had become more mature after several years of trials. The relevant pedagogical development found in BSS is summarised as below.

The contact with BSS was limited after 2007. However, Karl shared his educational drama and drama teaching experience with teachers on different occasions since 2007 and I participated in some of these programmes until 2010 to follow their progress. Up to then, Karl was still interested in and committed to refining his teaching materials, methods, and assessment plan mentioned in this study in DEd and English subjects. He also continued to incorporate educational drama<sup>51</sup> in his teaching. However, there was no evidence that he could obtain more support from the management or other teachers in BSS to further promote educational drama and process drama in the school.

Table 5-2: Important milestones

Year	Important milestones
2001	<ul style="list-style-type: none"> <li>✧ Karl proposed to BSS management that the school introduce the DiE Project but failed.</li> <li>✧ BSS teachers Karl and Edmond voluntarily taught drama subjects at weekends. Students could join in if they were interested.</li> <li>✧ Karl participated in DEd curriculum development for the Curriculum Development Institute.</li> </ul>
2002-2005	<ul style="list-style-type: none"> <li>✧ Participated in the Developing Junior Secondary DEd seed projects (Phases I, II and III) and introduced DEd to S1, S2 and S3 in consecutive years from 2002 to 2005.</li> <li>✧ Edmond left BSS for personal development reasons.</li> <li>✧ Teachers with drama or educational drama training (full/part time) were recruited to help with DEd teaching.</li> <li>✧ As one of the pilot schools, BSS DEd teachers had more chances to join relevant exchange activities in DEd and educational drama.</li> <li>✧ BSS borrowed teaching materials from the other DEd and DiE pilot schools for reference.</li> <li>✧ Co-taught with S3 English teachers. Proposed the use of drama in English reading lessons to replace existing reading exercises. Karl designed a worksheet to guide students to study human behaviour and create a story. Karl</li> </ul>

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<sup>51</sup> Refer to Chapter 5, Introducing drama: piloting and generating ideas catalysed by reform.



	<p>used the teaching material in one class at the beginning then, after trials, promoted the teaching plan to others. With the consent of the other English teachers, Karl co-taught English reading in more classes in S3.</p> <ul style="list-style-type: none"> <li>✧ Students could choose scriptwriting as one of the course work elements for their matriculation assessment. Karl co-taught the topic with the Chinese literature teacher.</li> <li>✧ Karl actively participated in the secondary-school DEd curriculum and educational drama development activities to enrich his knowledge. He also shared his ideas and experiences with other teachers.</li> <li>✧ Karl studied for a DiE Masters' degree to enrich his professional knowledge and skills.</li> <li>✧ Karl gradually tended to follow his teaching beliefs and developed his own sets of DEd teaching plans and materials for use in BSS.</li> </ul>
2005-2007	<ul style="list-style-type: none"> <li>✧ BSS participated in the “Developing ‘Performing Arts: Drama’ in Senior Secondary Curriculum Seed Project” and introduced DEd to S4 and S5.</li> <li>✧ The use of drama to teaching in English subjects also extended to the senior secondary school.</li> </ul>
2007 onward	<ul style="list-style-type: none"> <li>✧ DEd seed projects for S1 to S5 ended and the curriculum for all these forms was also completed.</li> <li>✧ In general, students at different levels of study in BSS had experienced being taught using drama pedagogies.</li> <li>✧ Karl was still looking for opportunities to sustain and promote the use of drama in teaching.</li> </ul>

## Issues Emerging

### *Reform and professional exchange*

The education reforms made a significant contribution to catalysing the development of drama pedagogy in BSS. Under their influence, BSS had maintained close communication with the other teachers participating in the DEd pilot teaching, and other interested parties, and were actively involved in associated development programmes. As a new arts subject, the teaching emphasis in DEd could be different to traditional academic subjects; in a sense, the subject development work could be said to be starting from zero, giving a lot of room for new ideas. The formation of such a professional exchange network

was driven by the reforms and had generated a lot of support for the curriculum teaching development of the teachers involved.

### *Ownership of change*

Among all the major factors identified as contributing to the introduction of DiE in BSS, the enthusiasm of teachers for drama and drama pedagogy played the major role in determining and leading the changing direction of the subject within BSS. In particular, the use of drama based on a developmental model<sup>52</sup> in daily teaching was a big shift from knowledge transmission to student-focused teaching approach which is also very uncommon in Hong Kong secondary schools and very demanding in terms of time, knowledge and skills. However, the lead teachers started to get involved in DEd curriculum development from the very early stages, which might have enhanced their ownership of the relevant changes (Fullan, 2007; Huberman, 1992).

The changing needs also motivated the teachers involved to conduct research and undertake relevant courses to help them to make sense of and implement the changes. The research process empowered the teachers with abundant information, clearer details of the change in direction and the confidence to apply process drama and relevant teaching skills. The pedagogical change was therefore backed up with theory and knowledge. Such strong support ultimately enhanced the persistence of teachers in carrying out the changes. This also highlights the irreplaceable value and role of professional training in promoting educational change.

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<sup>52</sup> Refer to Chapter 2, Issues on promoting educational drama, pp.34-37.

### *Different levels of understanding of drama pedagogy among teachers in BSS*

The DEd team had been working together to design the DEd curriculum and shared the same set of materials in an attempt to align their teaching of the subject. However, when reviewing the teaching observations carried out in BSS, there was a lot of variation in teaching style and approaches to the use of drama pedagogy among those DEd teachers. As noted, there was little stability in personnel among the DEd teaching team, with some teachers being employed on short-term contracts or even on a part-time basis. This ultimately caused problems, such as the commitment of the teachers to the change and the accumulation and transfer of knowledge and skills. Finally, it is not easy to align the teaching of different classes, even with the same set of lesson plans.

This is because the level of general understanding of drama pedagogy among local secondary-school teachers was low, as relevant training was not yet common in local foundation courses. At the same time, the examination-oriented culture and the role of rote learning remain deeply rooted in Hong Kong educational philosophy. That made it difficult to promote process drama widely in BSS, even in a single subject. The use of process drama involves a different set of teaching values and skills from those used in traditional lecturing, and such a big gap is not easy to bridge simply by providing standard teaching materials or giving a single teaching demonstration in a staff meeting.

### *Resistance to change at the school level*

The students of BSS had a long history of good academic achievement in public examinations and being an outstanding school within its district, so teachers saw it

as a potentially high cost and risk to give up using their existing teaching plan and materials and start using other methods with which they were less familiar with (Schön, 1973), such as process drama. In particular, carrying out such change would have involved extra personal time and effort. The strong resistance of teachers within BSS to accept such pedagogic change was therefore predictable.

On the student side, the general learning style of students in Hong Kong tends to be passive, and that was also vividly demonstrated in the senior classes in BSS. For example, the S6 class had become very used to the teacher-led teaching approach over the years. This, taken on top of the influence of the examination-oriented education environment, meant that they clearly lacked the desire to have different learning experiences.

#### *Daily teaching and administration workload and a packed curriculum*

Karl frequently repeated that a big class size “can kill” and that the teacher “will die” to describe the high workload faced by teachers. In particular, it was clear from the interviews that large classes were a big challenge to implementing the changes. The junior DEd classes were kept at around 20 students, which was half the normal class size of a standard form in BSS. Furthermore, all the lessons were taught in the school hall to solve the problem of big class sizes, with positive outcomes. However, in senior classes, even though they were generally smaller, the negative influence of the keen competition for tertiary education opportunities as well as examination pressure could be seen. This was reflected in the contrast between the performances of students in class at different levels. The influence of

the packed curriculum, tight teaching schedule and strong examination pressure was obvious.

As well as this, the experiences of two previous DEd teachers, both of whom were trained artists and had taught in BSS for only one year, were noteworthy. Their main reason for leaving was that they had found the workload in secondary school very heavy and demanding. However, the data on this were too limited to support further discussion.

#### *The need for management support*

With reference to the relevant pedagogic development and the reflections of interviewees, it emerged that the BSS school management had not played a strong role in the introduction of educational drama. The introduction of DEd and drama pedagogies was initiated by individual teachers and they tended to describe the school management as neutral. As discussed above, these teachers had to spend extra personal time and effort running drama classes on Saturdays or after school and also to conduct co-teaching. These collaborations between teachers were based on their individual relationships and therefore vulnerable to personnel changes and schedule conflicts. This study was unable to compare whether that had also happened with other changes in BSS, but if this approach was common, the management style overall might not be favourable to teaching change, or at least was not supportive enough to facilitate the changes in drama pedagogy as described by the lead teachers in BSS.

## **Summary**

The relevant education reform policies and the presence of a teacher that favoured the use of drama and drama pedagogy led to the promotion of drama pedagogies in BSS. Such change came with strong theoretical and knowledge back up and involved constant professional exchange on curriculum reform, both of which provided a clear direction for a more student-focused teaching and supported effective and focused pedagogical development.

However, many unfavourable factors, such as strong examination pressure and a packed curriculum, a predominantly passive learning culture, a teacher-led teaching environment and lack of peer and management support, offset the effects of the changes and increased the challenge of further promoting such pedagogical change in BSS. In regard to the environmental constraints, the change was incremental, with systematic documentation built up to enhance the portability of change and support its continuity and development.

## **CHAPTER 6 CASE TWO: CAROL SECONDARY SCHOOL**

### **Introduction to the School**

Carol Secondary School (CSS) was founded in the early 1980s and is a band one coeducational grammar EMI secondary school. Its administration, social structure and physical setting are similar to BSS and many other mainstream subsidised secondary schools in Hong Kong.

CSS had joined all the DEd seed projects,<sup>53</sup> including the DiE Project initiated by the Curriculum Development Institute, with the support of school management. It had also applied QEF and some other funding to support different DEd and drama pedagogy initiatives and also to renovate a dedicated Drama Activity Room to support relevant activities. At the same time, CSS maintained constant communication and collaboration with other schools, education units and drama groups to support drama-related development in a school setting.

The presence of a supportive management and professional network created a favourable environment for the development of drama pedagogy in CSS under the education reforms. The ways in which the CSS teachers used the opportunities triggered by the reforms to promote drama initiatives in CSS is a useful reference point for to this study.

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<sup>53</sup> Refer to Chapter 3, Curriculum and teaching approach reform, pp.71-78.

## **Introducing Drama in Teaching**

CSS had been very active in participating in inter-school drama events and also in organising drama programs within the school for many years, even before the education reforms. Its performance in secondary-school drama had been outstanding. According to some CSS teachers and students, role play could also be found in daily teaching in CSS, but these activities were mainly used to stimulate interest in learning and to enrich the school lives of the students.

### *Introducing drama: piloting and new ideas catalysed by reform*

CSS had been very active in joining drama-related pilot programs and initiatives under the education reform agenda. For example, the school management had decided to introduce DEd in regard to the school's niche in drama. The other elective subjects in arts education in CSS included music, visual arts, dance, choir, and media arts. As well as this, in 1999 CSS submitted a proposal for funding to introduce a DEd seed project. In 2000 and 2001, the school successfully obtained support to kick off pilot DEd teaching in S1 and S2 respectively, and the funds were used to recruit an artist to help develop the curriculum.

In 2001, CSS had joined the DiE Project<sup>54</sup> initiated by the Curriculum Development Institute. In the DiE Project, four CSS teachers tried to use drama as pedagogy to teach one or more lessons in their subjects, including Physics, Mathematics, Civil education and general arts. However, these teachers generally

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<sup>54</sup> Ibid.



did not find it practical to use drama pedagogy to teach these classes. Their feedback on the pedagogy was no more than fair:

There is no question that students could learn happily in the process of learning through drama, the [lead] teachers did not feel the need to teach secondary-school students with drama activities [pedagogy]... they [the teachers] found that unlike primary-school students, secondary-school students have higher ability and could learn faster. It was not necessary to use drama to help them to learn those simple concepts. More time was used to teach the same thing and to obtain similar results [if using drama]. (Kathy, 3 Nov 2006 1 32-37")

The lead teachers of the DiE Project in CSS, Colin and Kathy, had also found it difficult to apply drama pedagogy more widely in CSS. Colin noted that in promoting the use of DiE, one of the more difficult things was to ask the teachers to give up their existing teaching plans and materials which had been proven to be workable and manageable under the existing curriculum and assessment mechanisms. Colin found that in general the curriculum in Hong Kong was so packed that the high pressure and workload made it difficult for teachers to find time to rethink their teaching approaches and methods, especially with the senior classes. Furthermore, there was little room for activity learning in the Hong Kong education environment. Even in the process of running the DiE Project, when Colin had recorded the DiE pilot teaching for the other teachers in CSS to refer to, the methods were not well-received and little attempt was made to try them out in

other classes. The use of DiE in teaching dropped rapidly in CSS after the end of the DiE Project.

After the one-year DiE Project had been completed, the Curriculum Development Institute formally kicked off the DEd seed projects. CSS therefore shifted its focus to introduce DEd, and joined the DEd seed project for all forms in the following years to prepare for the introduction of the subject. In 2012, CSS will extend the teaching of DEd to the most senior form, S6, under the new secondary-school system.

In the DEd course design, the subject teachers had a free hand in designing the curriculum and assessment scheme:

I support letting the students learn by doing, especially in drama learning where they have to learn through acting. Also, I think a happy learning experience is important. (Colin, 25 Oct 2007 1 124-127")

As one of the DEd pilot schools, the subject teachers in CSS and the school in general had played a significant role in the new curriculum development. They had put a lot of effort into developing and refining their teaching plan and materials and assessment schemes, and in sharing their experience with other interested principals and teachers through seminars and publications. While the assessment scheme of DEd was at the development stage, Colin also supported his students to take the London Trinity Graded Examination, on a voluntary basis.

After S1, the students could choose among different arts subjects, but in S1 itself the teachers would interview them and decide on their classes for them, with reference to the quota set for different arts subjects. In DEd, students were required to wear black T-shirt and sports pants as their drama ‘uniform’.

It is more convenient, as the students are expected to be involved in a lot of movement in the lesson. Besides, it is easier for students to get into the mood with the drama uniform. The participation of students is better with the uniform. (Colin, 25 Oct 2007 1 133-136”)

All the teachers in the DEd teaching team gained certain knowledge and skills in drama pedagogy from the DiE Project and the professional exchange seminars. The likelihood of them using drama pedagogy in daily teaching was higher compared with other teachers. In any event, the teachers would have had to design a new teaching plan anyway, as DEd was a new subject.

### *S1 DEd*

In S1 DEd in CSS, each cycle (every seven school days) there was one double lesson lasting around 80 minutes. The curriculum was divided into six major topics, including introduction to drama, performance skills, drama elements,



Photo 6-1: CSS S1 DEd lesson

scriptwriting, stage effects and drama appreciation. These topics would be

revisited at the different levels of study (Kathy 2006). For example, in S1, teachers would often give students some scripts and help them to learn basic acting skills by going through them, and would introduce the drama elements to them through these exercises. In S2 and S3, the curriculum covered more drama history and different forms of theatre, such as the ancient Greek play and Chinese opera, to widen their knowledge. In every lesson, students had to do some drama exercises, such as making imaginative scenes or improvising small pieces.

In the lesson described below, as the school year had just started, more time was required to form groups and explain the lesson rules, activities, homework format and assessment details to the students. As described below, S1 DEd students were expected to learn by doing. They were told to improvise some events to show their understanding of the term ‘dramatic’, and the teacher then used their presentations to explain the idea and also to refine their drama skills like volume control, expression and movement on stage. However, there was only one teacher with quite a big class, and there was a lot of noise when the students were working in groups. Finally, only half of the students could present in this lesson.

#### Teaching observation 6-1: S1 DEd lesson

##### *Lesson background*

- ✧ The 40 students were split into 8 groups of 5.
- ✧ The lesson was conducted in Cantonese.
- ✧ The theme of the lesson was ‘dramatic’.
- ✧ Students had to improvise some short acts with ‘dramatic’ effects.

##### *Learning goals*

- ✧ To introduce the general rules used in DEd lessons to the class through some small-group exercises.
- ✧ To use the students’ presentations as examples to explain different ideas and to refine their drama skills.

##### **Lesson Details**

Observation date	25 Oct 2007, the fourth lesson in the school year
Duration	80 minutes (double lesson)
Venue	Drama Activity Room
Teacher	Colin
Topic	Dramatic
Teaching methods	Group work, improvisation and still image

### Teaching Plan

Objective	Method	Content
Introduce the concept of 'dramatic'.	Short acting exercise.	<p>Students were told to use the elements 'surprise', 'conflict' and 'difficulty' to create 'dramatic' effects with short pieces.</p> <p>Group 1, 2 and 3 used 'surprise'; groups 4 and 5 used 'conflict' and groups 6, 7 and 8 used 'difficulty'.</p> <p>The keywords and assignment details were listed on the whiteboard.</p>
Learning by doing	Group work and improvisation.	Students produced their presentations through improvisation with other group members.
Learning by acting, observation, and commenting.	<p>Group presentations</p> <p>Each group assigned a member to explain their pieces afterwards.</p>	Most of the groups used quarrels and fights to create 'dramatic' effects in their acts.
Enhance the understanding and skills of students.	Colin used questions, replay and teacher demonstration to	Colin might freeze the action and ask for a replay. He might also take the role himself to demonstrate to students how to present

	facilitate students to think and learn critically.	different roles and messages on stage.
Summarise the lesson	Reviewed the concepts and skills covered in the lesson.	Colin reviewed all the concepts listed on the whiteboard at the end of the lesson with the class.  Colin told students to submit a script with not more than 40 dialogues based on the pieces they had just presented, and explained the assignment format and requirements to them.

Colin, as one of the curriculum developers, was quite confident when conducting the lesson. He also took the roles of facilitator and actor, and students played an active role in the learning process as learners, story creators, actors and audience members. Students were allowed to use Cantonese to discuss and present in the lesson. According to Colin, another teacher had started to use English to teach DEd in junior forms, but she had had to modify the curriculum and the teaching pace was also much slower due to the language barrier.

DEd was taught in Cantonese in CSS for the first several years. But as an EMI school, CSS finally had to conduct DEd teaching in English.  
(Colin, 25 Oct 2007 19-11")

We started to convert the curriculum into English gradually from 2006 onward. Relatively speaking, it is more difficult to ask the students to participate in the learning activities when using English in class. We

have to modify the existing teaching guide in regard to the language barrier. We will not entirely convert the teaching into English to ensure the participation of students. (Colin, 25 Oct 2007 1 15-19”)

As observed, the S1 class was quite big and DEd was new to them. The class was a bit noisy and chaotic, with eight groups of students preparing their acts at the same time in an activity room. Some of the groups could not present in this lesson because there was not enough time, but they could observe and comment from the position of audience members. It was observed that the students were rather shy about speaking and acting in front of the class but their participation level was high, especially when they were working with their groups.



Photo 6-2: CSS S1 DEd lesson

The teaching plan and design of the lesson were simple and straightforward. The central theme of the lesson was clear. Students were instructed to use ‘surprise’, ‘conflict’ or ‘difficulty’ to create ‘dramatic’ effects through improvisation, and could use more than one of these elements in their pieces. Colin then made use of their presentations to explain the idea of ‘dramatic’ and its role in drama. He also refined the students’ presentation skills by taking their roles to demonstrate to the class, or asking them, to replay after getting comments from him and the other students. At the end of the lesson, students were told to submit their written assignment for the next lesson.

As noted earlier, DEd and the teaching approach used in the lesson were new to the students, so Colin therefore had to spend more time explaining the rules and methods to them.

I want to set the rules and also help the students to become familiar with the teaching approach and methods often used in DEd lesson at the beginning of the course. (Colin, 25 Oct 2007 l 139-142”)

For example, it is a big class, so when their voices were too low while presenting in front of the class, I will ring the bell to remind the students. (Colin, 25 Oct 2007 l 146-147”)

As it was a big class, Colin used continuous participation assessment to help him to ascertain the learning progress of individual student and also to ensure that everyone got involved. The assignment and assessment rules were simple, and all the instructions were given in a clear and concise manner. Colin wanted to convey the message to the students that the assessment pressure in this subject was not high, but that participation and acting in class were important.

Both participation during lesson time and written assignment will be counted. (Colin, 25 Oct 2007 l 168”)

All the members in a group must say something in the presentation to show that everyone in the group has a role in the piece, and they have to



show that they know how to control their voice on stage, otherwise they will fail. (Colin, 25 Oct 2007 1 162-164”)

Teaching skills like improvisation and still image were used in the lesson. The students had to play an active role with their classmates in the learning process, to learn by doing. However, they were instructed to use short acts to learn drama skills, instead of making inquiries about specific questions or issues through the drama process.

### *S2 DEd*

The design and teaching approach used for DEd in other forms was similar to S1. The lesson described below was a S2 DEd lesson. The course had been running in junior forms for several years, and this was the second year this class had had a DEd lesson. The students were more familiar with the teaching approach and methods of the subject. In S2, DEd was once again an elective subject, which could be selected from among five arts subjects according to students' preferences. The roles of the teacher and students in S2 class were similar to those in S1.

### Teaching observation 6-2: S2 DEd lesson

#### *Lesson background*

- ✧ There were 22 students, 19 of whom were female.
- ✧ The lesson was conducted mostly in English.

#### *Learning goals*

- ✧ Teaching students skills for volume control on stage.

#### **Lesson Details**

Observation date	16 Nov 2006
Duration	80 minutes (double lesson)
Venue	A room under the stage of the school hall

Teacher	Colin	
Topic	Volume control and theatre characteristics	
Teaching methods	Activity learning, lecture	
Teaching Plan		
Objective	Method	Content
Introduce ‘dialogue; and volume control on stage.	Lecture	Introduced the use of dialogue on stage.
Practise volume control	Warm-up exercise	Students were told to divide their voice into 10 levels, and practised by saying “good morning” at different levels.  Colin used his fingers to instruct students to change their voice levels.
	Practised volume control with simple lines.	The students were divided into two groups then stood in two rows facing each other about one big step apart.
	Prepared students for the next topic: ‘theatre’.	Teacher briefly introduced the play ‘Romeo and Juliet’ by Shakespeare. Students were then told to step forward or backward and adjust their voice level to say “I love you”, “I love you too” or “I hate you”.
Introduce theatre history and a famous playwright	Introduced and compared the differences between eastern and western theatres using movie clips. Teacher explained in Cantonese.	Introduced the playwright Shakespeare using the movie Shakespeare in Love (1998).  The teacher explained theatre development of the time in England.  Compared the characteristics of western theatre with Chinese opera in terms of aspects like the use of tone, symbolic fights on stage, stage design and cultural differences.
Encourage more practice.	Explained the exercises in the course book.	Students were told to use the materials from the course book (copies of Chinese and English scripts) to practise volume control and script-

In the S2 lesson observed here, most of the time was spent on volume control exercises and an introduction to theatre history. In the first half of the lesson, Colin provided simple instructions to help the students to practise volume control. These involved only very simple English sentences. Later, when introducing theatre, Colin switched to Cantonese. He thought that the topic would involve many new words and the lack of English vocabulary would affect the understanding and hence the interest of the students.

Obviously, language was a concern when teaching DEd in junior forms in CSS. Students in S1 could improvise and express their ideas using short drama pieces with dramatic effects in Cantonese, but in S2, the students needed more time to understand the rules in English. The language barrier was obvious to the teacher. He therefore also tended to use simple words and to give students tasks that would only involve simple dialogue.

It was observed that no drama pedagogy such as DiE and other relevant techniques that emphasise drama-based inquiry were employed in this lesson. The students were indeed learning basic drama skills through group practice. However, Colin emphasised learning by doing, and let the students learn drama by having fun. In general, the participation of students was high and fairly even across the class. Some students also stayed behind and asked Colin for details of upcoming school drama activities as they wanted to participate.

### *S4 and S5 – the senior forms*

In the senior forms, DEd was only a divided subject, and the S5 curriculum was still in the pilot stage when the teaching observation was conducted.

By the time of the observation, most of the CSS classes were facing their first round of examinations. However, S5 students were about to sit the public examinations and so had a different teaching and examination schedule.

Therefore, this S5 class was still having full-day lessons as usual. In the lesson observed, there were 12 students studying DEd, 4 of whom were male and 8 female. Usually, they would be divided into three equal groups of four and take part in discussion or acting exercises together during the lesson.

According to Colin, this class should have been doing some exercises on the theme of ‘time’, through activities such as telling a story chronologically, in reverse chronological order or jumping around with no sequence. However, the examinations and other school programmes had upset their schedule, and now they were preparing for other projects.

#### Teaching observation 6-3: S5 DEd lesson

##### *Lesson background*

- ✧ There were 12 students, two-thirds of whom were female.
- ✧ The lesson was conducted in English.
- ✧ This lesson was taught by Kathy, assisted by Colin.
- ✧ This lesson, students were told to produce two-minute short pieces within the lesson with the theme of ‘anti-smoking’.

##### *Learning goals*

- ✧ To facilitate students to produce drama with specific themes through small drama pieces.

Lesson Details	
Observation date	10 Jan 2007
Duration	80 minutes (double lesson)
Venue	Drama Activity Room
Teacher	Kathy and Colin
Topic	Anti-smoking drama production
Teaching methods	Group work, improvisation, still image and thought tracking

Teaching Plan		
Objective	Method	Content
Facilitate students to produce small drama pieces.	Students were told to produce two-minute short pieces that carried an anti-smoking theme.	Students had ten minutes to create and prepare the pieces with their group.
	Teachers went to different groups to see if they needed support.	As the teachers found the students could not complete the task in 10 minutes, they extended the time to 20 minutes.
	Presentation	<p>The groups presented their acts one by one.</p> <p>They had to explain the design of their work to the audience after the presentations.</p> <p>Teachers helped the student audiences to learn by observing and making comments critically.</p>
Learn from the work of previous students.	Showing the performances of previous students.	Students sat in a big circle and watched the performances together.
	<p>The performances had been recorded during competitions or open performances and stored in electronic files.</p> <p>This part was led by Colin.</p>	<p>These drama pieces also carried specific educational themes or messages, like anti-smoking and anti-drugs.</p> <p>Colin explained the importance of content and specific drama skills using these sample drama pieces.</p> <p>Colin distributed handouts, the scripts of previous</p>

		performances and guidelines on drama production, for students' reference.
Consolidate learning	Group discussion	<p>Students were back in groups, with teachers actively involved in joining the discussion of different groups on their work. The group discussion continued till the end of the lesson.</p> <p>(The original plan was that after Colin had summed up the lesson, students would go back to their groups, refine their work then present again. However, the teachers thought the performances had been acceptable and so it was not necessary to ask them to do them again.)</p>

Colin was surprised by the performance of the students and commended their work during the lesson.

All along this group of students has seemed less active and interested in drama since they were in the junior forms. (Colin, 10 Jan 2007 l 12-13")

The students may have chosen the subject because there is less assessment pressure. (Colin, 10 Jan 2007 l 5")

The students were in general not creative and could only produce straight forward stories. (Colin, 10 Jan 2007 l 14-15")

As all S5 classes were preparing for the HKCEE, no student focus group could be arranged afterward to gauge their views. As observed, methods like still image,

improvisation and thought tracking were used in the lesson to help students to understand the roles and present them on stage more effectively. The focus of the teaching, however, was on the form and presentation skills. If the students did not understand what to do, the teachers would take on the roles to show the students how to present. In the senior forms in CSS, students studying DEd had mostly studied the subject already in junior classes and were familiar with the teaching approach and methods used. As a result, Colin only needed to give very brief instructions, and the students would then start working themselves. Similarly, in the same school year, there were around 18 students in S4. The teaching design and approach used with them were more or less the same. When compared with the junior classes, the communication and the flow of teaching were understandably smoother. Besides, these students were able to express their ideas naturally in front of their classmates and teachers in this lesson.

#### *Widening participation in drama and co-teaching in other subjects*

The CSS DEd teaching team had also had the chance to introduce different drama-related pilot projects under the education reform agenda. In particular, the school had managed to pool reform resources from different sources to support other relevant developments. For example, CSS had been able to create a dedicated Drama Activity Room and access continuous staffing and other resources to support the operation of DEd as a foundation for the continuous exploration of the use of drama for different educational purposes. Through learning by doing and learning through drama, the learning experience of CSS students in general could also be enriched, especially for those that had selected DEd.

In the process of running the DEd courses, CSS had also actively participated in inter-school drama competitions and events that carried different educational themes such as anti-smoking and anti-drugs. This helped to provide students, particularly those taking drama, with more chances to experience live performance. A number of these projects were TiE<sup>55</sup> programmes. To obtain funding to support these initiatives, CSS had to demonstrate to funding sources, such as QEF, that many students in Hong Kong could benefit from the proposed ideas. For some of the funded projects, CSS also partnered with other schools to ensure that a larger number of students could be involved and gain benefits.

For example, the script *Jack and the Beanstalk* had been rewritten and used by CSS in 2007. *Jack and the Beanstalk* was a 20-minute TiE programme. The TiE initiative had started out with one year of funding, and in 2005 it had been a Cantonese drama set in China. The language and stories used in all the TiE programmes were simple and direct in order to meet the needs and abilities of different groups of audiences. In these programmes, the DEd teachers were responsible for planning and coordination. However, the views and suggestions of the participating students about how to act or develop the story were considered and included. Before the performances, the teachers would communicate with their primary-school colleagues to find out about the language abilities of the students and the schools' preferences.

To gain the operational and financial support of the school management after the end of the project, the programme was repackaged by Colin as a kind of school

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<sup>55</sup> Refer to Chapter 2, Theatre-in-Education, pp.26-27.



promotion. The target audiences therefore became mainly the primary schools in the same district. However, such changes only gave the project one more year. In total, the CSS students had performed *Jack and the Beanstalk* in the district over 10 times. *Jack and the Beanstalk* could be treated as a foreign-language programme for both the student-actors of CSS and the student-audiences of the primary schools, and the story also carried educational values. At the same time, as DEd was in the CSS curriculum, the project could also be treated as an extended practice for the drama students. *Jack and the Beanstalk* was only one example of such an activity, as CSS was regularly invited by different public units to design and conduct this kind of programme to promote positive value like anti-drug taking to the public through drama. However, these kinds of projects involved very much preparation time and effort, so to balance the workload of the teachers and students CSS tended to only do one in a given school year.

### *TiE*

The drama performance described below was *Jack and the Beanstalk*. This group of students had already run the same TiE programme several times in that school year, and this was the second time that month. The performance took place in the hall of a primary school in the same district as CSS. The audience was made up of the students from Primary 1 to 6.



Photo 6-3: CSS S4 students in TiE programme

This programme was run by the S4 class in CSS. The students had multiple tasks to perform. For example, the magician in the drama had helped set up the stage before the performance, then had acted on stage, and then also worked as a facilitator to pose some questions to the floor at certain points to stimulate audience participation.

This is not the first time our students have done TiE. This group of students has already presented this programme several times this year. (Colin, 13 Dec 2006 l 5-7")

They [students] can run the programme themselves. Also, they may change their roles or responsibilities in different presentations. (Colin and Kathy, 13 Dec 2006 l 8-10")

We [teachers] only carry out the overall liaison work and supervise the participating CSS students to prepare and run the programme. (Colin and Kathy, 13 Dec 2006 l 13-15")

The performers showed that they were very used to running the programme themselves, and had a lot of confidence. The primary-school students were the audience; their teachers were responsible for bringing them to the school hall, supporting them to participate in the programme and providing support to the CSS students when necessary. The primary-school students entered the school hall and sat on the floor in order of classes, then their class monitors distributed souvenirs prepared by CSS to them. The programme then began.

#### Teaching observation 6-4: S4 TiE programme

##### *Lesson background*

- ✧ This TiE performance was a Drama Club programme, and all the students were in S4. The whole DEd S4 class participated in this event. This was unusual, but on this occasion the programme timing fit with the school teaching schedule and therefore they could all attend. Usually fewer than 10 students would run the programme each time.
- ✧ The props, costumes and script were simple. The performance was also short.
- ✧ The show took place just before Christmas and was treated as one of the extra-curricular activities after an examination period for both the primary- and secondary-school students.
- ✧ This was the first time the drama teachers had let the students manage the entire programme themselves, but they were ready to give them support.
- ✧ The six roles in the story were Jack, the magician, Jack's mother, the goose, the cow, the old man and the giant (the giant was mentioned but did not appear on stage).
- ✧ The students had prepared some simple stationary and candies as gifts to the primary-school students using funds from the school budget.

##### *Learning goals*

- ✧ To facilitate students to learn through organising and presenting TiE programme, and to gain more experience of live theatre.

##### **Lesson Details**

Observation date	13 Dec 2006 (before Christmas)
Duration	Half day (afternoon)
Venue	Initial gathering and briefing in the CSS covered playground (went to venue by coach) The performance took place in the school hall of a neighbouring primary school
Teacher	Colin and Kathy
Topic	Jack and the Beanstalk performance
Teaching methods	TiE

##### **Teaching Plan**

Objective	Method	Content
Prepare for the performance	Gathering together	The students met in the covered playground of CSS, followed the checklist to get all the props and materials ready and report to the teachers then took a coach to the primary school.
Set up the stage		CSS students set up the stage and sound equipment themselves.

		Primary-school teachers brought their pupils to the school hall.
Testing and rehearsal		<p>CSS students examined the sound effects and stage positions.</p> <p>Teachers from CSS and the primary school provided support when necessary.</p>
Audience entered		The stage setting was ready. Primary-school students entered the hall and sat down class by class, then the monitors distributed the souvenirs to the students.
Introduced the programme		A primary-school teacher welcomed the guests and passed the stage over to the CSS students.
Ice-breaking	<p>The magician in the story introduced the program in Cantonese and led the audience to practise some English spells.</p> <p>The spells would be used in different scenes in the drama, such as helping the beanstalk to grow.</p> <p>The story began in English.</p>	The words used in the spells were simple and repetitive like ‘blow, blow, blow’, and ‘grow, grow, grow’. The magician also taught the audience some ‘hello’ songs before presenting the story.
Enhance the participation of the audience	<p>CSS students found that the primary-school students needed language support.</p> <p>The magician stopped the story with ‘magic’ in the middle and then summarised the story development in Cantonese before asking questions.</p>	<p>Magician asked the primary-school students questions at some points.</p> <p>Questions like, “Should Jack give the cow to the poor old man, and why?” were asked.</p> <p>Five children were invited to give suggestions with their reasons.</p> <p>The response of the audiences</p>

	<p>Candies were used as reinforcement to encourage the participation of the primary-school students and obviously this worked.</p>	<p>was enhanced when the primary-school students learned that participation was rewarded with candies (after the first question).</p> <p>Then the magician asked, “Should Jack bring the gold block with him when the giant approached or should he free the wounded goose first?”</p> <p>Over 10 students had been invited this time.</p>
Refine the programme skills of students	CSS teacher interrupted and gave instructions to CSS students.	Colin interrupted and suggested the magician ask the audience to use the microphone to give their reasons, instead of the magician repeating their words on their behalf.
Round up the story	CSS students continued the drama.	<p>In the story, Jack was happy after doing two good things as advised by the audience. The drama had a happy ending.</p> <p>Primary-school students went back to their classrooms.</p>
Evaluation	<p>CSS teachers listened to the reflection of students after the performance, and gave them feedback.</p> <p>After packing up, on the way back to CSS the teachers and students continued the evaluation, and discussed how to improve the programme and their skills.</p>	<p>The participating teachers and students from CSS reviewed the program immediately afterward while still in the primary-school.</p> <p>On their coach journey back to CSS, a more comprehensive evaluation took place. The discussion covered different areas, like the performance, participation of the audience, sensitivity and response of actors to the floor, setup and logistics.</p>

Figure 6-1: TiE programme rundown

Programme rundown:

- ✧ 12:00 CSS students gathered in the covered playground at CSS;
- ✧ 12:20 CSS teachers and students took a hired coach to the primary school (also bringing the props and souvenirs);
- ✧ 12:35 CSS students set up the stage and sound equipment;
- ✧ 12:50 the teachers, prefects and monitors of the primary school led the pupils into the hall class by class, then helped to distribute the souvenirs; a gift set with folder and stationary for all the students in the audience;
- ✧ 13:10 performance started after a brief welcoming speech given by one of the primary-school teachers;
- ✧ 13:50 program ended and classes dismissed.

It was observed that the flow of the whole programme was very smooth. It was clear that the CSS teachers and students had put in a lot of effort to design and prepare the programme. Such thorough preparation also meant the students felt confident enough to conduct the entire event themselves. In general, CSS students were given a lot of autonomy to run the programme, with hybrid tasks and team work. However, when the teachers felt it was necessary, they might interrupt and instruct the students directly to make some modifications. Besides, the lead teachers and students discussed and evaluated the programme together immediately afterward to facilitate the students to learn from the experience.



Photo 6-4: CSS' simple stage design

*Jack and the Beanstalk* is a simple and well-known story. The modified version presented in the programme was quite close to the original, but the major

difference was the drama would be stopped at some points and the magician character would bring up some questions involving a moral judgement and invite the student audience to help Jack to make decisions. Even though the drama was performed in English, it used very simple language and the actors spoke very slowly. Besides, the stage design,<sup>56</sup> costumes and sound effects were also simple but attractive to the students. The simple design was intended to help the audience to focus on the development of the programme and participate in it. At the same time, this also made the programme more manageable for the CSS students, and facilitated them to manage their communication with the audience.

During the programme, the actors would evaluate the language ability of the audience, such as when they were teaching them the magic spells or during the question period. When the CSS students felt it necessary, one of the actors, mostly the magician, would summarise the story development in Cantonese for the audience before asking them questions. The CSS students would make this evaluation and adjustment themselves, with the teachers observing the process from the sidelines.

The programme maintained a balance between meeting learning goals and having fun. The actors were natural and confident on the stage and the audience gave a very good response after some warm-up games; half of the total programme time was allocated to interacting with the audience. In a post-event focus group interview, the CSS students who had taken part all agreed that they felt more

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<sup>56</sup> The stage design was simple. Two small walls were used to show different places by changing the cloth covering.

confident about presenting and expressing their ideas in front of other people after having participated in the programme. The programme had also helped them to improve their English in areas such as pronunciation. At the same time, they felt the limitations of drama as teaching method:

Using English drama (TiE programme) can enhance our English usage ability. It is very effective. (Evelyn, 23 Jan 2007 l 132-134")

It is difficult to use drama pedagogy in many subjects, like science subjects such as Chemistry and Mathematics. We cannot imagine how that can be done. (Max, 23 Jan 2007 l 156-158")

Some students also mentioned that they had learned more about how to work in a team, communicate with people, carry out mass programmes, and also to control the atmosphere and communicate with the audience. Ultimately, they found these programmes had made their learning more interesting. The students also thought that the TiE programmes helped both the actors and audiences to see things from a wider perspective. They recognised the value of TiE and thought it would be worth continuing.

It is a pity that it is not easy to squeeze in time to participate in other, similar programmes due to high study pressure and lack of time. (Evelyn, 23 Jan 2007 l 140-141")



If in the future, I work as a teacher, I will use drama to teach too. As a student, we know what methods are better. (Evelyn, 23 Jan 2007 1 191-192”)

To both the actors and audience, this was not a normal drama performance, but was also an English programme that carried educational values. As well as this the primary-school students, as the audience, had the chance to participate and to provide suggestions to the characters in the middle of the performance.

According to my observation, with the reinforcement of receiving a sweet as reward, the response of the audience members was very good. For example, many students raised their hands and provided suggestions when the magician and Jack asked for their advice. Also, the students were ready to elaborate on their suggestions when asked to do so. However, as the primary-school students had to go back to lessons immediately after the programme, there was no chance to get their views.

Behind the scenes, in this TiE program, the teachers were responsible for the project design, administration and liaison, and more importantly facilitated the students to implement the programme. In practice, that involved many additional and somewhat routine work such as getting consent and support from the principal and parents, liaising with the funding bodies and primary schools concerned, budgeting, booking a coach, supervising students to produce the drama and carry out the programme and so on. Their underlying workload was therefore quite heavy.

The presence of DEd staff helped to make CSS and its students ready to run these kinds of programmes continuously. These TiE programmes had provided students in CSS with a chance to present their drama work on stage, while at the same time operating as an educational programme to both students and audiences. These programmes could help to train the diverse drama skills and confidence of students through carrying out hybrid tasks in a series of performances, providing them with more chances to use a foreign language in a joyful and relaxing way and stimulating them to think critically and with a wider perspective while creating or acting their roles and interacting with the audience.

#### *Drama as pedagogy in the classroom*

Since the commencement of the education reform process, CSS had introduced the new DEd curriculum, joined the DiE Project, implemented TiE programmes and joined different drama competition organised by educational institutions or other public bodies. At the same time, as noted by the previous CSS principal Fred, drama had also been used as a teaching medium in different subjects by various teachers in CSS, although not as frequently. Fred retired from the role of principal in the 2006/07 school year but the new principal had not withdrawn his support for the development of drama in CSS.

For example, it was not unusual to see CSS English teachers using drama to enhance students' interest in, and use of, English in their classes. Kathy noted that when she had undertaken her teacher training at the University of Hong Kong some years ago, the English course had briefly touched on the topic of using drama. She pointed out that drama pedagogy was therefore not really a new idea

to English teachers, but the topic had not been mentioned in her other subjects (Kathy, 2006). In CSS, the English teachers did organise an inter-class English drama competition nearly every year (Evelyn, 2007). In the programme, all students had to work in groups to design and perform an English drama piece. The best teams from the different classes could join the inter-class competition and present their composition in front of the whole school. As noted by the CSS students, some teachers in arts subjects, such as languages, Chinese literature, religious studies, history and Chinese history classes, might ask the students to use role play to learn, but that was infrequent and never happened in science subjects at all. Indeed, the students themselves had questioned the applicability of using drama to teach science (Max, 2007).

#### *From pilot to daily teaching*

As described above, many drama-related pilot projects had been introduced in CSS since the start of the education reform process. However, most of these pilot teachings had not been widely used by the teachers in CSS, and many of them could not be sustained after the pilot period had ended.

Looking at these developments over the last decade, most of the drama pedagogy-related pilot projects had been supported by funding sources, like QEF, that had been designed to encourage new initiatives and hence came in the form of one-off, short-term funding. Besides, as Colin recalled, the promotion of drama pedagogy had encountered a lot of resistance in CSS, with the DiE Project being a good example. Colin was familiar with the constraints of the education system and teaching culture in CSS. He also understood the uncertainty and insecurity of his

peers about switching from a lecture-based approach to a form of experiential learning such as drama pedagogy. Indeed, Colin, as a science teacher, also questioned the suitability of such pedagogy in his daily teaching, and whether or not the students would accept it. He was quite reserved about promoting the approach to his colleagues in CSS.

As the initial driving force behind drama-related development was to prepare for the introduction of the DEd curriculum, Colin and Kathy had worked consistently with educational or other public bodies to produce TiE programmes. These carried clear educational objectives, and could also provide students with more chance to get to know different drama forms and gain live theatre experience.

When interviewed for this study, Fred, the former principal of CSS, shared his views on using drama pedagogy in CSS and in Hong Kong secondary-school settings in general and made clear his support for these developments. Indeed, he had served on one of the relevant committees in the Curriculum Development Institute to show his support. In principle he agreed strongly with the idea of DiE and the value of drama in secondary-school education, and also appreciated the work of the lead teachers and the outcomes achieved by CSS. However, he would not instruct his fellow teachers on their selection of teaching methods.

Choosing drama pedagogy or using drama to teach or not was still the choice of the responsible teachers. Their professional decisions should be respected. (Fred, 21 Jul 2006 18-10")

Therefore, in general it was not difficult for many of the drama-related initiatives to obtain management support and hence to get started. The challenge was to find the means and resources to do so. As the teachers involved explained, the principal had given no concrete support for the promotion of drama pedagogy, but teachers who were interested had very much a free hand in the development of initiatives as long as they did not affect the daily teaching activities of the school and the academic performance of students. As Colin and Kathy were the drama teachers in CSS, implementing the TiE programmes and other drama-related teaching initiatives was their job and their responsibility. Therefore, in principle it was also not difficult for them to obtain management and administration support for introducing such initiatives.

In brief, triggered by the education reform agenda, CSS had introduced DEd to further promote itself as the holder of a niche in the secondary-school 'market'. To some degree, this had given the teachers and students more opportunities to experience teaching or learning through drama in different ways. Colin and Kathy had been supporting those students who were interested in doing so to participate in TiE programmes, drama festivals and drama competitions with educational objectives. The diverse development of drama initiatives in CSS such as DiE, TiE and DEd had provided very rich stimulation to all the teachers and students involved. For example, carrying out the hybrid tasks in running a TiE programme had enable students to think and learn with a wider perspective on different issues. As the students involved explained, the experience had trained them to express themselves with confidence, enhanced their social and team working abilities and helped them to develop practical problem-solving skills.

The impact of experiential learning and drama on the students in CSS was also supported by different studies and had been recognised by school management, lead teachers and the students themselves. They found that through drama training or involvement in drama programmes, students became more confident, could communicate more effectively and had established a healthy self-image.

DEd is conducted in small groups with only 20 instead of 40 [in a class]. In an opinion survey [conducted with a junior form], the students said that they expressed themselves more frequently [after studying DEd], and when asked whether their confidence had been enhanced [by studying DEd] over 90% said 'yes'. (Colin, 23 Aug 2006 l 33-37")

Questionnaires were sent to their parents, and the answers were also positive ... apart from that, their [the students'] communication and speech ability had improved [as a result of studying drama]. (Colin, 23 Aug 2006 l 40-42")

We conducted some other studies to evaluate the impact of teaching DEd to our students to support its introduction [in CSS]. For example, in a comparative study, the impact was positive, but there was little difference between CSS and other schools that had not introduced DEd [so it was difficult to address 'the cause of the positive change was led by learning drama']. The conclusion drawn in these studies was that students learning drama were happy and had more confidence to express

themselves... it [the course] is workshop based... unlike mathematics and science, there is no definite right or wrong answer [so students feel freer to express themselves], and their work is recognised [as long as they have participated]. (Colin, 23 Aug 2006 1 50-57")

Different DEd teachers in the team placed a different emphasis on this, but enjoyment of learning was commonly agreed by them as an important element in their teaching.

Whether students can enjoy their learning is important. Aesthetic learning is also an important element in DEd. (Kathy, 3 Nov 2006 1 25-26")

However, both teachers and students in CSS were quite reserved about introducing drama pedagogy in their daily classrooms in the light of the competitive education environment, a packed curriculum, traditional teaching and learning culture and the characteristics of different subjects. The wider applicability and suitability of drama pedagogy was therefore questioned. Even after introducing several pilot projects, the frequency and extent of using drama pedagogy in general did not seem to be promoted in CSS. In DEd lessons, teachers might use some of the relevant skills to stimulate the learning and thinking of students, or use TiE programmes to provide student with more diverse training and experiential learning experiences. However, drama-based inquiry and process drama were rarely found in CSS. Even though related approaches like still image, improvisation and thought tracking were often used, the

objectives of the teachers were to use these techniques to refine the students' presentation and drama skills. A deeper exploration of the context in which the roles were situated, the issues they were experiencing and the characters' inner feelings were not the focus.

Continued communication had been made with Colin and Kathy until 2010. As observed, both of them had very clear direction towards the development of drama in CSS; that is to promote DEd curriculum in the school. In the contact in 2010, they claimed that whilst they still applied educational drama skills, such as using process drama and improvisation, in their daily teaching when suitable, but not often. Colin also found the development pattern used in BSS not applicable to their school, and co-teaching was also too demanding for the lead teacher. According to updates from Colin and Kathy, there had been not much change on the application of educational drama either in approach or frequency in their school.

Fieldwork conducted in CSS is summarised as below.

Table 6-1: CSS Fieldwork summary

<b>Date</b>	<b>Activity</b>
21 Jul 2006	In-depth interview with CSS principal
8 Aug 2006	CSS open drama performance
23 Aug 2006	In-depth interview with the lead teacher Colin
23 Aug 2006	In-depth interview with teacher Kathy
3 Nov 2006	In-depth interview with Colin
3 Nov 2006	In-depth interview with Kathy
16 Nov 2006	Teaching observation, S2 DEd class
13 Dec 2006	TiE programme (follow the whole trip, from programme preparation to review)
10 Jan 2007	Teaching observation, S5 DEd class
10 Jan 2007	In-depth interview with Colin



10 Jan 2007	In-depth interview with Kathy
23 Jan 2007	In-depth interview with Colin
23 Jan 2007	Focus group interview, 4 S4 students, TiE project members
6 Feb 2007	In-depth interview with Colin
6 Jul 2007	Review latest progress with Colin and Kathy
25 Oct 2007	Teaching observation, S1 DEd class
25 Oct 2007	Teaching observation, S3 DEd class
18 Apr 2009	Review latest progress with Colin and Kathy
20 Dec 2009	Review latest progress with Colin and Kathy
20 Dec 2010	Review latest progress with Colin
25 Apr 2011	Review latest progress with Colin and Kathy

Note: I would meet with the lead teacher before all the teaching observations to understanding the teaching design and lesson plan, and also after the observations to clarify uncertainties and also to get more data. I would also meet the teachers that conduct the lessons observed before or after the lessons to gather their views.

Some major developments in the integration of drama in the daily teaching of CSS are listed below.

Table 6-2: Important milestones

Year	Milestones
1999	✧ According to the education reform agenda, DEd was to be introduced as an Arts Education Key Learning Area. Given that the school already had a niche in drama, the management of CSS supported the introduction of DEd. Colin then wrote and submitted a proposal for external funding.
2000-2001	✧ Received funding to kick off DEd seed project in S1.
2001-2002	<ul style="list-style-type: none"> <li>✧ Received funding to kick off DEd seed project in S2.</li> <li>✧ Principal appointed as a committee member of an ad hoc committee on DEd by the Curriculum Development Council.</li> <li>✧ Kathy sent to the Curriculum Development Institute to help with DEd curriculum development.</li> <li>✧ CSS introduced the Developing DiE seed project with the support of management.</li> <li>✧ Colin worked with other teachers in CSS and other participating schools to integrate DiE in daily teaching as part of the DiE Project.</li> </ul>
2002-2005	<ul style="list-style-type: none"> <li>✧ CSS participated in the <i>Developing Junior Secondary DEd</i> seed projects (Phases I, II and III) and introduced the projects to S1, S2 and S3 in consecutive years from 2002- 2005.</li> <li>✧ The DEd curriculum used in CSS was designed by Colin and Kathy. They had obtained advice from faculty members in the Hong Kong Academy for Performing Arts and other local universities.</li> </ul>

	<ul style="list-style-type: none"> <li>✧ Additional teachers with drama training (full/part time) were recruited, and a DEd teaching team formed.</li> <li>✧ As CSS was one of the pilot schools, drama teachers had the chances to attend short DEd and educational drama training courses and participated in relevant exchange activities that had been tailor-made for the introduction of DEd.</li> <li>✧ CSS developed its DEd curriculum and shared the teaching materials with other secondary schools that had introduced DEd.</li> </ul>
2003-2004	<ul style="list-style-type: none"> <li>✧ Drama was classed as a topic of civic education. Some teachers had found using drama to teach moral education had had a good impact, and therefore developed a trial of this.</li> <li>✧ The Drama and Chinese teaching teams worked together to teach S6 students following the changes to the Chinese literature curriculum as part of the education reform.</li> <li>✧ The Hong Kong Arts Development Council awarded CSS the Arts Education Gold Prize to recognise its efforts in promoting arts education.</li> </ul>
2005-2007	<ul style="list-style-type: none"> <li>✧ CSS participated in the <i>Developing Performing Arts: Drama in the Senior Secondary Curriculum</i> seed project and introduced DEd to S4 and S5.</li> <li>✧ All participating students received a distinction in the London Trinity Graded Examination in drama and speech.</li> <li>✧ The school was the best-performing school in 2005 in the examinations and received the Exhibition Award of the London Trinity College.</li> <li>✧ Working with the Hong Kong Teachers Drama Association and with the support of other educational funding bodies, CSS designed a drama pedagogy curriculum on National Education, and organised a drama pedagogy course for primary-school teachers</li> </ul>
2007 onward	<ul style="list-style-type: none"> <li>✧ DEd Curricula from S1 to S5 were developed, and some classes started using the modified English version.</li> <li>✧ Colin and Kathy were still looking for funding and opportunities to spread the use of drama in school settings.</li> </ul>
2011-2012	<ul style="list-style-type: none"> <li>✧ DEd was extended to S6 class, the most senior form under the New Senior Secondary academic structure.</li> </ul>

## Issues Emerging

### *Drama achievements and recognition*

CSS had long been one of the most active and outstanding secondary schools in various inter-school drama events and this was seen as a niche for the school by its management. Such a background provided a favourable ground for the

development of drama pedagogy in CSS; internally, it had helped to win the support of management for the introduction of DEd and other relevant pilot projects, and externally it had also assisted CSS to access additional reform resources and opportunities to carry out relevant initiatives.

### *Support from school management and sense of ownership*

The principal of CSS demonstrated that he was more familiar than perhaps the principals from other case study settings with the development of dramatic art and drama pedagogy in CSS. He also recognised its value in teaching in general and the importance of the school's niche in introducing drama-relevant initiatives in the context of CSS's established drama history and culture. The principal and some of the DEd teachers had also participated in some DEd curriculum development work with EDB. Their commitment and early involvement in such planning and design work also increase their sense of ownership and supported them to be among the leaders of the development process (Fullan, 2007; Huberman, 1992)

However, the lead teachers felt that the drama culture in CSS was not strong enough to support the promotion of educational drama. They believed that if drama pedagogy were introduced in a top-down direction, it would be easier and more effective (Fullan, 2007); for example, it might make it easier for them to win the support from other teachers to implement relevant pedagogical changes. However, as observed, the positive but noninterventionist approach of both the former and current principals had given them a lot of room and flexibility to introduce different drama-relevant initiatives and changes. The support and trust

thus obtained had enabled the lead teachers to have a free hand in changing their teaching approaches and methods and also in partnering with outside organisations to introduce drama elements into their teaching and hence to stimulate the learning and participation of students.

#### *Effective use of reform resources*

The working style of the school and the lead teachers in terms of developing the new DEd subject was quite proactive. As shown in the account of its development given above, it had participated in all the seed projects for DiE and DEd. The DEd teaching team had also made use of other reform resources, opportunities and networks to initiate relevant initiatives and also to support the renovation of a Drama Activity Room in the school to facilitate the implementation of relevant projects. The motivation to search out additional resources to support the changes and facilitate professional collaboration had also stimulated the DEd teachers to keep initiating new ideas. Besides, with the additional funding support from different pilot projects, extra staffing resources could be recruited to support different initiatives. Therefore, there had been a lot of communication and sharing of duties between DEd teachers and other project-based artists and teachers in CSS.

#### *Presence of keen teachers and constructive partnerships*

The enthusiasm of the CSS DEd teachers for promoting drama-related initiatives in school settings and their proactive working style had helped to promote these developments in CSS and other networked schools. Since the start of the education reforms, they had been working closely with relevant education units,

drama groups and other teachers to develop the curriculum. At the same time, they had not stopped working together to find more external resources. The TiE programmes and other relevant projects were designed and run by the DEd teachers and students in this context, as illustrated in Figure 6-2 below.

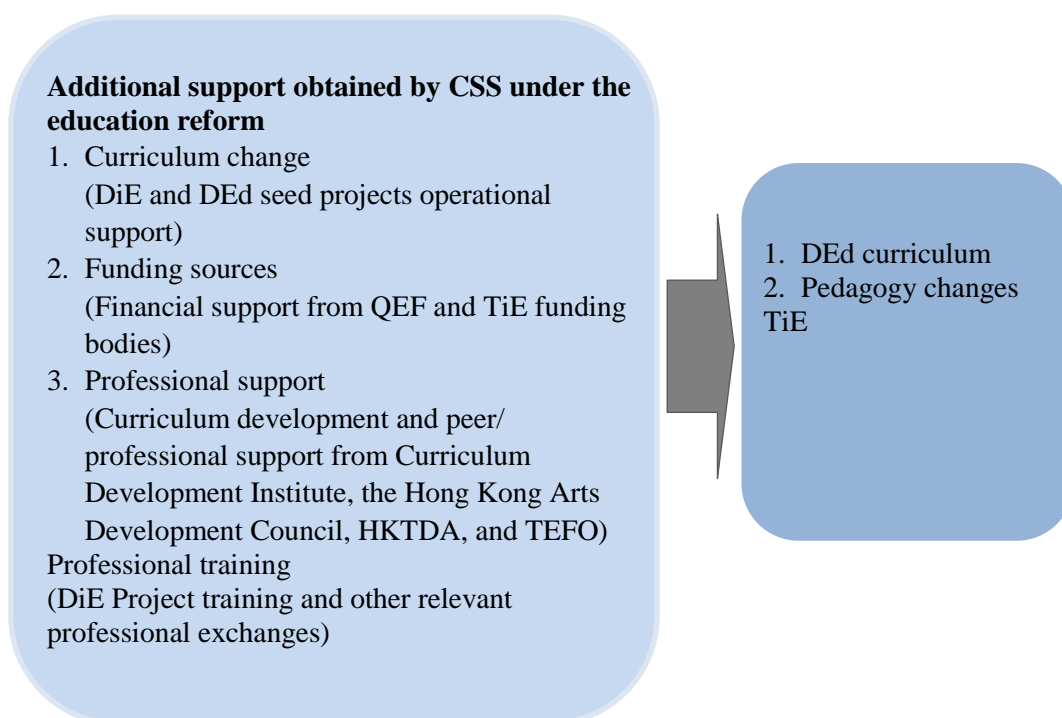


Figure 6-2: Additional support obtained by CSS under the education reform

In short, these partnerships created chances for CSS and all the participating parties to gain knowledge and exchange experience so as to facilitate the emergence of relevant teaching ideas and nurture a culture of integrating drama in daily teaching. Such a professional and peer network had been a constructive element from the beginning, and over time gradually came to offer strong support to CSS in making curriculum and pedagogical changes.

### *Change orientation*

After the one-year DiE seed project had been completed, the lead teachers had shifted their focus and effort to their prime objective of introducing DEd as a subject. They still applied the relevant teaching skills and initiated other drama pedagogy-related initiatives and TiE programmes in an attempt to enrich the drama or theatre knowledge and experience of students, especially after relevant pilot projects. Therefore, a wide range of skills including improvisation, still image and thought tracking were being explored and applied frequently in daily DEd lessons. However, the major objective of the teachers in using these skills was to facilitate students to act and to learn more about theatre knowledge, skills and presentation, rather than to inspire deeper and wider inquiry through drama. As drama had been widely recognised as a good way to encourage and enhance foreign language learning and usage and also to build confidence, CSS had also joined in with many Mandarin and English drama events. In fact, the TiE programmes were also conducted in English. If we reference the classification of Eriksson,<sup>57</sup> most of these applications were closer to the transmission model that focuses on teaching skills and ideas which was not really promoting a more student-focused teaching. Their TiE projects also carried some elements of the developmental and dialogue models, that encourage learning by doing and restructuring experience, but not the critical model that usually applies to TiE programmes. Besides, they are only one-time projects, not pedagogy in daily teaching.

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<sup>57</sup> Refer to Chapter 2, Issues in promoting educational drama, p.34.

There is no doubt that these drama relevant innovations and TiE programmes provided variable chances for teachers and students to practise learning by doing, and that consequently they may also have supported relevant development in the school in the future. However, as discussed above the focus of these changes had still been mainly on (teacher-led) knowledge and skills transmission, and that obviously this would not bring about real shifts in student-focused learning.

The use of educational drama was not particularly favoured by the lead teachers. When speaking of their preferences, Colin emphasised learning by doing and happiness in learning when teaching drama. To achieve this, continuous assessment was used in DEd. Another teacher, Kathy, was more inclined to emphasise the importance of using arts education to develop students' aesthetic sense. Besides, Colin, as a science teacher, also felt strongly that drama pedagogy was not particularly applicable to some subjects. From Kathy's point of view, teachers and students were too busy and students might also find learning through drama or activity was a waste of time and not suitable for people of their age. She thought drama pedagogy was more suitable for primary-school language teaching, and pointed out that it was also easier to get financial support for this type of work from the Government. Therefore, the general environment of CSS might have supported innovation in educational drama and student-focused learning, but there was little guarantee that it would be sustained and further developed or promoted.

#### *Little local support*

During the DiE Project, trials in different subjects and teaching demonstrations were carried out in CSS. However, peer feedback was only fair, with concern

being expressed about the practicality and applicability of the changes and the constraints operating on teachers. The response of students was similar, even though some of them might have agreed with the new teaching methods. In particular, the assessment pressure on both teachers and students was significant. For all these reasons, other teachers chose not to introduce such changes in their work.

Teachers using drama pedagogy must possess good knowledge of both the subject and of drama skills. In senior forms especially, the demand for subject knowledge was high, so teachers needed to master both the teaching content and the pedagogy at the same time. However, in real life, most subject teachers did not have any knowledge of drama pedagogy, whereas the artists were not ready to teach subjects other than drama (Colin, 2006).

## **Summary**

Backed by the positive history of drama in CSS, DEd was treated as a means to further the school's niche position among other band one schools in Hong Kong. In view of this, the development of DEd and drama-relevant teaching initiatives in CSS had gained the support of the management, different education units and funding bodies under the education reform agenda.

At the same time, the proactive attitude and good use of resources had created more chances for the lead teachers to enhance their daily teaching using drama. The experience of CSS shows them making efficient use of the resources and



opportunities generated by the reform agenda to instigate trials of using drama to enrich and enhance students' learning.

However, the success of school drama and the development of the DEd curriculum had not resulted in a big push forward in the promotion of drama pedagogy or a more student-focused teaching approach as required by the new Education Policy. Drama had not been well received by the other teachers, and the use of DiE and other methods of drama pedagogy in CSS fell dramatically after the end of the pilot projects. As reflected by both teachers and students, given the packed curriculum, keen competition and assessment pressure, activity learning (particularly in senior classes) was considered a luxury. As well as this, many found drama pedagogy relatively inapplicable to several subjects and also time consuming and the lack of attention paid to drama pedagogy in teachers' foundation training were real obstacles to promoting its wider use in CSS.

Besides, whether individual pedagogy was welcomed by teachers and frequently or widely used was influenced by many factors. First of all, the selection of pedagogy was very teacher and subject dependent. The choice of teaching methods was left to the personal preferences and professional judgement of individual teachers (Chin and Benne, 1969; Coburn, 2003). For example, Kathy and Colin had initiated quite a number of pilot projects related to drama pedagogy and TiE, but they had not made much effort to further promote the work or to continue the piloting of drama pedagogy in their daily teaching or in CSS generally. Ultimately, the relevant development was sustaining the objective of promoting DEd, not drama pedagogy or student-focused teaching more generally.

Finally, it is worth noting that like BSS, teachers in CSS also found that using English alone to conduct DiE, improvisation and other learning activities was not easy even though both were EMI schools. The language barrier was obvious.

## **CHAPTER 7 CASE THREE: DAISY SECONDARY SCHOOL**

### **Introduction to the School**

Daisy Secondary School (DSS) was founded in the early 1980s. Like BSS and CSS, it was a subsidised band one coeducational grammar EMI secondary school. Its administration, social structure, class structure and physical setting were similar to the other two secondary schools included in this study.

Unlike BSS and CSS, the introduction of drama pedagogy in DSS had had no relationship to the new DEd curriculum. In common with many other secondary schools in Hong Kong, DSS had not introduced DEd nor taken part in any seed projects. Therefore, DSS did not enjoy the same knowledge and skills support from the DEd related network as had BSS and CSS.

Instead, driven by the introduction of the new Integrated Humanities and Liberal Studies curriculum, some teachers in DSS had felt a need to make changes and had come together to look for more suitable teaching approaches and methods. This had resulted in the introduction of drama pedagogy. As it was being used in only very limited topics and classes, only a handful of lessons were suitable for observation. To reconstruct the missing pieces, relevant teaching plans and materials were also collected from teachers and students were interviewed.

## **Introducing Drama in Teaching**

Compared with BSS and CSS, the school culture of DSS was relatively conservative. Rote learning was the dominant teaching approach and had been for many years. Dynamic teaching, as widely promoted under the reform agenda, had not gained much support from the management. The description of the DSS principal during our first contact reflected this vividly:

It (DSS) is only an ordinary school, we use traditional methods to teach and there is no educational drama in our school, and no drama [pedagogy] in our classroom. Our teachers also do not use role play to teach.  
(Jammy, 13 Mar 2007 1 3-5")

The observations of the teachers and students of DSS were consistent with this:

Our school is a very conservative secondary school. We only focus on academic performance. We don't use drama to teach. We don't even join any inter-school drama events! (Jovy, 25 Apr 2007 1 40-42")

More modern schools may have newer curricula and methods. Our school is more 'traditional' and does not have any. (Amy, 25 Apr 2007 1 47-48")

Furthermore, as was shown in day-to-day teaching, teachers and students were also supposed to use English as much as possible given that DSS was an EMI

band one school, and to focus on academic performance. Arts education and activity learning were considered a waste of time.

The principal will patrol during lesson times outside the classrooms to ensure that teachers are using English to conduct the lessons. (Joe, 28 Mar 2007 1 20-22”)

We [DSS] are only strong at sports... and the key promotion area is English! We are an EMI school. (Joe, 28 Mar 2007 1 26-27”)

[Why are you not using arts education or arts pedagogy?] It is a waste of time and it can be a policy issue. [For English] we have English Speaking Week, English Speaking Day and an English Speaking Zone where students have to use English in our office and library, but there is no such thing [that is, a policy] on [promoting] other things [like drama pedagogy]. (Joe, 28 Mar 2007 1 30-34”)

Unlike the other two cases, DSS had not been active in promoting the Arts Education Key Learning Area. Only traditional arts and music subjects were taught in DSS, as had been the case before the education reform.

When looking into other routine school activities, there were around 24 interest clubs in DSS in 2006 and 27 in 2011. This was far fewer than in BSS and CSS, each of which had more than 80 such clubs. The interest clubs available in DSS in 2011 are listed below. It can be seen that few choices were available to

students, and the areas covered were also quite close to the core curriculum so as to further promote the interest and performance of students in the traditional academic subjects.

Table 7-1: Interest clubs in DSS in 2011

<b>Type</b>	<b>Clubs</b>	
<b>Academic</b>	Chinese Mandarin English Mathematics	Computer Science History
<b>Interest</b>	Music Arts Bridge Home economics Drama and film	Chess Environmental protection Christianity Social sciences
<b>Service team</b>	Community youth club Junior police call The road safety patrol Chinese orchestra	Boy Scouts DSS volunteer group Stage work
<b>Sports</b>	Badminton Dancing	Ping Pong
<b>Integrated</b>	Stamp and tea appreciation, reading and Chinese history	

There had been a drama and film club in DSS for many years, but there was no obvious relationship between it and the use of drama pedagogy. As the student chair of the club commented in an interview, DSS was also not active in any inter-school drama events. In general, the students felt that the reform had not brought about big changes to DSS compared to other secondary schools in Hong Kong.

Some students and teachers suggested that drama or role play might be used in language subjects, although not often. However, the purpose of using drama in these lessons was mainly to enhance the learning interests and language use of students. Language teacher Lydia pointed out that training for English subject teachers has often briefly introduced how to use drama to teach English.

*Introducing drama: Pilot trial and ideas generation catalysed by the education reform*

DSS had introduced the new Integrated Humanities subject to one of the five classes in S4 and S5. Later, following the commencement of the New Senior Secondary academic structure, the Integrated Humanities subject was discontinued and Liberal Studies was introduced to all five classes in the senior forms as one of the core subjects. As mentioned in Chapter 3, the objective of these subjects is to facilitate students to achieve more than learning factual knowledge, but to apply critical thinking skills (EDB, HKSARG, 2008; 2011).

Many teachers of Integrated Humanities or Liberal Studies have recognised that these subjects are different to other traditional academic areas. As Jane put it,

[T]here is no clear study framework, but [teachers have] to teach them [students] how to think and how to solve problems. (Jane, 17 Mar 2007 1 53-54")

It [the study scope] is very broad. You can study whatever you want and use whatever methods you want. I like this. There is more of a free hand [in teaching Integrated Humanities]. (Jane, 17 Mar 2007 1 58-60")

These teachers also highlighted that the goals of Integrated Humanities could not be achieved using rote learning as their scope is so big and some of the topics are also too complicated for students to understand.

It is difficult to bring up controversial things through traditional teaching methods and drama pedagogy can work better. (Joe, 28 Mar 2007 1 5-6’')

I used it [role play] on a topic about parent-child relationships. They [students] played the roles of both parents and children. (Lydia, 28 Mar 2007 1 15-16’')

It was too soon to draw any conclusions about what methods and teaching guides could obtain the best outcomes, but the new Integrated Humanities curriculum had forced teachers to find and try out different teaching methods to guide students to learn how to learn. However, these teachers felt that they had obtained little support from the school management even under the education reform agenda.

The school will not support teachers to have relevant [pedagogic] training, teachers have to do it [find ways] themselves. (Lydia, 28 Mar 2007 1 22-23’')

Driven by such new demands, Jane and Joe had joined a short teacher training course on Liberal Studies offered by the Education Department of the Chinese University of Hong Kong when the subject was first introduced. Jane took the course first and Joe did so the following year. The course provided both of them with several opportunities to exchange experience and discuss with other teachers, and observe other classes. They had also had to design teaching proposals and their supervisors would observe and comment on these.



As well as this, some teaching plans were used for illustration in the training courses, and some samples included elements of educational drama; these were recognised by Jane as quite effective in helping students to understand the complexity of some of the social context included in the syllabus. Jane and Joe had received positive feedback from their supervisors after conducting teaching using this type of approach. They had also attempted to customise these teaching plans for other topics or subjects. They worked together to conduct teaching observations and exchange views to refine their teaching.

Neither Jane, Joe, nor Lydia knew anything about the DiE seed project or the details of the introduction of DEd, as DSS had no plan to introduce these. Instead, the introduction of Integrated Humanities/Liberal Studies had stimulated them to explore the use of role play or drama in teaching. They appreciated that drama could facilitate students to carry out self-directed learning, think critically, understand complicated realities and empathise with people in different contexts, all of which they needed to do in order to meet the new teaching requirements (EDB, HKSARG, 2008; 2011). However, given the tight teaching schedule, even when using drama pedagogy Jane tended to introduce her students to the basic concepts and framework first through lectures, then let her students explore the topics further through drama.

Basically [Integrated Humanities] will cover many current or ad hoc issues. I will give them [students] the basic concept [study framework].  
(Jane, 17 Mar 2007 175-77")

All the teachers and students interviewed said that drama was a suitable approach to teaching the topics on individual growth included in Integrated Humanities. An example described by the students and Jane in these interviews is reconstructed and presented below.

#### Teaching sample 7-1: S4 Integrated Humanities lesson

(Reconstructed with the information provided by the teachers and students involved)

##### *Lesson background*

- ✧ The topic was individual growth and was about family relationships.
- ✧ Family violence is not rare in the district to which DSS belongs, so this could have been a sensitive topic for some of the students.

##### *Learning goals*

- ✧ To help students to detach from personal experience; to use some typical family conflict situations for role playing to enable students to examine family problems from a distance and be more objective.

##### **Lesson Details**

Date	Usually in the first school term
Duration	Double lesson (around 80 minutes)
Venue	S4 classroom
Teacher	Jane
Topic	Family relationships and family violence
Teaching methods	Role play

##### **Teaching Plan**

Objective	Method	Content
Use role play to help students examine some common conflicts between teenagers and their parents	Teacher provided the story background.	Gave students some common family conflicts and asked them to explore the problems through role play.
	Students put themselves into the positions of different family members.	For example, they were given a scenario where a teenager had started dating but the parents disagreed with this, resulting in conflict.
	Students interacted through improvisation.	
	Students also	

	observed the presentations of the other groups and made comments.	
Consolidated learning	Homework.	Students were told to reflect on similar personal experiences. If they were not comfortable sharing their own experiences, they could discuss relevant news stories.

Jane tried to use simple situations or storylines to keep the discussion focused, unlike the scripts used in the other schools that emphasised fun and dramatic effect.

We give them a situation, say the dad [acted by students] presents his expectations of his son then the son [acted by students] also expresses his expectations of himself. Students can compare the differences in expectations afterwards. (Jane, 17 Mar 2007 1 96-99’')

Then some students acting as the social workers will examine the causes of these conflicts and find ways to solve the problems. (Jane, 17 Mar 2007 1 103-104’')

As shown in the lesson described above, Jane drew on some of the value conflicts commonly found in families in the role play to stimulate deeper discussion. She found that it was not easy for some of the students to reflect on their personal experiences and feelings and to include these in the discussion. She therefore

provided some flexibility, such as allowing students to discuss relevant news stories rather than their own experiences.

Jane's teaching objective was to give students a scenario from which to examine the different expectations held by different generations or roles within a family. In her design, Jane also added the role of a social worker to moderate the discussion. Through such role play, students could examine family conflicts from a distance, which made them felt more secure about expressing themselves and to make more objective comments.

Role play can get away from sensitivity, and can help them [students] to detach from themselves, to get involved and to put themselves into the position of another person. (Jane, 17 Mar 2007 l 110-112")

In this way, they are the third person, but at the same time they can directly experience what the person in the context may face and feel. (Jane, 17 Mar 2007 l 116-117")

There was a topic on family relationships. The son confronted the father and the father did not expect that the son could be that impudent and was shocked and speechless, so was the class. (Amy, 25 Apr 2007 l 60-63")

When the students were playing the role of the father, they might understand why the father was mad with his son. (Jane, 17 Mar 2007 l 120-121")

Another teacher, Lydia, found drama pedagogy especially suitable for the individual growth topic as it was closer to the daily experience of students.

It is easier to find story and situations, more natural. (Lydia, 28 Mar 2007 1 32’')

Some students shared Jane and Lydia’s views.

It is easier for us to get into the roles [on individual growth or family topics], and gain empathy. (Diane, 25 Apr 2007 1 70-71’')

However, if time allowed, Jane would apply similar methods to topics on more complicated social issues. For example,

I use news stories [to do drama]. Say a person gathered people on the Internet to sexually abuse another person. They were just chatting on the web, no action, so should they be found guilty? I then created a court and asked the students to debate from the position of the lawyers, jury and the other stakeholders in the case. They also had to determine the results and explain their reasons for making such a judgement. (Jane, 17 Mar 2007 1 131-136’')

Extended learning, such as discussion of the actual development of the issue, was facilitated with the class by the teacher.

The good thing about role play is that students can gain the sense of the principles underpinning the formulation of public policies and see that policymakers have to consider the interests and rights of different sectors in society. (Jane, 17 Mar 2007 1 152-155”)

According to the students, these learning activities helped them to gain a better understanding of different contexts and to develop empathy for those involved.

For example, a classmate [in role] representing a homosexual group really expressed his anger about how the minority were being discriminated against as a gay man in the debate process. (Amy, 25 Apr 2007 1 75-77”)

Another lesson (described below) was about the legal system of Hong Kong. It used the right of abode in Hong Kong (HKSARG, 1999) as a ‘hot issue’ to help students understand the system and also consider the diverse interests that may be involved in a social issue. The debate had erupted on 29 January 1999, when the Hong Kong Court of Final Appeals had ruled that the children of parents who have the right of abode in Hong Kong also have the right of abode, irrespective of whether their parents were permanent residents at the time of their birth. This ruling would have granted immediate right of abode to up to 300,000 people in Mainland China, depending upon whether family unification was limited to children under a certain age, or extended to everyone.

On this issue, the interpretation of the Basic Law Article 24 by the Committee of the National People's Congress (SCNPC) of the Mainland China Government was also a big concern to Hong Kong. In the debate, the students could not avoid engaging with the 'One Country, Two Systems Policy', the common law of Hong Kong, the Basic Law and the implications of all of this for the independence of the Hong Kong legal system (HKSARG, 1999).

This topic was set in a Hong Kong context. Jane regarded the case as directly related to the Hong Kong legal system and noted that it would also have a big impact on different aspects of local development, such as political, economic and human rights. It was a controversial issue and Jane believed that the debate would bring about exciting discussion among the different groups of people her students were representing. Before the role play began, Jane introduced the Hong Kong context to the class from different perspectives, such as the political situation, social structure and economy. Jane expected the role play to help her students to put the issue into context based on their discussion and learning.

In the lesson observed, Jane had provided the students with many pieces of information like newspaper articles and quotes from people involved, and also a brief introduction to how the Government had used the potential threats to the population; the social, educational, housing and medical systems and the taxation regime arising from the court decision to rationalise Mainland China's interpretation of the Basic Law to the public.

## Teaching sample 7-2: S4 Integrated Humanities lesson (teaching observation)

### *Lesson background*

- ✧ The subject this year was co-taught by two teachers. The division of work was determined by topic preference and workload.
- ✧ This was a lesson about the legal system in Hong Kong. A debate was used to illustrate the complexity of the social context and summarise the topic in the Hong Kong context.
- ✧ Roles included low-skilled workers, lawyers, members of human rights and religious groups, immigration officers, Hong Kong residents with family members in China, Mainland Chinese with children born in Hong Kong, political parties (business representatives, and pro- and anti-Government parties) and senior Government officials.
- ✧ The teachers provided no script and storyline, but only the background to the issues. The development of the debate and the court decision were determined by the students.

### *Learning goals*

- ✧ To facilitate students to understand the diverse interests in society and how these may lead to social conflicts.
- ✧ To consolidate students' learning about the Hong Kong context through studying a real case.

### **Lesson Details**

Observation date	28 Mar 2007
Duration	Double lesson and recess (85 minutes)
Venue	S4 classroom
Teacher	Jane
Topic	Hong Kong legal system
Teaching methods	Provided a controversial issue (under the topic of the Hong Kong context) Role play and debate

### **Teaching Plan**

Objective	Method	Content
Prepare the role play (around 25 minutes)	<p>Explain the activities and flow of work.</p> <p>Students formed groups themselves.</p> <p>Teacher read out different roles or interest groups in the role play. Group representatives showed their preference by raising their hands.</p>	<p>The teacher briefly reviewed the content covered in previous lessons then introduced the plan for the lesson.</p> <p>Students were divided into groups of four.</p> <p>Each group chose one interest group and prepared. There was to be no repetition.</p> <p>Some groups might further split into smaller groups to</p>



		<p>further specify their interests.</p> <p>Jane invited two students to volunteer as Immigration Department officials.</p>
Group discussion (around 20 minutes)	<p>Jane provided information to students.</p> <p>Jane reminded students to read the materials carefully, and to put themselves into the shoes of the interest groups they were representing.</p>	<p>Jane distributed background information on the issue, including newspaper clips, quotes from the representatives of different parties, comments and articles written by Legislative Councillors and a timeline showing the development of the issue.</p> <p>Students were told to read and digest the material quickly and to discuss with their group members. They had to decide their views and standpoints in the debate, and also allocate the responsibilities (such as notes taking and presenting) to group members.</p>
Facilitate idea generation and group work	Stimulating thinking by posing questions.	Jane dropped by each group to stimulate the discussion, such as asking their views, confronting them and reminding them to think and speak from the position of their roles.
Set the stage	Moving desks and chairs to set up the room.	<p>There were many desks and chairs in the classroom. Students were instructed to free up some space, and to make sure that they could see and hear each other.</p> <p>The students then also decided the positions of different groups 'on the stage' [in the classroom].</p>
Interactive learning (around 27 minutes)	Debate for different interest groups to express their views.	<p>Jane invited the representatives to stand up and present their views group by group.</p> <p>The rest of the class made</p>

		<p>notes while others were presenting. They were not just presenting their views; they could also respond to the views of other groups.</p> <p>The ‘Government officers’ were taking notes seriously while different groups were presenting to prepare for their closing statement.</p>
Round up the discussion	The teacher asked the ‘Government officers’ to round up the discussion and present their decision after listening to the views of all the groups.	The male Government official was quite nervous. Finally, the female Government official took the lead in presenting.
Round up the lesson (around 15 minutes)	<p>Jane rounded up the topic by summarising the learning; highlighting all the crucial points, terms and concepts and explaining the study focus in this topic.</p> <p>Students were told to recapture and organise the ideas generated by fitting them into a worksheet provided by Jane when they had started this topic.</p>	<p>Jane rounded up the learning focus of the topic. The lesson overran a bit and used up recess time.</p> <p>The worksheet listed all the parties involved in the role play, and had some space for the students to jot down notes.</p> <p>Students followed Jane’s suggestion of jotting down the important points and skills to prepare for the questions they might face in public examinations.</p> <p>Some students helped to summarise the discussion in the debate and Jane helped to review their ideas and make comments; she indicated she would email these to the class. This was a bit rushed; some students managed to follow the teacher and fill in the blanks in the worksheet, some kept peeping at their classmates’ sheets and some</p>

		were just collecting their belongings and getting ready to go.
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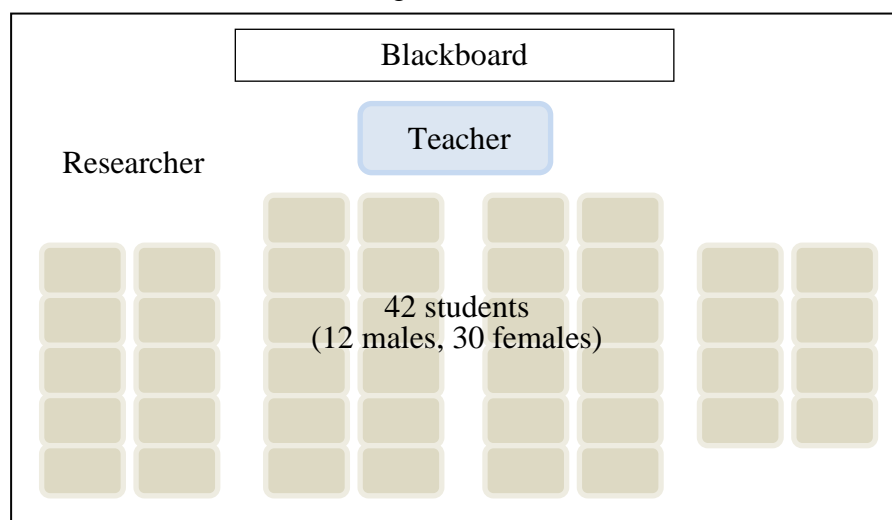
Figure 7-1: Information provided by the S4 Integrated Humanities teacher

- Background to the issue, supported with news clips;
- Content of Article 24 of the Basic Law;
- Viewpoints on the issue in the forms of articles and quotes;
- List of interest groups for role play (she also introduced the groups one by one to the class);
- Topic outline and noteworthy points (distributed in previous lesson);
- Verbal reminder; she described the social situation, such as the difficult economic climate and high unemployment rate.

Figure 7-2: Interest group list

1. Low skilled worker;
2. Legal sector;
3. Human rights groups;
4. Religious group (a Catholic father was very active in the event);
5. Immigration Department representatives (Government officers);
6. Hong Kong residents with wives and children in China;
7. Chinese from Mainland China with children born in Hong Kong;
8. Liberal Party (Political party, business sector);
9. The Democratic Party, (Political party, democratic sector);
10. Democratic Alliance for the Betterment and Progress of Hong Kong (Pro-Government political party).

Figure 7-3: DSS S4 classroom setting



As observed, the participation of students was high in both group discussion and open debate. The students seemed ready to get involved with the support of the background introduction given in previous lessons and the abundant information provided before the forum discussion kicked off.

At the beginning, the students were speaking for the different roles and putting forward the arguments the groups had prepared together. Later in the interaction or debate process, the students were still directly responding to each other from the viewpoint of their roles. It was not easy to distinguish whether the arguments were being advanced from the position of the students or of the roles, as the line between them had become blurred.

As the participating students said in a focus group interview after the lesson, they recognised the advantage of using drama to teach such a topic. It had made them aware of the complexity of the topic and also their own limitations.

The thinking ability of an individual is very limited. [Having] interaction with more people [in the role play] can generate knowledge. (Mary, 25 Apr 2007 1 85-86")

However, the students also felt that about one tenth of their classmates had felt uneasy about expressing themselves in front of other people.

Some students are very passive, but that finally will affect the whole class. (Jovy, 25 Apr 2007 1 92-93")

Some students are also not willing to answer questions [in lesson], even if they will get zero marks for not answering. They prefer just listening to the teachers. (Diane, 25 Apr 2007 1 97-99”)

The context of Hong Kong is a big topic, containing many interrelated factors. As noted in the account of the observation, even a double lesson lasting around 80 minutes was not quite long enough to allow so many interest groups to express their views and concerns thoroughly without rushing. The students were very serious about noting down the arguments generated in the discussion and the other points made by Jane after the role play:

We are very used to learning fast. (Amy, 25 Apr 2007 1 101”)

However, not all of the students could follow Jane’s topic summary and make sense of the learning that quickly. The lesson plan included an activity briefing, formation of groups, material studying, group discussion, debate and a topic conclusion. To expect students to integrate these facts and the overall learning experience so as to think critically and generalise their learning within a single lesson of 80 minutes was perhaps a little ambitious.

As well as this, the learning activity had the purpose of stimulating the students to carry out self-directed learning, and to think and learn critically. However, both teachers and students felt the need to have the teacher lead and guide the process and make concluding remarks in a ‘precise’ and ‘effective’ manner. This was

because the students would be undertaking a public examination in this subject and both they and the teachers wanted to do all they could to ensure a successful learning outcome.

The round up should not be long. I prefer it to be done by the teacher.  
She can't be wrong. (Diane, 25 Apr 2007 l 145-146")

The atmosphere and culture here is teacher-led. (Jovy, 25 Apr 2007 l 150")

As demonstrated by this teaching observation, there were a number of constraints on carrying out similar teaching activities in DSS.

To the school or teachers, there are many constraints, such as the physical space and resources; even when they want to make changes, they can't. (Mary, 25 Apr 2007 l 165-167")

Physical setting is a constraint! Our classrooms are too small. Every time it takes us quite some time to set up and reset the classroom [when using drama to learn]. (Jovy, 25 Apr 2007 l 168-170")

There were 42 students in the class with around 45 sets of desks and chairs in a standard classroom, so space was at a premium and setting the stage for a role play was not easy and took up a lot of valuable time. In this lesson, all the group

could do was to adjust the angles of some of the desks and chairs to ensure that everyone could be heard and seen in the role play.

However, not all the relevant teaching placed demands on the physical space. Jane also applied drama in teaching the other two areas in Integrated Humanities; China and the international context. Jane had used teaching materials on the topic of globalisation<sup>58</sup> designed by the Chinese University of Hong Kong for a Liberal Studies teacher training course in her Integrated Humanities lesson.

Globalisation is a big topic. I used China's entry to the WTO [World Trade Organisation] and the difficulties it encountered to illustrate this subject. It could have been boring for the students, so I used a board game [to teach it]. (Jane, 17 Mar 2007 1 189-191")

In the globalisation board game, the players have to throw the dice and move their game pieces to the finishing point of the path drawn on the board. The first to reach the end is the winner, but there are many traps along the way. Similar to Monopoly, when the players stop at any points, they have to draw cards, and the instructions listed on those cards represent some of the real challenges China faced while striving to enter the WTO (World Trade Organisation, 2001).

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<sup>58</sup> This is a process through which people around the globe are becoming more connected to each other than ever before. Information and money flow increasingly quickly. Goods and services produced in one part of the world are increasingly available in all parts of the world and international travel and communication are commonplace. Under globalisation, nation states are beginning to lose full control over their politics, economies and cultures. Great economic and political powers are concentrated in the hands of the developed countries, especially the US (EMB, 2003).

The game pieces on the board represent the players and also China in that specific context, and movement forward or backward is decided by the throw of the dice and the content of the cards. The game pieces might also bounce back if the number drawn is higher than required to reach the finishing point, leading the player into another trap. The design of the game was intended to demonstrate the tensions between different countries and the challenges China faced in entering the WTO, as described by Jane.

The board game design illustrates the difficulties of China in entering the WTO. (Jane, 17 Mar 2007 1 201”)

If China was to enter the WTO, it had to sacrifice a lot. (Jane, 17 Mar 2007 1 204”)

The game pieces represent China, so the students playing the games were putting themselves into the situation of China ... The students could have good understanding of the issue and they enjoyed [the game] very much. (Jane, 17 Mar 2007 1 220-223”)

The feedback from students was that they had enjoyed the game but also shared the frustration and difficulties of China on that particular issue. The students felt that even if China entered WTO, it might not achieve much benefit but would definitely have to make sacrifices. The point of the game was to invite students to further explore the issues:



They [students] will question why China had to enter the WTO [after playing the game]. (Jane, 17 Mar 2007 1206’')

### Teaching sample 7-3: S4 Integrated Humanities lesson

(Previous teaching plan borrowed from the Chinese University of Hong Kong)

#### *Lesson background*

- ✧ Jane had introduced the background of the issue to students in the previous lesson.

#### *Learning goals*

- ✧ To use the experience of China in entering the WTO as a case study to illustrate the complex tensions between different countries, the challenge of China on the international stage and the idea of globalisation.
- ✧ In the process, the students would experience the frustration of China in the process of entering WTO and question the value of globalisation. That might trigger them to engage in further exploration.

#### **Lesson Details**

Date	Usually in the second school term
Duration	Double lesson (around 80 minutes)
Venue	S4 classroom
Teacher	Jane
Topic	Globalisation and the issue of China entering WTO
Teaching methods	Board game, projections

#### **Teaching Plan**

Objective	Method	Content
Ensure greater and consistent participation	Form groups of four to five students.	Jane instructed students to form groups.
Introduction	Introducing the rules of the board game.	Jane distributed the game sets to students and explained the rules.
Facilitate students to feel the tension among countries and the frustration of China	Board game and competition	Students played the game in groups and tried to win.
Reflections	Students could freely reflect on their feelings after playing the game.	Jane facilitated the students to link their personal experience to the experiences of China, and to further explore the reasons behind such complex interactions and the tension between different countries.
Unpack the learning	Jane explained the	Jane linked the discussion

experience	idea behind the game and summarised the discussion.	back to the content they had covered in previous lessons.  She also suggested some possible questions they might face that were related to this topic in the examination, and the technique to answer them.
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In this lesson design, Jane provided her students with the game board (stage) with the path (main storyline), traps (challenges), dice, game pieces (China and the students) and instruction cards (with different conditions set by other countries for China to meet). The game pieces represented both China and the student players. All the students shared a common objective of reaching the finishing point first or entering the WTO as soon as possible. In the process, they shared the joy of China when approaching the WTO and also the disappointment and frustration of being held back or badly treated.

Jane noticed that students might have some difficulty understanding the reasons behind China wanting to enter the WTO, the relationship of this issue to other countries and also how the conditions set by these nations had affected China. She therefore explored more interesting teaching methods to facilitate her students to think and learn beyond the textbook. She found the materials from her teacher training course more suitable and recommended them to other Integrated Humanities teachers such as Joe.

Jane had received no training in drama or drama pedagogy. She helped her students to get into different roles mainly by providing them with specific context and extensive reference materials before the game. Jane had spent quite some

time explaining the social, political, legal and economic context to the students, together with the perspectives of different stakeholders. This helped the students to put themselves into the positions of these stakeholders in different contexts in a very short time. She would also guide her students to extract the insights they had gained from the activities at the end of the lessons.

In the process, the teacher has to guide them, tell them the flow of work and the objective of the learning activities and what we are going to do, so they can round up the learning experience; then there must be some homework, so they will remember. (Jane, 17 Mar 2007 l 231-234")

They [students] expect that the teacher will summarise the learning. Otherwise, after the activities, they don't know what they have learned. (Jane, 17 Mar 2007 l 237-238")

Many students find history is something in the past and has no relationship to them ... this enables the student to have empathy for history ... and to learn from history and apply the lessons learned to their daily life is important. (Jane, 17 Mar 2007 l 245-248")

Jane was also a history teacher and had used role play to teach some topics in this class. She had found that humanism and human feelings could not easily be taught through lectures. Rather, she found that students could feel and learn about the feelings of others in different contexts through role play.

Jane referenced her experience in teaching Integrated Humanities and revised her teaching plans. She started by providing her students with some background information and asking them to form groups to discuss and do role plays. At the end, she would explain the historical content to her students. She found that this method facilitated her classes to improve their understanding and make critical comments on issues from a wider perspective. She believed that her students would be surprised by the similarity between the development of their own stories and narratives from history, and this would also increase their curiosity and interest in studying the past. Jane also found that students liked to learn this way and some of them had even contacted her after the lesson to discuss the insights they had gained from it.

[If we use drama to learn] the students can have fun and they treasure that there are group discussions. (Jane, 17 Mar 2007 | 252-253”)

Jane found this an effective approach to history teaching. A sample teaching plan she had used before is described below.

#### Teaching sample 7-4: S4 history teaching plan

(Reconstructed with the information provided by the teachers and students involved)

##### *Lesson background*

- ✧ Jane wanted to introduce the Cold War to her students. However, she had found that the tension between countries during the World War was a bit difficult for these teenagers to understand, which would ultimately affect their interest and learning outcomes.

##### *Learning goals*

- ✧ To use role play to help students to understand how the tension between countries developed in the Cold War.
- ✧ To help students to understand the relationship between history and their own lives.

- ✧ To help students to learn about history by using their own experiences and to apply the knowledge and wisdom they had gained to daily life.

#### Lesson Details

Date	2006
Duration	Double lesson (around 80 minutes)
Venue	S4 classroom
Teacher	Jane
Topic	Cold War
Teaching methods	Role play, projection

#### Teaching Plan

Objective	Method	Content
Introduction	Explain the activities to students.	Jane explained the activities to her students.
Group work and brainstorming	Form groups Provide them with the situation Group discussion	She asked students to form small groups, then told them to think about what they would do if some students wanted to isolate one of their classmates, and how that student would respond?
Learning by doing	Role play	Jane then asked students to present their interaction and development to the class using role play.
Explanation	Lecture	Jane introduced the history of the Cold War to the class and used the stories in the role play to illustrate how the tension between countries had been created and developed.
Further exploration	Lecture	Jane reviewed the insights students had gained from the role play to illustrate the relationship between history and real life.

Jane found this lesson effective in helping students to gain a better understanding of the Cold War. It could also help her students to link ideas about international tension to an experience that they might encounter in normal daily life. The

students were amazed by the similarity between such personal issues and big international problems.

Jane used follow-up discussion and self-reflection after this activity to consolidate the learning by means such as asking them to write a self-reflection on a similar experience or to comment on relevant current issues. This also helped her to examine the learning outcomes to see whether the teaching design had enhanced the students' analytical and problem-solving abilities.

#### *Teacher concerns*

Based on the above experience, Jane also highlighted the constraints she had encountered in using drama as a teaching method in Integrated Humanities and history. She would consider several factors, as listed below, before using similar methods in future:

1. Are the students generally responsive in this class?
2. Are the students ready to learn through activity?
3. Are the issues too complicated for students to understand through lectures alone?
4. Will the teaching purpose be achieved better through role play?
5. Does time allow this? Will I have enough time to complete the syllabus if I take the time to do role play with the class?

Jane had an awareness of these factors because she had found they directly affected the effectiveness or even the basic feasibility of using more interactive

teaching approaches. First of all, she found that students in band one schools in general cared a lot about academic achievement. They were mostly willing to participate and learn through drama when they felt it was necessary in order to learn. She also found that all the classes were unique; some students were more resistant to expressing themselves, and some were less inclined to learn through activity. The preference and characteristics of students should be noted, and she had found that such factors had had a direct impact on learning outcomes.

Same class of students, such a big difference [in readiness to use more interactive learning approaches]. (Jane, 17 Mar 2007 1 270-271’')

As Joe and Jane reflected, the choice of whether or not to use drama to teach, and if so when and how often, was highly dependent on the students’ characteristics.

For example, Jane had managed to use role play for several topics in the S4 class observed in this study as their learning progress was better and more of the students were interested in social issues and ready to share their views with each other.

Jane, Joe and Lydia also expressed some shared concerns about their students’ characteristics. For example, they highlighted the language barrier:

Though they are students in an EMI school, their English is not that good [and not good enough to understand complicated issues]. They may not

really understand after reading through it themselves. (Jane, 17 Mar 2007 1 279-281’')

Jane also pointed out that

[I]n those [traditional] academic subjects, they [students] don’t like to use role play [to learn]. They find it a waste of time, they prefer being told [taught] directly. (Jane, 17 Mar 2007 1 287-289’')

Even when there is School-based Assessment, students find that the overall weighting on school project performance is lower, and prefer their teachers to drill them more to enhance their answering skills and to give them more tests. (Jane, 17 Mar 2007 1 293-295’')

[To the student] role play is fun, but time consuming. The syllabus has to be completed, and they don’t want to have extra lessons during public holidays [because they have had role play in daily teaching]. (Jane, 17 Mar 2007 1 306-309’')

Jane explained that the differences between students could be explained by three factors; the families in this district were less wealthy, their expectations of their children’s performance were lower and they gave their children less support with study and career planning to students than parents in some of the other districts in Hong Kong.



The teachers also expressed concern about topic or subject requirements. As shown in the above teaching examples, the use of drama in Integrated Humanities was driven by need. The new subject had been launched with no prescribed syllabus and so required students to be active and critical learners, pushing teachers into finding new methods. That had finally motivated some teachers to return to university to enhance their knowledge and skills, and also to conduct peer exchanges and teaching observations to support the change process.

As the scope of the Integrated Humanities subject is wide and open, Jane and Joe also thought that the traditional ‘banking’ approach was possibly not sufficient to prepare students to obtain good grades in public examinations. They found that their teaching methods were topic-dependent and concluded that more hard data or facts involved, the more suitable it would be to use rote learning. In contrast, drama was better able to facilitate students to understand diverse interests and complicated developments in different contexts, and to develop more objective discussion and judgment. They found that the thinking habits and skills involved in seeing things from various perspectives were essential if students were to understand the things that were happening in real life, and that drama, rather than lectures, was the best way to develop these abilities.

At the same time, Jane, Joe and Lydia had all noticed that some subjects and topics were not suitable for teaching by drama, such as science subjects like Mathematics and Chemistry. This was a view shared by the students who were interviewed.

The high examination pressure and packed curriculum also directly addressed the resistant of students and teachers to the use of dynamic teaching methods that tend to be more time consuming.

Parents will find the ‘banking’ approach more effective because it is closer to our tradition. To them, drama can only be treated as games. That ultimately affects the choices of teachers as well. (Diane, 25 Apr 2007 1 102-104”)

[Activity learning] can be possible in band three schools. Band one school students place more emphasis on [examination] results. Band three students have less interest in learning and activity learning or drama can motivate them to participate. (Mary, 25 Apr 2007 1 114-117”)

The teachers also felt under considerable daily work pressure, particularly that driven by the packed curriculum and public examination requirements. For example, as a senior form teacher, Jane was mostly tied up by admission and other administration matters at the beginning of every school year; then she had to support her S5 and S7 students to complete and review their scope of study to prepare for the mock and public examinations and then she might have some time and energy left over to plan some activities for her other classes before final examinations. As a result, she tended to arrange her teaching activities, if any, in March and April. That, of course, was also determined by whether she had sufficient time to complete the whole syllabus with her classes and so the use of role play would not affect the teaching of the other topics.

Most of the students interviewed also questioned the practicality of teaching through drama in the competitive Hong Kong education environment. They felt safer if they simply used lecture to obtain factual knowledge and question-answering techniques for public examinations, given the tight teaching schedule.

In 5 minutes, we have to complete 5 pages [of the textbook] covering the history of the Arab-Israel conflict and some other developments over the last 100 years. A teacher can achieve this only by covering the key points [and telling students to underline the main points for private study]. (Amy, 25 Apr 2007 l 121-124")

The traditional method is more effective. The education system in Hong Kong is like this. You can never complete the curriculum ... how can you have activity learning? (Amy, 25 Apr 2007 l 128-130")

The emphasis [of the education and examination system] is on the result not the [learning] process. (Diane, 25 Apr 2007 l 134")

#### *Other drama-related teaching in DSS*

Though teachers and students frequently mentioned that the busy curriculum and examination pressure were the biggest obstacles to using drama or experiential learning in daily teaching, the use of such pedagogy did not seem to any be more frequent in the junior forms which are supposed to be under less pressure.

Some use of drama in the teaching or learning experience was mentioned, but all the activities involved language learning, particularly in English. The major objectives of using drama in English or Mandarin were to arouse students' interest and to provide them with more chances to practise using the languages.

I use [drama and role play in teaching] often... in Chinese, Mandarin.

(Lydia, 28 Mar 2007 1 34'')

Joe felt similarly. He also taught Mandarin and had asked his students to use drama techniques in class to practise their pronunciation.

In Form 1 [S1] Chinese [we] may use the story in the textbook, and ask them [the students] to follow the story and do role play. (Joe, 28 Mar 2007 1 8-9'')

Lydia said that many English teachers might have come across the idea of using drama to teach English in their teacher training courses, and may extend this knowledge and skills to other languages. Therefore, she was not surprised to see drama being commonly used in language teaching but not other subjects in Hong Kong schools.

The findings were also consistent with students' feedback. Most of them recalled having participated in English-language drama activities when they were in junior forms.

However, the use of drama in this programme, as the teachers pointed out, was intended to stimulate interest in English, to give students more chances to practise the language and to help them build up the confidence to use English. In some of these role play activities, the teachers also provided scripts for the students to follow. Both teachers and students focused their attention on pronunciation and fluency, with little importance being placed on the content.

In these lessons, though drama was being used in teaching, the scripts had been mostly devised for the purposes of language practice rather than drama-based inquiry. Accordingly, these teaching activities were not considered to fall within the scope of this study. However, it is worth noting that the use of drama in English helps to illustrate how formal pedagogic training in foundation teaching courses can support teachers to design and implement activities according to different learning needs; it also highlights the positive relationship between training and the likelihood of teachers using drama pedagogy, even if such a method takes more time and effort.

#### *From pilot to daily teaching*

A number of the crucial factors in the introduction of drama pedagogy in BSS and CSS had not generated a similar impact in DSS. As can be seen from the comments of the stakeholders and the daily operations observed, DSS was a relatively conservative school and the principal, teachers and students were generally lacking in the motivation to implement change. For example, DSS had seldom sought out or deployed reform-specific resources to initiate teaching enhancement projects as had many other secondary schools in Hong Kong. It had

also not carried out any of the seed projects initiated by EDB in response to the reform agenda, and all along the management, teachers and students had continued to regard academic achievement and ‘effective’ learning as the top priority. Most of the engagement with drama was done via extra-curricular activities such as the drama club; arts education and interactive teaching methods that advocated quality education and balanced individual development were less in evidence.

Supported by Jane and Joe, several students had joined programmes like the shadow Legislative Council program organised by a local NGO. However, such collaborations with outside parties were short term and infrequent, and the quota of places for each school was small. This kind of external support also had little relationship to the development of relevant pedagogic changes in DSS.

Apart from Jane and Joe, who had had some training in using role play and projection during their Liberal Studies teacher training, and Lydia, who had also received a brief introduction to using drama in English teaching in her foundation course many years ago, it was uncommon for DSS teachers to have undergone any training in drama pedagogy training. Jane did share her teaching plan in staff meetings, but the level of support and general response were discouraging. However, as she highlighted, as long as the teaching methods were not seen as aggressive and were considered unlikely to cause trouble for the school, the management would allow her to keep using them.

These DSS teachers and students did not expect the education reform to bring about big change in the school's teaching approach, particularly under the influence of the conservative culture and also the high curriculum and examination pressure. That is, they thought rote-learning would remain the most common teaching approach found in the school. The possibility of seeing a wider or more frequent application of drama pedagogy in DSS was therefore low.

Jane, Joe and Lydia all indicated that as time allowed, when they felt the need or felt it was suitable they would keep using drama in their teaching. Besides, so far the teachers did not have sufficient evidence to tell which teaching methods would best prepare their students to get good results in the public examinations of new subjects like Integrated Humanities. Drama pedagogy seemed to be working well for some of the topics.

In a telephone interview with Jane in 2010, she indicated that there had been not much change in the application of drama pedagogy in DSS regarding method, involved subjects, or application frequency. The constraints facing by the teachers remained the same.

During this conversation, I also went through the findings of this case with Jane to ensure that I have concisely captured the relevant development of the school. At the same time, I shared the wisdom learned from other cases with her to get her view and also to see the applicability of the teaching methods and change approach in DSS. However, Jane hesitated to follow. For example, she found it not easy for teachers to obtain support from management and peers to apply for

funding to introduce teaching innovations or to obtain the flexibility to conduct teaching in a split class. She argued that the conservative culture and different context made it difficult for them to apply similar approaches to support teaching innovations as in the other cases.

Fieldwork conducted in DSS is summarised as below.

Table 7-2: DSS Fieldwork summary

<b>Date</b>	<b>Activity</b>
25 Mar 2006	In-depth interview with the lead teacher Jane (pilot study)
10 Feb 2007	Review latest progress with Jane
13 Mar 2007	Telephone conversation with DSS principal
17 Mar 2007	In-depth interview with the lead teacher Jane
28 Mar 2007	In-depth interview with teacher Lydia
28 Mar 2007	Teaching observation, S4 Integrated Humanities class
25 Apr 2007	Focus group interview, 4 S4 students from Integrated Humanities class
25 Apr 2007	In-depth interview with the lead teacher Jane
25 Mar 2008	Review latest progress with Jane and school visit
20 Mar 2009	Review latest progress with Jane
10 Dec 2010	Review latest progress with Jane

Note: I would meet with the lead teacher before all the teaching observations to understanding the teaching design and lesson plan, and also after the observations to clarify uncertainties and also to get more data. I would also meet the teachers that conduct the lessons observed before or after the lessons to gather their views.

## **Issues Emerging**

### *Force and orientation of change*

As shown in the findings set out above, the introduction of drama pedagogy in DSS was needs driven. The relevant pedagogic changes were closely linked to the curriculum reform led by central policymakers. As the lead teachers explained, new subjects like Integrated Humanities and Liberal Studies have a broad scope and introduce new teaching requirements, but without any syllabus having been



prescribed. Besides, some topics involved complicated conflicts and a consideration of the interests of various social stakeholders that cannot be easily grasped through lectures alone. All these problems had been discussed by some DSS teachers and had driven them to work together to trial more social-constructivist approaches such as using role play to create a suitable environment to stimulate thinking and learning and learn to become more effective thinkers (Athimoolam, 2004; Di Vesta, 1987; Katz, 2000; Wertsch, 1985).

### *Training needs*

As a result of these new demands, the teachers felt insufficiently well equipped to deliver the new courses, which had motivated them to acquire more of the relevant knowledge and skills. Such training had empowered them to try out new teaching methods, such as drama pedagogy, to develop students' higher-level thinking skills (Athimoolam, 2004; Katz, 2000). The teachers had also customised the teaching materials they had obtained from their Liberal Studies teaching course, and used role play to reconstruct different contexts in their classroom to let the students directly experience what it felt like to be people in that context and to construct knowledge (Athimoolam, 2004; Di Vesta, 1987; Katz, 2000; Wertsch, 1985) with a more student-focused approach. This is similar to the dialogue and developmental model.<sup>59</sup> The teachers had not received any formal drama pedagogy training before the reforms. The skills and confidence they had acquired from training and repeated trials of their new approaches had encouraged and empowered them to continue applying these techniques to facilitate their students to explore topics they found suitable.

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<sup>59</sup> Refer to Chapter 2, Issues in promoting educational drama, p.34.

However, given that such training and knowledge in educational drama was limited, the teachers could only refer to their relevant teaching samples to develop trials, and could not make more effective use of educational drama to enhance learning impact. For example, in the lesson about the right of abode, the teacher wanted to inspire deep understanding and empathy of students through role play. This was similar to the Mantle of the Expert approach developed by Heathcote (Bolton and Heathcote, 1999) although these teachers had never heard of that. However, with reference to the lesson plan and observation, the time and level of involvement of the students was limited, and their interaction was also very structured. All these elements are highly weighted towards the use of Mantle of the Expert and such application differences had, in all probability, actually impeded students from making a deeper exploration and hence reduced the impact of the learning activities.

#### *Packed curriculum and high examination pressure*

The busy curriculum and strong assessment pressure were frequently mentioned by different interviewees in DSS. The example quoted by students about learning in history<sup>60</sup> was a good illustration of the amount that was packed into the curriculum and the extreme teaching environment they were facing. Experiential learning and educational drama were therefore considered as ineffective and even impractical in such a wider context.

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<sup>60</sup> The teacher had simply told the students to flip through the pages and underline the key points to complete the teaching of around a hundred years of the history of several countries in the Middle East in five minutes. The students were also very used to this teaching method.

### *Conservative management and passive learning culture*

On top of that, the school management and culture of DSS was relatively conservative and traditional ‘banking’ approaches had dominated its daily teaching. DSS had also not made use of the various opportunities and additional budget established under the education reform to implement a pedagogic development programme for teaching enhancement, unlike many other secondary schools in Hong Kong. The emphasis for management, teachers and students was on promoting academic achievement.

As the data set out in this case study demonstrate, the students in DSS were highly examination oriented and very used to a teacher-led approach. In general, they took a dependent attitude to learning. Some teachers and students also claimed that DSS did not have a strong culture of extra-curricular activities or exploring new ideas. They also felt that there were no signs of the school becoming more open to change even a decade after the reforms had commenced.

In terms of the learning culture, even when the students were using experiential learning, the role of teachers in the knowledge-construction process was crucial. The teachers were clearly concerned that the students did not have sufficient ability to associate the insights gained from the activities with their learning, and the students also found it essential to have input from the teachers to their conclusions. They believed that the teachers could never be wrong, and that they had to follow them in order to ensure a favourable examination outcome.

Nevertheless, the voices of some students and teachers in DSS calling for change have been heard in this study. However, the change-avoidant attitude of the school management had discouraged teachers or external agents from initiating changes. For example, unlike BSS and CSS, the lead teachers of DSS were given no additional resources or support to enable them to use drama pedagogy with divided or smaller classes. It was also not easy for teachers to obtain administration support when making teaching changes.

*Presence of keen teachers and a constructive partnership*

The lead teachers in DSS felt strongly that the traditional 'banking' approach was insufficient and there was a pressing need to make changes to teaching to ensure better learning outcomes for students. Their awareness of the need for change also drove them to look for professional support, to conduct research and to return to university themselves to study. After recognising the teaching value of drama pedagogy in Integrated Humanities, Jane also applied that in history classes.

These teachers had attempted to share their new knowledge and experiences with other colleagues in staff meetings. However, the response in general was fair at best, and the principal also seemed uninterested. Finally, all she could do was line up several teachers involved in other subjects to refine their teaching plans and also generate more ideas. Such a constructive partnership had provided both parties with technical and psychological support to continue to trial new ideas and refine their teaching.

*Reliance on self-adjustment and individual effort to overcome challenges*

As noted by these teachers and students, the educational environment in Hong Kong has been and still is highly competitive. Particularly in the midst of the education reform, the workload and work pressure on both teachers and students remain tremendous. However, under the influence of its conservative management style and culture, DSS had not made active use of the reform resources, such as QEF, to support the additional efforts required from teachers to enhance the quality of education and the effectiveness of teaching.

When some teachers, like those described in this chapter, felt an urgent need to update their teaching for the new subjects and tackle the insufficiency of existing methods in achieving teaching objectives, they had to expend enormous personal effort to acquire knowledge and to try out new ideas themselves on top of an already heavy workload.

*Insufficient reform skills and knowledge support from the system*

The teachers shared common problems in teaching the new subjects, such as how to acquire more peers, knowledge and skills support, and how to conduct pilot teaching as described earlier. It can be seen that these teachers felt the inadequacy of their foundation training when facing the demands of the reform, and sought out professional support and training opportunities. As shown, they received little support from the EDB and the DSS school management, and so mainly relied on individual effort with some peer support to meet the new teaching demands.

In terms of relevant pedagogic changes, both teachers and students found that most of the teachers in DSS were not ready to master the skills required to use educational drama. Students also commented that the application and effectiveness of such methods were very teacher-dependent and some teachers lost control of the flow easily when leading relevant teaching activities. This highlights the importance of appropriate and relevant training in the reform implementation.

### **Summary**

In general, DSS has a very conservative tradition and culture. Even under the strong demand for change driven by the education reform agenda, the management was still reserved about making changes to its teaching approach. There were clearly many hurdles to overcome to implement change in DSS. However, the urgent call for pedagogic change within individual subjects and the internal drive to provide better teaching by individual teachers had moved staff to come together to explore better approaches and pedagogies. The use of drama pedagogy in DSS was triggered by such a situation. The relevant change in DSS was driven by the force of the central reform and was also consistent to the student-focused reform principle, but its implementation was very teacher dependent and vulnerable to changes in personnel.

## **CHAPTER 8 ANSWERING THE RESEARCH QUESTIONS ACROSS THE CASES**

The introduction and development of drama pedagogy in these three cases has been affected by the interplay of different macro and local factors. The examination in this chapter will be around the question “how was drama pedagogy initiated and implemented in three Hong Kong secondary schools and what are the implications for its promotion under the Education Reform?” It will first focus on the relevant pedagogic changes found at school level then it will look into the relation between these changes with other system factors to gain a wider perspective and draw insights from the study.

In the discussion below, tables and diagrams will be frequently used to facilitate the comparison and to identify the commonalities and differences found in these cases to review the relevancy and increased the robustness of the findings (Yin, 2003).

### **Question 1: What Drama Pedagogies were used in these Three Secondary Schools?**

*Why did these teachers initiate and implement drama in their teaching?*

In response to the prevailing complaint on the spoon-fed education, introducing a student-focused approach was included as one of the five reform principles.

Measures such as curriculum change that followed have created a big push to frontline teachers to make them rethink their teaching approaches and to explore

and employ new methods to help their students to fulfill the new education requirements. All secondary schools in Hong Kong have had to make changes to fulfill the new teaching objectives and requirements, as change was led and legitimated by the Government. Due to the fact that the curriculum reform has not specified the teaching methods to promote, decisions like “what pedagogy to use” and “how to teach” were up to the professional judgement and preference of the implementing teachers. Since Educational drama holds similar education values of some reform principles it was initiated by some teachers in their teaching.

The findings in Chapter 5, 6 and 7 are consistent with the above claims. The pedagogic development found in these three cases clearly indicated the important role of the reform in triggering the pedagogic changes. In the study, all three cases are typical subsidised EMI secondary schools. They all have similar administration, social structure, class structure, physical setting, and are of similar staff and student numbers. Among them, BSS<sup>61</sup> and CSS<sup>62</sup> have introduced the new DEd under the Arts Education Key Learning Area and had joined all the DEd seed projects initiated by the Curriculum Development Institute. The introduction of the subject DEd provided a supportive environment for the introduction of drama pedagogy in these two secondary schools. For example, the involved teachers could have opportunities to learn the concepts around education and drama in those professional exchange programmes for DEd teachers, and they could play around with these teaching ideas while developing the new DEd curriculum. When the teachers and students could have more contact with drama

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<sup>61</sup> Refer to Chapter 5.

<sup>62</sup> Refer to Chapter 6.



in daily teaching and learning, the readiness of them to use and value drama in teaching was also higher.

Like many other secondary schools, DSS did not introduce DEd, but it has introduced the new Integrated Humanities and Liberal Studies subjects that came with no prescribed syllabus<sup>63</sup>. The responsible teachers therefore had to look for suitable teaching methods to fulfill the new teaching requirements. Liberal Studies is one of the core subjects under the Senior Secondary School curriculum and the drive to solve the problem was big. With the inspiration from a Liberal Studies teacher training course, these teachers started to follow the teaching samples to trial drama-based inquiry in teaching.

Examining the findings of these three cases against the eight factors<sup>64</sup> suggested in the initiation phase by Fullan (2001, p.54), further supports the claim of a causal relation between the central force on curriculum change and the initiation of drama pedagogy in these three cases. Table 8-1 below can help to illustrate such relationships.

Table 8-1: Initiating factors on the introduction of drama pedagogy in BSS, CSS, and DSS

	<b>BSS</b>	<b>CSS</b>	<b>DSS</b>
Advocacy from Central Admin.	Proper introduction of the education reform	Proper introduction of the education reform	Proper introduction of the education reform
Existence and Quality of Innovations	Leading DEd teacher referenced to	DEd teachers wanted to enrich the drama	Integrated Humanities/Liberal Studies teachers

<sup>63</sup> Refer to Chapter 3, Curriculum and teaching approach reform, pp.71-78.

<sup>64</sup> Refer to Chapter 2, Theory of Action for System Change, pp.47-50.

	some process drama theories to initiate pedagogic change to enhance the ability of students in understanding human behaviour	knowledge and experience of students through providing them more chance to experience drama in different forms and format	wanted to train up the higher level thinking skills of students to enhance their learning through drama-based inquiry
Access to Innovation	Professional exchange programmes around education and drama. Private study and research	Professional exchange programmes around education and drama, DiE seed project and the training concerned	Liberal Studies teacher training and peer sharing
External Change Agents (external support)	Hong Kong Drama/Theatre and Education Forum, Hong Kong Teachers Drama Association, Curriculum Development Institute	Hong Kong Drama/Theatre and Education Forum, Hong Kong Teachers Drama Association, Curriculum Development Institute	Education Department of The Hong Kong Chinese University
Community Pressure/Support/Apathy	Peer support (but not much)	Other partnering primary and secondary schools	Conservative school culture (very limited peer support)
New Policy–Funds	Tapped into DED resources to develop relevant teaching with DED team	Tapped into DED resources and applied funding to support relevant initiatives	Not at all
Teacher Advocacy (Emphasis)	Used process drama to enhance the understanding of human behaviour of students	Develop DED curriculum through conducting pilot projects around the themes education and drama	Enhanced higher level thinking skills of students through drama-based inquiry
Problem-Solving and Bureaucratic Orientations	Through research and partnering with other BSS teachers to explore and also promote the method	Flexible use of reform resources and professional network	Adjusted personal teaching schedule to conduct relevant teaching activities, and learned with peers

As shown in Table 8-1 above, the pedagogic initiation was tied closely with the introduction of the education reform (advocacy from central administration). In particular the new curriculum created some positive pressure<sup>65</sup>, as spelt by Fullan (2010), to motivate the teachers in the cases to fulfill the new teaching requirements through making change (Fullan, 2007). According to the findings, these teachers mostly were attracted by the unique values and advantages of drama pedagogy in teaching (teacher advocacy), such as helping students to gain empathy to people in different context (Levenson and Ruef, 1992), understanding human behaviour (O'Neill and Lambert, 1990), gain deeper learning experience (Bolton, 1985), to practise different thinking skills (Athimoolam, 2004; Bolton, 1985; Katz, 2000), to reflect and act upon their world (Freire, 1970), and to enrich drama knowledge and skills. They saw drama pedagogy as an effective media to facilitate their students to achieve different teaching objectives addressed in the reform documents, and so initiated it in their teaching. The positive outcomes obtained from the trials also reinforced them to continue the applications (existence and quality of innovations). The presence of additional reform resources (new policy–funds), professional bodies' exchange and support (external change agents and access to innovation) and the flexible use of these opportunities and resources (problem-solving and bureaucratic orientations) further promoted a wider and deeper change.

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<sup>65</sup> Refer to Chapter 2.

However, the curriculum reform at the same time has produced some negative pressure<sup>66</sup> (Fullan, 2010) to teachers and students initiating pedagogic changes. For example, all the teachers complained that the DEd<sup>67</sup> and Liberal Studies syllabus<sup>68</sup> and the assessment methods were not clear enough. The unclear change direction and change details caused uncertainty and also diversified the change efforts of teachers and students. For example, in DSS apart from making trials with new teaching methods, the Integrated Humanities/Liberal Studies teacher also had to provide students with more reference materials together with additional lessons during holidays to ensure that the students were well-prepared for public assessment<sup>69</sup>.

*How did those teachers who used drama perceive it?*

As noted by Chin and Benne (1969), change is based on personal values and social norms. Elliott (Altrichter and Elliott, 2000) also argued that there will be diversity of values and practices even when the change is led by some central force. Therefore, different personal values and perceptions toward using drama in teaching may lead to different pedagogic development in different cases, even though the pedagogy changes were driven by the same education reform. None of the teachers involved in initiating drama pedagogy in the cases had received any educational drama training in their teacher foundation training. Rather, they learnt about the pedagogy from different sources. The understanding and experience differences amongst teachers naturally will lead to perception differences toward the pedagogy.

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<sup>66</sup> Ibid.

<sup>67</sup> Refer to Chapter 5 and Chapter 6.

<sup>68</sup> Refer to Chapter 7.

<sup>69</sup> Refer to Chapter 7, Teaching samples 7-1, 7-2, and 7-3.

For example, the DEd teaching team of BSS widely used process drama and other relevant skills to enhance the understanding of human behaviour of students in DEd teaching. After some research and trials when introducing the DEd seed projects, the teacher was inspired by the ideas of theorists like John O'Toole and Cecil O'Neill (O'Neill and Lambert, 1990) and agreed with their teaching orientation. Such precise change orientation involves change in teacher beliefs and pedagogic principles that Coburn (2003) also found important in successful changes. Furthermore, confidence and success in these trials of using the drama process also encouraged the lead teacher to keep refining the teaching plans and skills through continuous research, adoption and evaluation, and also to extend the use of these plans in other subjects through co-teaching to make bigger impact.

In CSS, those teachers initiating drama pedagogy also saw some advantages of educational drama, but to a certain extent they questioned the practicality of using it under the competitive education environment in Hong Kong as well as its applicability in subjects like Pure Science. However, as they were involved in several educational drama pilot programmes and professional exchange events while introducing the DEd subject, such knowledge and skills were available to them. Therefore they might apply these skills and design programmes in their teaching as they found applicable. Their prime objective of using drama pedagogy or TiE was to facilitate the development of the new DEd curriculum, to enrich the knowledge and learning experiences of students in different drama forms and formats. To achieve this, they were also active in applying resources or networking with external parties to support development.

In DSS, the drama pedagogy lead teacher had received some teaching examples in a Liberal Studies teacher training course that could be used for reference. She agreed with the drama-based inquiry approach of the samples and the holistic experience students could gain through direct experience from drama (Bolton, 1985; Way, 1967) after some trials. She also found drama could facilitate students to give empathy to people in complicated social contexts (Levenson and Ruef, 1992) and to better understand the issues by experiencing them through drama as a miniature community (Dewey, 2008) that could hardly be achieved simply through lecture. She therefore also recommended the method to her peers, customised the teaching samples and applied them in Integrated Humanities, Liberal Studies, and History subjects to facilitate students in senior classes in making more in-depth investigation on complicated issues and practise different thinking skills (Athimoolam, 2004; Bolton, 1985; Katz, 2000). However, facing the negative pressure led by conservative local culture and competitive education environment, she and her peers were also quite skeptical towards a wider use of the method in secondary school setting. The possible negative influence of these cultural and system factors should not be underestimated when implementing educational change as brought up by Fullan (2010) and many other researchers (Chin and Benne, 1969; Schön, 1973). Besides, the lack of basic change (educational drama) knowledge and skills also hindered the teachers to make further exploration on relevant changes. The situation of DSS was quite different to the other two cases on this, and this is also consistent to the arguments of Chin and Benne (1969).

*How did these teachers initiate and implement drama in their teaching?*

The drama pedagogy initiation and implementation patterns of these three cases were different due to different teaching needs and perceptions on drama pedagogy of teachers mentioned above.

#### BSS- Focused development

The teacher who initiated drama pedagogy was also the leading teacher of the DEd teaching team in BSS. DEd was a new subject in the school and was started in the junior Forms that had less examination pressure. Therefore the teaching team could have a more free hand to design and teach the subject. For example, the teacher could follow his preference to integrate very many educational drama elements and techniques like process drama, improvisation, and thought tracking in junior Forms DEd teaching. Besides, he could recruit teachers who possessed drama training to facilitate pedagogic development.

The junior Forms DEd in BSS acted as the base for drama pedagogy development. They provided regular lesson time and basic administration support to back the continuous development of process drama. Since the clear change direction was supported with theories and systematic documentation, these also increased the portability of the experience to support the development of process drama in the school more widely.

The newly established model and teaching methods provided some sound evidence to support the lead teacher to persuade other teachers (Chin and Benne, 1969) in BSS to conduct co-teaching in other subjects to obtain a bigger impact.

However, since different subject teachers held different teaching objectives, some of the co-teaching could not really apply process drama as the DEd teacher expected, particularly in those senior classes. For example, in some language classes the teacher had to adjust the teaching plan and put the emphasis on script writing skills of individuals<sup>70</sup>, not the interactive learning process. Even when the teacher was using similar a teaching plan and materials, such change undermined the experiential learning and social learning qualities and, indeed the spirit of, educational drama. In addition, the teacher also failed to gain support from school management to further promote drama in the school According to the findings, this led to challenges faced by the lead teacher in his attempts to do so. These unfavourable local factors confined the development and forced the drama pedagogy lead teacher to keep the change within the narrower focus.

#### CSS- Diverse development

As described by the ex-principal, CSS had a strong drama tradition and culture. The long established distinguished performance in drama encouraged the school management to introduce DEd to the school and also to support the developments that followed. Besides, the proactive working style of the DEd teachers also helped CSS to establish a good support network to back up different areas of drama development. For example, CSS joined the DiE and DEd seed projects initiated by Curriculum Development Institute in 2000, and these projects had involved students from S1 to S5. At the same time, the DEd teaching team had applied for funding to support other drama initiatives. CSS had been working

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<sup>70</sup> Refer to Chapter 5, Teaching observation 5-3 and 5-4.

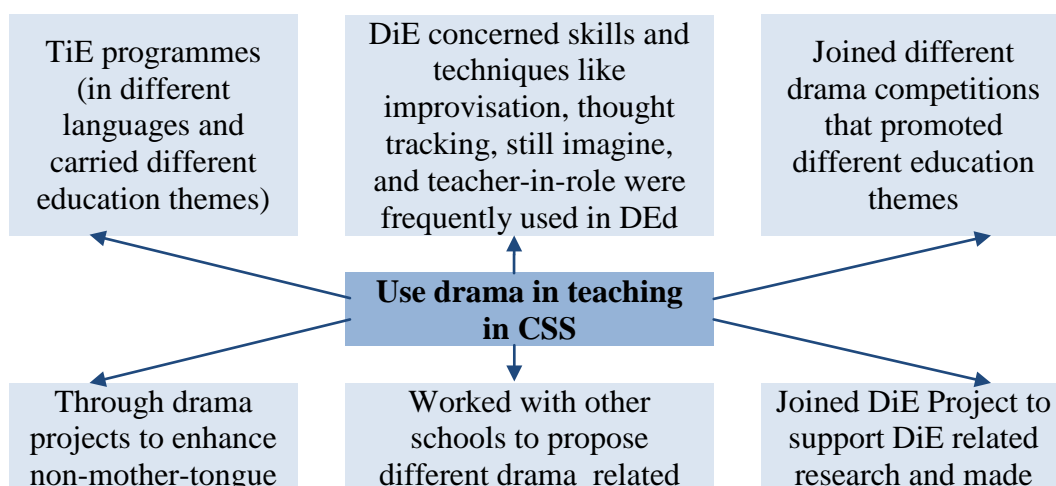


closely with other education and drama groups to conduct these projects to obtain bigger impact on changes.

The favourable local factors, school culture, and the passion and proactive style of teachers in promoting DEd made it easier for various drama relevant initiatives to gain the acceptance and recognition of teachers and students.

As shown in Figure 8-1 below, the varieties and frequency recorded on drama related teaching activities, such as TiE programmes, applied DiE skills in daily teaching, joining drama competition and relevant seed projects, and collaborations with others schools and agents to conduct trials and researches, were higher in CSS than in the other two cases. The pace of relevant development of the school was also faster when compared with many other secondary schools in Hong Kong, including BSS and DSS. However, all these trials and development were around the DEd development of the school, the promotion of drama pedagogy elsewhere in the curriculum was only aside development.

Figure 8-1: Diverse development on drama in teaching in CSS



CSS had records of using DiE in different subjects while running the DiE seed project and other funded pilot projects. Some educational drama skills, such as improvisation, thought tracking, and teacher-in-role were being used as observed in their teaching. The educational drama knowledge and pilot experience of CSS DEd teachers apparently were more than most of the secondary schools in Hong Kong<sup>71</sup>. However, it is worth noting that as observed in some lessons, while using these methods there was more emphasis on drama art knowledge and skills, such as voice control, presentation of movement and dramatic effects<sup>72</sup>, and the teachers would give students direct instructions or demonstration instead of facilitating the students to make further inquiry themselves<sup>73</sup> (Rhodes and Bellamy, 1999). With consideration to these factors, some of the applications could not be considered as educational drama or drama-based inquiry.

Undeniably, as shown in CSS a favourable school culture and the introduction of DEd and other developments had provided a supportive environment for the use of drama pedagogy<sup>74</sup> (Chin, and Benne, 1969; Fullan, 2001). Besides, the flexible use of reform resources also enabled the DEd team to make continuous exploration to enrich the learning experience of students, such as through using DiE, TiE, and improvisation in teaching. Such development direction and the use

<sup>71</sup> CSS DEd team has participated in a number of drama relevant seed projects, worked with Curriculum Development Institute on DEd curriculum development, and received funding to conducted relevant pilot projects since the commencement of the reform.

<sup>72</sup> Refer to Chapter 6, Teaching observation 6-2.

<sup>73</sup> Refer to Chapter 6, Teaching observation 6-1.

<sup>74</sup> Outstanding drama history made it easier to gain support from the management to conduct relevant changes and DEd further enhanced the readiness of students to use drama in learning in CSS.

of short-term reform resources obviously could promote the variety and diversity of change, but were not enough to make deeper exploration and to make different educational drama relevant ideas really sustainable in the school.

#### DSS- Linear development

DSS had not been active in any school drama or relevant activities, and the teachers who introduced drama pedagogy into their teaching were also not particularly familiar with drama pedagogy and dramatic art. The trials using drama pedagogy solely were driven by teaching needs. The lead teacher started to use drama in teaching the new Integrated Humanities/Liberal Studies curriculum. Drama pedagogy was one of the methods they found suitable and the inspiration was obtained from a course designed for secondary school Liberal Studies teachers by the Education Department of the Chinese University of Hong Kong. The use of drama pedagogy was to facilitate students to learn how to learn and to build up critical thinking ability (Athimoolam, 2004; Bolton, 1985; Katz, 2000). Whether the students had good acting knowledge and skills were not the concern of the teachers. The application later also extended to more topics in Integrated Humanities/Liberal Studies and in subjects like History.

Bounded by teachers holding limited understanding of drama pedagogy, its application in DSS was limited to using previous teaching samples they obtained from the Liberal Studies teacher training course after making minor customisation. Besides, because of the tight teaching schedule, the DSS teachers would do research work for the students, and to invite students to get into roles and have interaction with each other to generate deeper understanding through cooperative

learning. One example was students worked together and taking the roles of people in the context and debate in order to investigate controversial issues (Woolfolk, 2010).

In general, the limited local support and conservative culture made it difficult for the teachers in DSS to further experiment and promote the use of such pedagogic change in the school (Chin, and Benne, 1969; Fullan, 2001). Besides, those Integrated Humanities teachers only found the Liberal Studies teaching plan suited particular topics. Since the limited educational drama knowledge and skills of teachers involved also seemed not sufficient to result in real cognitive and value change within them, it is therefore hard to expect a more in-depth and sustainable change (Chin, and Benne, 1969). These factors finally confined the development of drama pedagogy in the school and led to a more linear development pattern.

The change and implementation characteristics mentioned in the different cases are summarised in the tables below, and these characteristics have close relationships to the formation of different implementation patterns found in these cases. As presented in Table 8-2, the lead teachers of all three cases had clear changing needs (introduced new curriculum) and objectives (fulfilled new teaching requirements), and the diverse changing directions and local constraints (conservative and examination-oriented culture, skill demanding) produced different challenges and influence to the complexity. Therefore, the lead teachers had to find ways, such as to limit the use on fewer subjects and topics, develop

core teaching plan and to make minor customization to reduce the complexity, to overcome these challenges.

Table 8-2: Characteristics of change on the use of drama pedagogy in BSS, CSS, and DSS (Fullan, 1992)

Item	BSS	CSS	DSS
Need	Introduced DEd subject and wanted to enhance education quality through promoting process drama	To properly introduce the new DEd subject through exploring relevant initiatives and enriching the drama experience of students	To enhance student understanding on certain complicated social issues to gain better learning outcome in subjects on humanities
Clarity (to teacher involved)	With clear pedagogic changing direction backed by theories and systematic documentation	Relevant pedagogic development was around the development of DEd	Have clear pedagogic changing objectives, to satisfy certain teaching requirements in some topics
Complexity	Examination-oriented culture, skill demanding, resistance of peers  Used standard teaching plan and materials (need to make minor customisation sometimes)  Only involved a few teachers and subjects	Conducted different pilot teachings and programmes with different foci at the same time  For example, TiE and DiE would involve different knowledge, skills, and arrangements	Conservative and examination-oriented culture  Borrowed teaching plans from other sources to customise and used in limited topics in senior classes among several teachers
Quality/ Practicality	Limited manpower and resource support but tried to extend the use to different subjects and levels of teaching  Heavily rely on the individual teacher	Proactive, creative, extensively conducting projects and trials  Stable team  Partnered with external parties and used reform resources to support	Limited local support  Subjects and topics involved were not many  Linear and small scope of change  Accommodated by

	Focus development increase the feasibility	the changes to enhance the flexibility for diverse change	adjusting teaching schedule of teacher and class concerned
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Table 8-3 highlights the application characteristics of the use of drama in teaching in BSS, CSS, and DSS. However, it only includes the application of drama pedagogy where the teachers were consciously using drama-based inquiry teaching method or skills in teaching. Applications like using drama to simply arouse learning interest or to practise technical skills like acting and pronunciation or script writing in language learning are not included. As presented in the table, the lead teachers could gain more local support from management and peer to initiate a wider teaching change. Relatively, local support in BSS and DSS was weaker and the changes found were relatively focused or linear respectively. This is also consistent to the findings shown in Table 8-2.

Table 8-3: Drama pedagogy application characteristics of BSS, CSS and DSS

<b>Application</b>	<b>BSS</b>	<b>CSS</b>	<b>DSS</b>
Initiating person	Teacher	Teacher	Teacher
Management	Approve	Support	Indifferent
Peer support	DEd teaching team and a few language teachers	DEd teaching team  Other subjects teachers had joined but not lasted in DiE project	2 other common subject teachers
Involved students (Level of study)	Mostly junior	S1 – 5S	Mostly senior
<b>Apply drama in daily teaching</b>			
Language (*not using drama as inquiry base method)	Yes	No*	No*

Humanities/ Public affair (*one-time project)	*Yes	*Yes	Yes
Drama Education (DEd)	Yes	Yes	No DEd
Focused on value and thinking skills building in teaching	Yes	No	Yes
<b>Theatre</b>			
TiE	No	Yes	No
Drama projects (with education themes)	Yes	Yes	No
<b>Other drama activities</b>			
Drama club (* not active)	Yes	Yes	*Yes
Drama Competition	Active	Active	NA
<b>Development Pattern</b>	<b>Focus</b>	<b>Diverse</b>	<b>Linear</b>

In short, in BSS the enthusiasm of teachers for drama and drama pedagogy played the major role in determining and leading the changing direction. The use of drama based on a developmental model<sup>75</sup> in daily teaching and such change came with strong theoretical and knowledge back up which provided a clear direction for a more student-focused teaching and supported effective and focused pedagogical development<sup>76</sup>. Rather, the use of educational drama was not particularly favoured by the lead teachers in CSS, and the use of DiE fell dramatically after the end of the pilot projects. Although the lead teachers supported learning by doing and happiness in learning when teaching drama, most of these applications (including those TiE programmes) were closer to the transmission model<sup>77</sup> that focuses on teaching language or drama skills and ideas which was not really promoting a more student-focused teaching<sup>78</sup>. No question CSS supported innovation in educational drama and experiential learning, but there was little guarantee that student-focused learning would be further promoted

<sup>75</sup> Refer to Chapter 2, Issues on promoting educational drama, pp.34-37.

<sup>76</sup> Refer to Chapter 5, Issues emerging, pp.184-188.

<sup>77</sup> Refer to Chapter 2, Issues on promoting educational drama, pp.34-37.

<sup>78</sup> Refer to Chapter 6, Issues emerging, pp.225-231.

and sustained<sup>79</sup>. For DSS, the relevant change was driven by the central reform force. This had motivated the lead teachers to develop students' higher-level thinking skills and the teaching materials and skills were obtained from a Liberal Studies teaching course. As observed, the applications were similar to the dialogue and developmental model<sup>80</sup>, and such change was also consistent to the student-focused reform principle<sup>81</sup>.

It is true that the reform had produced the force to these schools in making teaching changes. However the difference in local factors and the characteristics of change to a certain extent contributed in governing the changing patterns and the variation of these cases (Altrichter and Elliott, 2000). For example, the personal value of teachers and social norms (Chin and Benne, 1969) or school culture to a great extent governed the application type, variety, and extent of use. Furthermore the differences in management style also had great influence, resulting in a more diverse changing pattern in CSS, but not BSS and DSS. Rather the lead teachers of BSS and DSS could only focus on customising some standard teaching plans and materials to make change. However, consistently all the teachers felt constraints in making the changes sustainable under the current education system and the resources available. These aspects will be further elaborated in the following questions.

## **Question 2: What Challenges were the Teachers in these Three Schools**

### **Facing When Using Drama Pedagogies?**

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<sup>79</sup> Ibid.

<sup>80</sup> Refer to Chapter 2, Issues in promoting educational drama, p.34.

<sup>81</sup> Refer to Chapter 7, Issues emerging, pp.271-277.



*What factors facilitated the use of drama pedagogy in these schools?*

The discussion above has captured the initiation and implementation experience of the pedagogic changes and the application patterns found in different cases.

The review also provides useful information to identify the factors that contributed in facilitating the concerned pedagogic development. As noted, the developments found were the outcome of the interaction of different systems and local factors (Fullan, 2001).

#### External factors- Top-down changing force

Fullan (2000) stressed the power of political force in school reform, and this claim was well supported in this study. For example, as all the cases in the study are mainstream subsidised secondary schools, the influence of the central education reform force was unavoidable. As noted, all of the cases had to follow the new senior secondary school structure and the curriculum reform to introduce new subjects and also to explore new teaching methods to address the new teaching requirements. The later triggered the initiation of drama pedagogy in these schools.

Besides, as discussed in Chapter 3 the education reform has come with certain tangible and non-tangible supports, such as in the dedicated financial support for teaching enhancement (Dowson, et al., 2000). The allocation of additional resources to support innovation has resulted in some positive pressure (Fullan, 2007; 2010) to the schools in Hong Kong to make teaching changes.

Lastly, the central led reform also legitimated the changes found in the cases. However, the extent of the political influence may vary from school to school. For example, CSS could apply and make use of different funding with the support of the school management to renovate a dedicated drama activity room to support their long term drama development, to introduce some pilot drama pedagogy and TiE projects in the school. However, such impact could be less significant in another school, for example, DSS that was more passive and conservative toward changes.

#### External factors- Community support

As mentioned in Chapter 3, driven by the reform force some professional bodies such as Hong Kong Drama/Theatre and Education Forum were formed. These, together with those existing professional bodies, have been actively gathering people and parties to converge ideas through various programmes and collaboration. Such professional support networks have enriched the knowledge and skills of the networked parties and provided more possibilities and higher flexibility to support the development of drama pedagogy, which helped to multiply the change outcome.

As shown in Chapter 5 and 6, the DEd teachers of BSS and CSS have been actively participating in these activities and have gained much support and inspiration about teaching with drama from those exchange opportunities. Particularly in CSS, which had networked with different government units, education bodies, drama groups, and other primary and secondary schools to

promote drama teaching initiatives, the presence of a community network supported the school to make continuous drama inquiry in the school.

During the reform period, many educational drama development programmes were closely tied with the development of DEd, but as DSS had no plans to introduce DEd it was not the target of these bodies and so the chances to receive information and support from these communities or networks were therefore reduced. According to the teachers and students of DSS, the school in general was not active in working with external parties. As shown in Chapter 7, the exploration of drama pedagogy in DSS was limited to a few teachers and the extent of change was confined because of this. Such contrast in development between CSS and DSS highlights the facilitating role of not only the central force but also the importance of community support in pedagogic development.

#### Local support- School management and peer support

Apart from the external support obtained from the Government and other education or community groups, as mentioned earlier the internal support to a great extent also has contributed to shaping the pedagogic development pattern of these cases. It is widely agreed that change can be more effective and efficient if innovative teachers and ideas can have recognition and resources support from the management in the critical periods of the development (Fullan, Eastabrook, Spinner and Loubser, c1972). School management and peer support directly affect the day to day teaching found in a school. All the daily administration, teaching schedules and work plan of the schools affect the depth (level of methods and skill exploration), width (topics and subjects), frequency (how often), variety

(methods), and the sustainability of the use of drama pedagogy in these three cases.

For example, in CSS the recognition by the school management of their achievement in school drama legitimated the introduction of the changes initiated by teachers. It was therefore easier for the lead teacher to obtain high flexibility to promote different related initiatives, such as the TiE programme, with the support from the school, and ran these programmes in school hours. In contrast, the level of recognition and support to the pedagogic development from school management in DSS was relatively low. The teachers in DSS also could not obtain flexible arrangements in administration, teaching schedule, physical setting, and class size unlike the DEd teachers of CSS. Finally, the pedagogic development found in DSS very much relied on the capacity of individual teachers to sustain the change.

Peer support is another direct source of support that teachers may obtain in schools. Availability of peer support makes it possible for lead teachers to obtain immediate administration, manpower and resource flexibility, in order to direct work, information and provide emotional support. In these three cases, all lead teachers had tried to share the experience and knowledge with other teachers in the schools on occasions like staff meetings to convince their peers through experience sharing and teaching demonstrations, but the outcome was not encouraging in all three cases. However, all of them at least were able to obtain support from the same subject teachers. Such peer support was not very big, but it was very important in supporting the day-to-day implementation and continuity of

the use of drama in teaching in these three cases. Even though the lack of support from peers was frequently mentioned in these cases, no peer-antagonism was recorded in the interviews.

#### Local support- Teacher-advocacy

However, only holding the support of the environmental factors mentioned was not sufficient to ensure the introduction and implementation of drama pedagogy in these three secondary schools. For example, although some teaching samples can be obtained from the Curriculum Development Institute websites, individual teachers have the autonomy to decide whether to use them or not. Teachers as the designers and implementers of daily teaching activities have considerable control on what and how to teach, and their teaching design can be inspired by many factors like their educational values, training, and experience.

In the three cases the lead teachers have enormous influence over the approach, change content, and even the long term development of the use of drama in these schools. First of all, the introduction of drama pedagogy in all the cases was initiated by teachers in the process of exploring ways to implement the new curriculum, and the preferences of teachers directly facilitated different aspects of change.

For example, in BSS and CSS, the use of drama pedagogy was initiated by teachers with a strong interest in drama, and who wanted to introduce the new DEd to their schools. At the same time they had different teaching values and that finally led to quite different uses of drama in teaching and the sustainability of

these applications. As presented in Figure 8-2 below, the drama pedagogy lead teacher in BSS wanted to facilitate his students to understand human behaviour in different social context (O'Neill and Lambert, 1990) and therefore was very committed to using process drama skills in his teaching even outside DEd teaching. He also divided the curriculum into drama projects and requested his students to conduct inquiries through DiE. The clarity of the change motive also supported him in making more effective change, promoting the pedagogy in BSS in an effective way with the limited support in the sense of number of students involved and frequency of use. Rather, in CSS, the responsible teachers focused on teaching basic drama knowledge and skills and also to train up the aesthetic ability of students in DEd teaching. As Reflected in teaching design, they divided the curriculum into different skills areas, and provided students with many chances to view and experience drama in different forms. The proactive working style and great interest in drama of the responsible teachers also helped CSS to obtain more additional resources and professional support to different drama related teaching initiatives, such as TiE programmes.

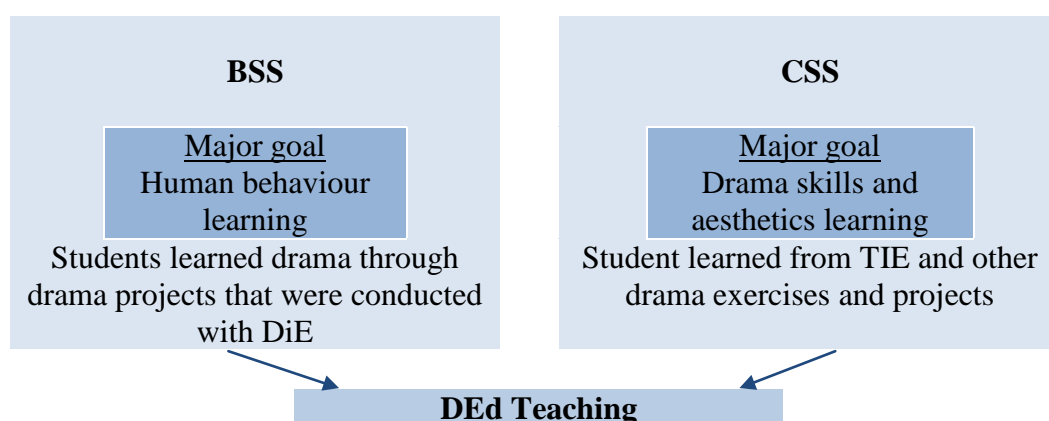


Figure 8-2: Teaching orientations of BSS and CSS in DEd

Besides, BSS and CSS also introduced Integrated Humanities/Liberal Studies and the responsible teachers faced similar challenges as the Integrated Humanities/Liberal Studies teachers in DSS when they introduced the subject. However, they were not choosing drama pedagogy to respond to the new teaching needs and requirements as in DSS.

The initiation of drama pedagogy in the three cases to a great extent was due to the advocacy of teachers. Although the teaching changes being initiated well-aligned the general education reform direction, ideas like student-focused teaching and drama-based inquiry do not agree with the traditional power relationship and the roles of teachers and students in Hong Kong classroom. However different values, training and initiation objectives held by these teachers largely determined the development orientation and drama pedagogy application pattern in these cases. As shown in the example above, the level of advocacy and working style of teacher also has direct and positive relation to the development and sustainability of the change.

*What were the constraints on the development and use of drama pedagogy in these schools?*

#### External support- Insufficient Government support

Under the piecemeal financing approach toward new pedagogic innovation, CSS had to put aside many teaching methods that they found effective after the trial period due to resources constraints. At the same time, it has to keep exploring new funding to support those drama initiatives. Even in the DiE Project that was being initiated by the Government, the government support also terminated after

the one year trial. Finally many pilot teaching projects cannot be sustained and the efforts of teachers were being wasted.

In all three cases, teachers using drama pedagogy in teaching found it difficult to really apply the method effectively with a big class size. In BSS and CSS, teachers felt the necessity to have more space and small class teaching when teaching drama or using drama pedagogy, they had to adjust their teaching schedule and split the classes to support it. However, that involved more teachers or teaching time of individual teachers, more rooms, and also has resulted in a big challenge in matching the teaching schedule of different subjects and teachers. All these technical issues make it not possible to apply such arrangements in many subjects with existing resource available from the Government. Because of the resource and technical issues mentioned, these practices found in BSS and CSS may not exist in many secondary schools, such as DSS.

Even in DSS, obviously the small classroom, big class teaching (Dimmock and Walker, 2005) and teaching schedule (Jin and Cortazzi, 1998; Reynolds, 1996) also affect teachers trying to design and carry out pilot teaching, finally affecting students' chances to have deeper exploration, and the negative influences were very obvious to both the teachers and students. Indeed, the demand for small class teaching has been clear from schools and teachers and the trend of reducing student number also provides an impetus to further reduce the standard class size in secondary schools. However, small class teaching is not supported by the government for that would involve long term financial commitment (Information Services Department, HKSARG, 2010b).



In all three cases, the teachers shared the worry about the language barrier when using drama pedagogy. Even though all were in band one EMI schools, they all found that the English ability of their students varied and would constrain them from freely express their thinking and feelings. Reflected in application, most of the teaching observations were of classes conducted in Chinese. As many of the secondary schools in Hong Kong are using English, students are unable to express themselves as wish<sup>82</sup>, and this poses an obstacle in promoting drama pedagogy.

#### External support- Insufficient training

Of the three cases, only BSS has teachers holding a Master's degree that majors in educational drama, and who could definitely have practical teaching workshops and demonstrations during the course. The training had equipped them with the necessary knowledge, skills, and confidence to conduct relevant change. Their background also facilitated them to see the consistency between the pedagogy, the teaching direction of the reform, and their personal values. That finally also supported the leading teacher in clearly definite their changing direction<sup>83</sup> (O'Neill and Lambert, 1990), to form a constructive team to produce tailor-made teaching plan and materials, to borrow relevant teaching plans for customisation, and to convince other teachers to conduct co-teaching with more drama elements in other subjects to enable a change of focus.

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<sup>82</sup> Refer to Chapter 5 and Chapter 6.

<sup>83</sup> Refer to Chapter 5.

On contrary, DSS teachers were relatively more skeptical and reserved from committing to make wider use of educational drama in their teaching even though they found the pilot effective in teaching to a certain extent. Nevertheless they were affected by the lack of relevant knowledge and training<sup>84</sup>. Some students in DSS also reflected that the ability of teachers in using role play in Integrated Humanities/Liberal Studies lessons varied a lot. As reflected in the cases, the more relevant and practical experience training the teachers had acquired, the more positive perception they held towards using the pedagogy (Schön, 1973) and the more ready and willing they were to commit to using education drama. Some applications identified in the cases demonstrated how teachers utilized the elements and characteristics of drama to facilitate their students to achieve higher level learning goals such as practising higher level thinking skills<sup>85</sup> like speculating, analysing, inducing, deducing, accommodating and judging listed by Katz (2000) and gaining different aspects of empathy of people in the context<sup>86</sup> as explained by Levenson and Ruef (1992) through better design and using skills like teacher-in-role, asking students to getting in and out different roles, and thought tracking exercises<sup>87</sup>. The implementation of student-focused education that involves real change in teaching mode requires the teachers to obtain relevant training to implement such change is apparent. Such need was noted by senior government official (Information Services Department, HKSARG, 2010b), but obviously it has not been well catered<sup>88</sup> for under the reform.

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<sup>84</sup> Refer to Chapter 5 and Chapter 6.

<sup>85</sup> Refer to Chapter 7.

<sup>86</sup> Refer to Chapter 5 and Chapter 6.

<sup>87</sup> Refer to Chapter 5 and Chapter 6.

<sup>88</sup> Refer to Chapter 3.

As reflected from the teachers in the cases, foundation teacher training mostly would not include training on educational drama or how to promote democracy in education. That finally could not help to change the traditional teacher-led teaching culture in Hong Kong classroom even in the midst of the education reform. But the initiation of drama pedagogy in these cases was led or inspired by some training which very briefly introduced educational drama Such as the DiE and DEd seed projects (BSS and CSS) and Liberal Studies teacher training course (DSS). All of these were very brief and incomplete training on the pedagogy and obviously they could not be reached by most of the teachers in Hong Kong.

For teachers without much concept on drama pedagogy, the possibility of using it will be lower. It is normal for teachers to choose the pedagogies that they are familiar with and have the skills to use so. Pedagogies that teachers are unfamiliar with will come with risk which, with extra research and preparation work, will deter teachers from making trials (Coburn, 2003). Finally it was also not easy for the lead teachers to promote the use to their colleagues and that also reflected that the teachers felt quite insecure to switch from teacher-led to a more student-focused approach (Schön, 1973) advocated in the education reform. Gaining clear understanding of the theoretical principles governs the proposed changes in practice, and it would seem that the Government has not done enough in ensuring the frontline teachers had sufficient knowledge and understanding of the meaning of change and the methods to achieve it. As shown in the cases, if most of the teachers were not ready to switch to a more student-focused approach, it would create a hurdle for a wider promotion of the change.

According to the reflection of teachers concerned, it had been rather difficult to obtain support from management and peers. If more teachers possess better understanding on the teaching ideas, orientation and skills of DiE, it may also facilitate teachers to gain the understanding and support from management and peers and reduce resistant toward changes. If the training cannot be widespread, terms used to describe aspects of teaching are unclear among people involved and this promotes confusion rather than understanding (Alexander, 2008, pp.31-34).

#### Local support- Cultural factors

Resistance to change by management, teachers, and students was felt by all the teachers using drama pedagogy in these three cases. Some teachers and students also found the indifference and trouble-avoiding attitude of the management was a hurdle to the introduction and development of any pedagogic changes.

Reference to the system factors, packed curriculum, keen education competition, and tight teaching schedule (Jin and Cortazzi, 1998) were being noted and discussed in Chapter 3 and they were also being frequently mentioned as some major hurdles in using drama pedagogy in teaching by interviewees. Such education context has been attributed to nurturing an examination-oriented culture. Under such environment, it was not easy for teachers to obtain support from the management, peers, and students to initiate experiential learning through drama-based inquiry since it was often commented on interviewees as more “time consuming”, in particularly in senior Forms. It was also not rare to hear that teachers and students found learning by doing that was not directly transmitting knowledge from teacher to students as less practical.

The examination-oriented culture was widely noted by all the interviewees in the study. It was commonly agreed by them that the curriculum was so packed and the competition in education is keen in Hong Kong, the possibility of having time to use interactive learning mode in daily teaching is low, even if they found the new methods can be better in many ways, in particularly in senior Forms. Therefore, many of them questioned the practicality and even the feasibility of widely use of drama pedagogy in their schools, rather that rote learning seemed more practical to them under Hong Kong education system. Such an education environment has big impact on the attitude of students, parents, teachers, and school management toward changes or being more reserved to make change. It is not rare to see reforms in curriculum and pedagogy hindered by contextual factors and cultural issues (Yeung and Lam 2006), particularly in higher band schools that they may find the cost of making change is higher. Consistently, teachers promoting drama pedagogy felt powerlessness toward the packed curriculum and the tight teaching schedule and the examination-oriented education culture associated to it.

Apart from the examination-oriented culture, the traditional teacher-led or passive learning culture led by the deeply rooted Confucianism values<sup>89</sup> was also attributed to the resistance to change found in these cases. All the drama pedagogy lead teachers found it not easy to convince their peers to accept and trial on using experiential learning methods that they were not familiar with

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<sup>89</sup> Refer to Chapter 3, on the discussion of the influence of Confucian education value and hierarchical system, pp.55-58.

(Huberman, 1992; Quinn, 1996) and also to facilitate their students to lead their learning. In all BSS, CSS and DSS, they made teaching trials under the reform, and they had encountered a certain level of resistance when promoting drama pedagogy in staff meetings. Even when they made efforts to give teaching demonstration and also shared their teaching plans and materials with their colleagues, the response was not good at all. It is true that the reform has provided the impetus to motivate other teachers to make change. However, change unavoidably will upset their stable working arrangements. More important, change from knowledge transmission to experiential learning would also involve some deeper changes in teaching values and beliefs that might confront the power status of teachers, and all these finally would upset their sense of security.

To the end, shifting from teacher dominant to student-focused learning is not solely about using different teaching methods (Edwards and Westgate, 1986). The use of drama pedagogy rather involved different education beliefs and approaches. For instance, in principle, educational drama advocated learning by doing and education democracy but conventionally teacher-led emphases “learning is being taught” (Watkins, 2003) and teaching through knowledge transmission. The implications for role and power status change of teachers and students are obvious.

On student side, both the teacher and student interviewees felt the strong reliance of students toward their teachers in learning, and many of them also were not used to learn through drama or other more interactive modes. They were very used to

be taught and act as knowledge receivers<sup>90</sup>. The old ways of learning make them feel more secure and comfortable. Especially the senior secondary school students, they were always very concerned about whether the whole syllabus was being covered and whether they were well-equipped for the examinations. The development of such learning and teaching culture found in Hong Kong secondary school settings has its cultural background and very long history<sup>91</sup>. This is also consistent with the observation of Edwards and Furlong (Edwards and Furlong, 1978, p.24; Edwards and Westgate, 1986, p.109) that under the influence of the banking teaching approach pupils are too consistently treated as consumers of knowledge. Students have to behave for considerable periods of times as one subordinate participant, and their communicative role is to listen.

For example, DSS was a conservative school whether from the eyes of the school management, teachers, and students. As noted by the teachers and students, the management was more reserved about making changes. Reflected in operation, DSS was also less active in applying additional reform resources to make teaching changes to cater for the changing needs of the reform, they were just passively following the basic requirements of the reform. They also pointed out that the teaching style of teachers and the learning style of students in DSS was conservative and resistant to change, and consequently, rote learning dominated the classrooms at different levels of study. As noted in teaching observation, both the teacher and student sides perceived that teachers were the knowledge holders; teachers had a clear role in providing clear learning direction, and both teachers

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<sup>90</sup> Ibid.

<sup>91</sup> Refer to Chapter 3.

and students expected that teachers had to provide all the learning content no matter what pedagogy they were using. The prevailing influence of the Confucian hierarchical system and the concerned perception of students as passive learner<sup>92</sup> and the conservative culture make both students and teachers not dare to leave the comfort zone to make teaching/ learning change.

Reference to the experience of CSS, participating in different drama activities every year is more like a tradition, and the good performance in drama could be seen as their niche. It is not saying that the principal, teachers, and students were not affected by the traditional passive learning culture and the Confucian power hierarchy and embraced drama pedagogy, but they were more ready to accept drama related teaching ideas. For example, they perceived the introduction of DEd, DiE and TiE as opportunities, but not big challenges at all. The contrast and the influence of school culture were obvious in these two cases. All these sub-cultures found in this school were not formed in one day, but had their own development background and history, and that finally also commonly accepted and agreed among the stakeholders. However, secondary schools that have a strong drama culture and welcome integrating drama in daily teaching as CSS seem rare in Hong Kong.

### **Question 3: How did these Teachers Overcome these Challenges When Using Drama Pedagogies with the Available Resources?**

*To what extent were system, school and individual resources used?*

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<sup>92</sup> Ibid.



Fullan (2000b) mentioned that there are at least five powerful external forces that schools must contend with and turn to their advantage, they are namely parents and community, technology, corporate connections, government policy, and the wider teaching profession. However, only some of them have a clear and significant role in supporting the relevant pedagogic change in these schools.

As mentioned, the curriculum and assessment reform and additional funding to pedagogic innovation had motivated the introduction of drama pedagogies in these three cases. For example, in early 2000, the DiE Project did help some schools like CSS to make a start by giving intensive knowledge, skills and network support. Then the available of additional funding of QEF also supported CSS to make relevant exploration. These reform measures have triggered the start, but are not sufficient in themselves to make the change sustainable. Later, some schools or teachers started to introduce the DEd, and that provided the base for BSS and CSS to make new trials and modification of the initiatives. Besides the reform has come with many changing objectives and policies that also provide negative pressure that finally offset the motivation or even constrain a wider use of the pedagogies.

The profession network with artists and teachers and the relevant bodies have been injecting ideas and energy into supporting the continuity or even development in BSS and CSS. Particularly the teaching profession network, has been nurturing development through materials and experience exchange among teachers or schools, partnering in conducting pilot teachings and projects like the TiE programmes mentioned in CSS, and also providing problem solving and

emotional support. However, only limited schools could be benefited from this network, and they were mostly interested in introducing the DEd subject to their schools. Schools like DSS were not yet included in these networks.

At school level, CSS with the support of school management, managed to obtain more administration flexibility and support to apply funding, working with external parties, and daily administration support to run different projects. In BSS, the drama pedagogy lead teachers also managed to get the support of the management to introduce the new DEd that finally was being used as the base to develop relevant teaching ideas. DSS could not get the support from school management to make such change, however, same as the other two cases, the lead teachers could get the support of two other teachers to work together to customise the Liberal Studies teaching plan borrow from a Liberal Studies teacher course.

For the other three forces, as noted from the teachers and children, parents mostly were silent on teaching pedagogy. As mentioned, the influence of community, and even their role was not obvious on daily school teaching. For technology, its roles also were mainly limited to drama project background research as educational drama focuses on direct experience and interaction.

Table 8-4 below summarises some resources or support from different sources the involving teachers were using to overcome the challenges when introducing drama pedagogies in their teaching.

Table 8-4: The influence of environmental factors in BSS, CSS, and DSS

Item	BSS	CSS	DSS
<b>Extra support gained under the education reform 2000</b>			
DiE Project	No	Yes	No
DEd	Yes (pilot school)	Yes (pilot school)	No
QEF-projects on teaching with drama	No	Yes	No
Professional network formed driven by the reform	Partnered across subjects Professional network outside	Partnered and have professional exchanged outside	Among Integrated Humanities/Liberal Studies teachers
DiE training available under the reform	No	DiE short course of Curriculum Development Institute for seed project participants	No
DEd teachers	Yes	Yes	No
<b>Local support</b>			
Principal	Approve	Support	Indifferent
Other teachers (response to professional exchange)	Agreed by some language teachers	No support	No support
Lead teachers	Designed co-teaching and made trials in other subjects	Changed to work with other schools	Stick to work with common subject teachers

In all three cases, the drama pedagogy lead teachers were motivated by the education reform but the support was not sufficient to sustain these changes. Particularly, as presented in the table local support in all three cases was not much. Finally, the teachers had to take the initiative to introduce and bear the responsibility to promote and sustain the application by putting more personal time and effort as in BSS and DSS. In CSS, the teachers tried to get support through proposing initiatives to get more resources (extra support gained under the education reform 2000). Besides, in both BSS and CSS, the teachers had tapped on the resources of the new DEd to support them to find additional

manpower for drama in daily teaching. At the same time, CSS was more proactive in collaborating with other networked schools and professional groups to obtain further support the change (professional network formed driven by the reform). Rather in BSS and DSS, they tried to use more personal efforts and worked with peer teachers to overcome the constraints such as physical setting limitations and the established conservative teaching culture in schools to sustain the pedagogies they preferred. Such development therefore is fragile since it is over-reliant on personnel change

Table 8-5 below has summarised how different internal and external factors helped to overcome the challenges facing the teachers in the cases. In brief, the presence of reform had inserted positive driving force through encouraged teaching innovations and provided funding support to achieve some teaching objectives. The reform force also had stirred up the forming of some communities and professional network that elevating the application knowledge, skills and confidence and support a wider changes through partnership and knowledge exchange.

Indeed, reform led by central force also legitimised relevant teaching changes and helped the lead teachers to get consent from school management and to obtain necessary administration and operation support to conduct the changes. The presence of peer support, though not much, also helped the lead teachers to promote the change through ideas exchange, and emotional and problem solving support.

To a great extent, the changing details (such as how and when to use it?) were determined by the lead teachers. The advocacy of teachers on drama pedagogy, and the level of advocacy and commitment made the changes happened as found in these cases.

Table 8-5: Environment factors identified in BSS, CSS and DSS in supporting the use of drama pedagogy

Factor types	Factors	Major impact	Elements (examples)
External	Government (education reform)	Triggered the change Legitimised the change	Reform direction Encourage initiatives through funding
	Community, such as professional network	Elevating the application knowledge, skills and confidence	Partnership Exchange
Internal	school management	Presence of change Extent of use	Approval Operational support, Such as venue and time
Internal	Teacher advocacy	Determine the change direction, such as how to use it? when to use it? what subjects and topics? And what are the foci?	Make trials Initiated co-teach Teaching demonstration Sought support
Internal	Peers	Ideas exchange Emotional support Problem solving	Co-teach, meeting, teaching observation, experience sharing

Management support in general was not strong in supporting the change in these cases, and the lack of general understanding of drama pedagogy and high education competition pressure also increased the resistance of other teachers and students to commit to making such change. As the initiation and implementation of such change was heavily relying on the effort and persistency of individual teachers and partnership, the use of drama pedagogy therefore was very fragile

towards personnel change, and that could be a big concern to the degree of use and its sustainability

*Could the use of these drama pedagogies sustain daily teaching in these three cases?*

BSS and CSS have DEd subject as well as some teachers possessing basic drama and DiE training. These supported the use of DiE and the relevant teaching skills in their daily teaching.

For example, in BSS, the drama pedagogy initiating teacher had tremendous interest in DiE and process drama. Pedagogic development was backed with clear and focused change direction and theoretical base. He had also been making continuous inquiry with the DEd team through co-teaching and made systematic documentation<sup>93</sup>. Such systematic development enhanced the portability and transferability of the teaching and to a great extent increases the sustainability of the use of drama pedagogy in BSS. However the development heavily relied on the advocacy of an individual teacher on process drama and the relevant ideas of O'Neill (O'Neill and Lambert, 1990) and his commitment to the change. Such pedagogic development therefore is fragile toward human factor. For example, the application may end if the initiating teacher leaves the school or decides not to continue the use of drama pedagogy. The stability of personnel was not high in DEd team.

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<sup>93</sup> Refer to Chapter 5 and Chapter 8, Question 1.

The teaching team of DEd team in CSS was more stable and had more resources to make relevant trials. Besides, the DEd teaching team was involved in different relevant projects, such as the DiE seed project and some other QEF funded projects. The DEd teaching team had been making efforts to explore the variety of use of drama in teaching to increase the exposure of students to drama, and also to enhance the chance to get continuous funding to support the new initiatives. However, after some trials, those DiE teaching plans were no longer in use in the subjects concerned. Even in DEd teaching, the teaching became more structured after exploration and focus on transferring the basic drama knowledge through providing skill training. First of all, the priority of assessment, knowledge and skills development were high, furthermore, those teachers involved in the pilot were not particularly interested in drama pedagogy or DiE as in BSS. The different teaching exploration and implementation experience highlights the influence of teacher preference on teaching approaches and methods development orientation. However, the presence of a strong drama culture, continuous inquiry, and teachers with relevant training or teaching experience make the teachers and students very ready to have drama in teaching in CSS. Though drama pedagogy and skills were not particularly favoured by teachers, some teachers in CSS may use it where applicable as they already have the experience, skills and might then have confidence to apply them.

In DSS, the introduction of drama pedagogy was driven by needs and the advocacy of Integrated Humanities/Liberal Studies teachers in recognising its teaching value. The new curriculum demanded teachers should enhance the critical thinking skills of students and the curriculum content also was not

provided as other traditional academic subjects. Therefore the teachers had to give up the lecturing and to make pedagogic changes in an attempt to inspire students' higher level thinking ability (Athiemoolam, 2004; Bolton, 1985; Katz, 2000) by using drama pedagogy. However, really using drama-based inquiry was only recorded in senior classes during the fieldwork. Even though the lead teachers found the suitability of drama pedagogy for some of the topics, they also strongly felt the pressure from the demanding syllabus and public examinations on both teaching and learning sides, they had been pressed by the packed curriculum, tight teaching schedule, and heavy workload. Besides, reviewing the local factors, DSS had been relatively conservative to the extent that the resistance to change time could be felt by teachers and students of the school. The low management, peer, and student support to make change also increased the challenge to promote the use of drama pedagogy and make it sustainable in the school. However, as the Liberal Studies teams agreed with the value and impact of the teaching plan, the materials were ready and well tried. More importantly, the teaching plans did not demand drama skills of teachers and students, the application very likely could sustain in Liberal Studies, though probably infrequently.

As noted, the initiation of drama pedagogy in all three cases came with new demands and opportunities. Among them, some teachers focused on satisfying the reform demand, and some were attracted by the rationale and power of the pedagogy itself. Different advocating aspects and change direction finally have led to different development in these cases. On top of that, the reform did not come with careful capacity building plans and the chance of teachers to obtain



relevant training and resource support from the system varied a lot. Lastly, local factors such as different school cultures and the management style of principals also contributed in shaping the development and sustainability of the use of drama pedagogy. However, change is based on personal values and also social norms (Chin and Benne, 1969). The enhancement in capacity building or staff development therefore may help a lot in enhancing the sustainability of the change concerned.

#### **Question 4: How Far were the Principles of Educational Drama Reflected in the Educational Reforms, Guided by the Student-focused Principle, in Hong Kong?**

It is believed that a successful reform should be able to translate its principles with its reform policies and measures to realize the reform vision to mission, then action. The extent the reform measures can reflect the principles behind and at the same time show the successfulness of the reform. As discussed in Chapters 2 and 3, the teaching approach and mode of learning of educational drama are well-aligned with the student-focused reform principle. Better implementation of the student-focused principle mostly can provide a better environment for the development of educational drama.

The experience showed in Chapter 5, 6, and 7, not all of the pedagogies used by teachers with drama elements can be defined as educational drama. For example, TiE has very close relations with education, but it is obviously not a pedagogy used in daily classroom. Furthermore, in DEd teaching, sometimes the use of

drama exercises the line between students practising drama skills and making drama-based inquiry was blurred. However, much of the teaching experience such as the S1 DEd curriculum in BSS<sup>94</sup> and the role play on the Right of Abode issue in DSS<sup>95</sup>, showed the teachers holding the objectives of drama-based inquiry of learning through direct experience, and the feelings and views students gained from such experiences were being respected. Therefore, the extent the reform measures could reflect the student-focused principle and being well-implemented had direct relation to the development of educational drama in these cases.

When we examine the student-focused principle from the reform policies and measures and also their implementation, it may provide useful evidence on the extent to which the reform changed the expected mode of teaching in Hong Kong secondary schools from knowledge transmission approach to a more democratic and student-focused one that finally also supported the development of educational drama. As illustrated in the Figure 8-3 below, the framework of Fullan's TASC model<sup>96</sup> and its six elements are used to display the way the reform succeeded or failed to support the relevant changes.

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<sup>94</sup> Refer to Chapter 5, Teaching observation 5-1.

<sup>95</sup> Refer to Chapter 7, Teaching sample 7-2.

<sup>96</sup> Refer to Chapter 2, Education system change, pp.42-52.



Figure 8-3: Student-focused relevant reform measures in TASC

### *Direction and sector engagement*

In his *Changing Wars*, Fullan (2008, P.278) suggested that the government is especially important in at least five aspects in directing changes, they are namely

- 1) an inspirational overall vision;
- 2) a small number of ambitious goals publicly stated;
- 3) a guiding coalition;
- 4) investment of resources;
- and 5) a sense of flexibility and partnership with the field.

As mentioned in Chapter 3, after a large scale consultation, a Reform Proposal (2000) was released in an attempt to provide an overall vision to guide the reform. It is not easy to comment whether it is an inspirational reform proposal, but some

education core values like the student-focused principle were included and explicitly stated and elaborated in the documents. At the same time, different documents were prepared and released by the Government to further guide the changes on different aspects of changes, including curricula and assessment, to support the reform<sup>97</sup>.

However, in the Reform Proposal, there are many goals and working directions being put forward at the same time. Fullan (2009, p.279) recognised that “a small number of goals can have a significant impact on the well-being of the whole child, and they can be achieved more realistically” and criticized that “many governments make the mistake of having a large number of equally desirable goals that overwhelm schools and fragment their efforts”. The experience of the cases vividly presented such problems and outcomes in the reform. In the cases, we can feel the passion of involving teachers in achieving a higher educational outcome, but at the same time the mind of the students and teachers were occupied by the worries on the new assessment mechanism, academic performance, tight teaching schedule, and uncertainty on the New Senior Secondary academic structure.

The S4 Integrated Humanities lesson<sup>98</sup> observed in DSS is a good example. In the design, the teacher wanted to use an imaginary forum and role play to facilitate students to perceive a social issue from the positions of various parties in society who hold different concerns and interests, and at the same time to facilitate them

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<sup>97</sup> Refer to Chapter 3, Post-colonial development: the education reform – 1997 onward, pp.64-94.

<sup>98</sup> Refer to Chapter 7, Teaching observation 7-1.

to give empathy to people in the context to achieve the Integrated Humanities teaching goals. At the same time, she had to ensure that her students could demonstrate the ability to drill wider and deeper on relevant topics and be well-prepared for the public examination. In around an hour, the teacher had to ensure her students had sufficient understanding of the background to set the scene by reading the materials she prepared before the lesson quickly, to provide space and time for students to critically debate the issues in the imaginary forum and to summarise and reflect their views, and finally to round up the lesson by complementing very much more information and examination techniques to students to ensure that they are ready for the coming examination. The double lesson was packed with many teaching goals and tasks that finally all the teachers and students were teaching and learning under tremendous pressure.

Fullan (2007, pp.36-37) suggested that the guiding coalition consists of leaders at the top who cultivate the use of change knowledge. However, when we look into the length or depth of intervention, the effort made by the Government was not enough to build a guiding coalition with the sector to implement significant teaching reform. Such claim is well-supported by the experience of the cases, and the feedback gathered from relevant professional events. For example, Curriculum Development Institute of EDB has not provided very detailed Liberal Studies curriculum for teachers' reference. Such a design is not only asking the students to learn to take charge of their learning, but also requiring the teachers to do so.

Some may challenge that it is important to respect teacher autonomy. It is true that the Government has invested a huge amount of money to support immense

reform changes. For example, a big sum of money has been placed on education structural and curricula changes (Dowson, et al., 2000). Resource allocation for teaching enhancement has also not been small. However whilst the establishment of QEF, is designed to support innovative teaching, commitment to the continuity of these innovations was not available from either QEF or EDB. Many funded teaching initiatives, including those drama projects, finally have to terminate after the pilot period (Hui, 2009)<sup>99</sup>. Some schools like CSS have obtained some support from these funding, but more of the schools like DSS, have not received any of these resource support for different reasons. The commitment of the Government in teaching enhancement in this way can support many new initiatives in pilot schools, but have neglected the depth (Coburn, 2003), width (the rest of the schools), and sustainability of the application. Such financial supporting modes and commitment levels mean that, it is far from reasonable to demand teachers to implement real teaching reform. Indeed, after funding so many innovations in the last decade<sup>100</sup>, it is time to shift the attention from quantity to depth and sustainability of change, such as to providing extension funding to support the schools to move from the pilot teaching into sustainable teaching<sup>101</sup>.

As discussed in Chapter 3, spoon-fed education had been prevailing, and was addressed in the review. It is important for the Government to provide clearer guidelines and support to ensure that schools and teachers can work along the

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<sup>99</sup> Refer to Chapter 1 and Chapter 3.

<sup>100</sup> The applications for funding in recent years dropped a lot due to the reason that the fund only supports new initiatives, and after so many years, real “new” ideas become exhausted.

<sup>101</sup> Starting from 2012, the fund initiated a “school based” idea. That is applicants can initiate to customise the ideas that were being tried by other schools and bring that to their schools in respect to the characteristics and needs of the school, and that also so be funded under the new policy.

changing direction with confidence. The situation is, in early 2012, the first mock examination paper for Liberal Studies was finally available for the reference of teachers and students of this three year senior secondary school programme. It was several months before the first public examination of the subject. It is obviously a bit late for the first batch of students to make changes accordingly. The worst thing is, many teachers and students still felt uncertain about the requirements of the subject, not to say how to achieve them. What have been done is not yet sufficient to inform the teachers to implement the curriculum change properly. The lack of clear direction also affected the effective use of resources spent on supporting innovation.

As mentioned above, many projects were supported on a piecemeal basis, such as through seed projects and special funding that only lasted for a few months to no more than one to two school years to conduct a trial, and the long term knowledge and materials support and sustainability issues were left to schools and teachers to handle. Obviously, it is far from attainable for individual school and teacher to continue all the proposed teaching ideas that may require additional manpower and resources, for a longer period of time and also be promoted more widely in the schools.

As education reform in other places, the Government had conducted with a series of consultation exercises to gather views from the society before the introduction of the reform. In the implementation process, EDB encouraged and supported some schools and teachers to implement a number of pilot projects through providing financial support (Dowson, et al., 2000). However, in the experience of

the cases, including the DiE Project and QEF funded relevant projects, the sense of partnership or support with the field could only be shown within the pilot period. There is also no mechanism to ensure that the recommendations of these pilot projects would be properly followed. Finally, the continuity of those funded pilot teaching or other relevant teaching found in the cases heavily relied on the individual effort and their personal network.

In brief, as shown from the cases, effort made by the Government to direct the sector is immense. In contrast, effort made in engaging the sector to promote the use of student-focused education approach has been far from sufficient to support a sound teaching reform in secondary schools in Hong Kong, not even in those pilot schools that had showed enthusiasm and had attempted to implement such change in a proactive manner.

#### *Capacity-building with a focus on results*

Capacities in Fullan's (2007) TASC are specifically about getting results such as to raise the bar, and nothing will count unless people develop new capacities. He also believes that new capacities are a route to motivation, and individuals and groups are high on capacity to implement change if they possess and continue to develop knowledge and skills, have additional resource support, and also new motivation at the same time (Fullan, 2008). However, for large-scale reform, a combination of "pressure and support" is necessary (Fullan, 2007) and unavoidable as it will come along with immense changes. Elmore (2004) suggested that in facing these changes, no external accountability scheme can be successful in the absence of the internal accountability. On contrary, Fullan



commented (2007, p.33) that over emphasis on accountability will produce negative pressure that will not motivate nor get to capacity building. The focus on results in TASC is mainly about the evolution of positive pressure that is reasonable and is accompanied by resources for capacity building.

In the direction and sector engagement section, we have examined the resource support mode design for relevant changes. Regarding the knowledge and skills development, as noted in the cases, using educational drama that advocate student-focused has brought about change to teachers' working lives and their stable working arrangements. It is not only challenging their skills, but also their identity (Schön, 1973, p.57). Some (Huberman, 1992; Quinn, 1996) also argued that people prefer living with the devil they know than those they do not and may exert a mostly conservative and braking influence to the change. Worries and resistance to such pedagogic change of teachers is therefore understandable and foreseeable. Especially there is no guarantee that the new and more democratic educational approach would yield higher academic achievement of students as measured by exam results. To implement capacity building more effectively is both to maintain the identity of teachers and support teachers to transform themselves (Schön, 1973, p.57). When teachers can master the changed knowledge and skills required in teaching, commitment to the changes will follow (Huberman and Miles, 1984). Such a relationship between capacity building and change motivation and commitment of teachers was also well-supported in all the cases in this study.

As shown in BSS, CSS, and DSS, relevant training has enhanced the understanding, confidence, and also motivation of teachers to implement changes. However, none of the teachers obtained educational drama training in their foundation teaching training obtained from the Hong Kong Institute of Education or other local universities. The lack of relevant knowledge and skills support not only constrained teachers from applying it, it also makes it difficult for them to get the understanding and support from school management and other teachers in the schools to implement such change (Schön, 1973) as shown in the cases<sup>102</sup>. The insufficient financial and training support has constrained the transformation of more teachers to support a wider implementation of the reform principle. Even some of the pilot schools and teachers of pilot projects had taken the leadership roles voluntarily<sup>103</sup> in promoting the teaching mode change. Obviously traditional teacher training is not applicable (Schön, 1973) to equip teachers to critically review the existing teaching values, culture, and methods, and to handle all the ever changing demands of education. However, as teachers hold a crucial position in education, the corresponding reform planning and implementing units should have used a more proactive way to enhance the capacity of teachers to rebuild the value and culture of teachers towards the meaning of change (Fullan, 2005) and also to equip them with the skills to integrate change into their teaching.

Capacity building is any strategy that increases the collective knowledge and competencies, resources, and motivation of a group to obtain better impact (Fullan, 2007), and should be a continuous task that always aligns with the reform

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<sup>102</sup> Refer to Chapter 5 and Chapter 7.

<sup>103</sup> Refer to HKTDA and TEFO in Chapter 3, p.92.

direction. Such continuous collective knowledge enhancement also supports a gradual teaching value and culture change, and the development of a more supportive reform environment. To rectify the situation, parties like Curriculum Development Institute and EDB, have to work closer with the Hong Kong Institute of Education and other local universities that are providing certified foundation teacher training to ensure that general teacher training designed is well-aligned to the reform demands. It is also necessary to make the relevant training available for existing teachers. For example, during DiE pilot period, essence trainings and exchange opportunities were provided to participating pilot teachers. DiE was recognised and recommended to be further promoted through more teacher training support<sup>104</sup>. However, that has not yet been really followed up by the relevant authority.

#### *Supportive infrastructure and leadership*

Reference to the TASC, if EDB can proliferate a critical mass of change agent leaders at different levels and focus individually and collectively on capacity-building linked to results (Fullan, 2009), there would be a sound implementation of the student-focused education.

Reviewing the findings of this study, it is true that the Government had invited or recruited some principals and teachers to participate in some Ad Hoc Committees and pilot projects soon after the commencement of the reform. These frontline educators could work as the middlemen to reflect the demand of both sides. They

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<sup>104</sup> Refer to Chapter 3, Post-colonial development: the education reform – 1997 onward, pp.64-94.

also were supposed to be more familiar with the change details and could perform the role of leader at different levels of change.

Using the DiE seed project as an example, EDB had found experts like John O'Toole and some other local educators and artists as consultants to lead the pilot. In this project, only two secondary schools had the chance to be included to receive some essence training and trials. Such "seed" was not properly planted, it only lasted for one year then ended and being put aside. After that DEd seed projects for different levels of study were launched one after another in the years followed. There was also no connection between the DiE seed project and the other DEd seed projects.

As noted in this example, EBD failed to provide supportive infrastructure and leadership to lead the pedagogic reform. First of all, there are around 500 secondary schools in Hong Kong and so the number of schools and teachers involved in the DiE project was too small to lead such change. The project also failed to deliver some workable samples for the reference of other teachers after the pilot trials yet DiE requires knowledge and skills. As noted by Chin and Benne (1969), since a human being is a rational being, the lack of knowledge and accumulated experience or teaching sample support creates a big challenge for the involving teachers to lead or persuade others to follow.

Similarly when we look into other developments found in the BSS and CSS, the support mostly only existed at the piloting stage then ended. The presence of a school like DSS that had been working on its own and had not received any

pedagogic support to promote the implementation of the reform principles further exemplifies the lack of sound infrastructural support and leadership mentioned in TASC

In addition, in the development mentioned above the awareness on the training needs of teachers and the supporting role of local management was not sufficient. The whole development process mostly would only involve the teachers and students. Evaluation questions like “What are the roles of school management in promoting relevant pedagogic change?” and “How to make the change sustainable?” mostly were not included in the scope of the brief pilot project reviews. However, when reviewing the feedback in the cases, their understanding and support were crucial to the real implementation of the relevant pedagogic change. To make an in-depth reform, the local management must-understand the changing values and be familiar with the changing if they are to provide a supportive local change environment to facilitate such change. For example, in DSS, the management style of the principal was conservative and that reflected in daily operation teachers in the schools mostly would use “traditional” teaching methods, as described by the students “teachers read the main points to them and they underline accordingly”, even under the urge of the education reform. A supportive infrastructure is needed to mobilize and support the local management to lead the change in school.

Very often pilot groups and committees would dissolve or became inactive following the end of these projects<sup>105</sup>: apparently there has been no policy to group the school management and teachers involved in pilot projects to properly distribute the knowledge accumulated to schools and teachers. The over relying on using these kinds of one time pilot projects to boost the change also review the shortsighted problem in the planning and implementation of the reform.

Regarding building infrastructural support and leadership, Fullan (2009, pp.287-289) has the tri-level reform concept; that is what has to happen at the government, district, and school/ community levels to engage in the depth of change required. Such concept could be more applicable to the education systems such as the UK and Canada that he had examined. However, the operation of these systems is quite different from Hong Kong in many ways, such as their monitoring and financial arrangements. In these bigger systems, very often the central government will authorise different provinces and local authorities to allocate resources to the schools and also to monitor their performance. Different districts also may reference to their own characteristics to make interpretation of the education policy. The hierarchy of the education system in Hong Kong is relatively flat and simple. Influence and relations between the Government and schools are quite direct no matter on financial, monitoring and operational aspects.

It is difficult to comment which system is better than the other. Rather, it is more important to note the differences when designing the strategy of work. For example, in system like Canada, Fullan noted the complexity and the flow of

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<sup>105</sup> Refer to Chapter 5 and Chapter 6.

work, and therefore, he emphasised the importance of training leaders at different levels to guide the change. Besides, no matter how simple or complicated the hierarchy is, new forms of leadership are required at all levels (Fullan, 2009) in order to get better change outcome.

Such need has been felt by some teachers, but could not be properly addressed by the system. To cater for the demand, some teachers have come together to line up other teachers that have similar interests or needs to make relevant trials and exchange<sup>106</sup>. Some of the teachers that had taken part in the DiE pilot have been playing some active roles among these teachers. However, the development of such networks on a voluntary basis was driven by work demands and personal interest, not planned or initiated by EDB. These bodies cannot fit into the hierarchical tri-level reform concept of Fullan and serve the roles of district or local authorities to engage players vertically with the Government and schools and laterally with other districts.

It is true that the hierarchy of the education system in Hong Kong is relatively simple and the influence can be relatively direct. However, there are around 500 secondary schools in Hong Kong, it is far from sufficient to create a supportive infrastructure and leadership by simply providing some reform guidelines and involving a small number of schools in pilot projects.

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<sup>106</sup> Hong Kong Teachers Drama Association and Hong Kong Drama/Theatre and Education Forum are some examples. They have been organising various educational drama and DEd curriculum related development programmes to provide support to teachers.

### *Managing the distractors*

One thing that bothered teachers when using drama-based inquiry in teaching was assessment issues. They included the assessment pressure, content, and also the tools involved. The uncertainty has led to much insecurity of teachers and students. Some people were also concerned that the achievement of student-focused principle and education drama is not that easy to quantify and review systematically (Van Ments, 1994). That has led to a concern of the monitoring bodies about how to assess and review the learning outcomes, and also how to calculate and justify the level of support to promote such developments. It is common to see different education systems quantifying the learning outcome of students to make assessment practical. As argued by Coburn (2003), over-emphasis on numbers alone may oversee the nature of the change envisioned or enacted that may make a difference for teaching and learning. Generally examination focus on fact learning, other aspects of growth, such as thinking ability, confidence, and leadership, are more difficult to quantify and also be neglected easily in assessment. To align with the reform direction, School-based Assessment is being used in some subjects (HKEAA n.d.). However, it is too soon to comment on the outcome.

In response to the assessment issues, some teachers in DSS attempted to provide more information support to reduce the distractors led by assessment pressure and time limitation. As mentioned in Chapter 7, a teacher found using role play and the imaginary forum could help students to give empathy to different interest parties in the society and understand the complexity of social issues. However the teaching method is relatively time consuming, and whether students could convert



and present the knowledge learnt through practice into examination answers were worrying factors for both teacher and students. To minimise the uncertainty, the teacher had distributed much reference data to students before the role play and also summarised the lessons learnt to the students immediately after the role play. This could release the worry of teacher and students in using such methods and make them more ready to use the inquiry method. The methods used by the teacher in this case obviously had restricted the practical exploration of students. However, it is better than solely transferring the knowledge to them. When we cannot eliminate the distractors, reduction also can be a way out.

In summary, the Government has been leaving teachers to direct the teaching reform implementation by only providing some short term resources and research support at the beginning, which is far from sufficient to support the change and also to offset those unfavourable factors mentioned. Frontline educators can hardly make sustainable change with a lack of clear direction and continuous corresponding administration and training support. Though some proactive teachers and schools<sup>107</sup> could obtain additional resource to support the use of educational drama from different sources, mostly they could only obtained one-time resource support to introduce some pilot teaching in schools and could not last long. That is no help in promoting sustainable and wider reform in educational approach.

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<sup>107</sup> Refer to Chapter 6.

### *Continuous evaluation and inquiry*

As mentioned above, over emphasis in quantifying the learning outcome may only distort the meaning of using student-focused education and educational drama.

Fullan (2009) suggested that constant evaluation and inquiry must be built into the mindset of the reform and the actions of the center and those in the field as the reform progresses, and leaders at all levels are expected to have an inquiring disposition.

The introduction of pilot teaching projects to develop better teaching practice has to come with continuous evaluation and inquiry to obtain wider and deeper impact. However, as shown in DiE Project, lesson learned and recommendations made in the project report have not been followed up accordingly. At least, no actual direction and financial support have been made afterward to address the recommendations listed in the report<sup>108</sup>, and that to some extent also shows that the official communication between the Government and the frontline teachers on such development has ended with the pilot project also. The situation of those QEF funded projects is similar. As shown from figures, from 1998/99 to 2008/09 School Year 7,942 projects (QEF, n.d.) were being funded by QEF in serving the purpose. Many pilot projects and the relevant studies were terminated followed the end of the project and such fragment inquiry model can hardly result deeper and wider impact to teaching approach in Hong Kong, not even in those pilot schools (Quinn, 1996).

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<sup>108</sup> Refer to Chapter 3, DiE Project, pp.73-78.

Such shortfall on the operational design of QEF was clearly reviewed in Hui's (2007) study<sup>109</sup>. One of the major challenges of Hui in the QEF research on drama funded projects was the study was initiated close to a decade after the commencement of QEF. When the projects were approved and implemented, no one would expect that these projects and their documents will be reviewed together, and therefore the research team could only make investigation with the limited data available, such as the proposals and reports of these projects. The experience of Hui's (2007) study highlights the short-sighted issue of QEF in supporting teaching initiatives in a fragmented manner, without the sense of continuous evaluation and enquiry. The slogan of QEF is "Collaborate for pedagogic innovation, cultivate for quality education", however, its mode of operation cannot really reflect the action "collaborate" and "cultivate" at all. As they are all one time funded pilot projects, no long term development and evaluation plan was required in the initial plan, and that finally made continuous inquiry and the promotion of their use difficult.

Fullan (2009) suggested that theories of action should also employ third-party evaluators to provide critical feedback on the strengths, weakness, and impact of the strategies being employed. The system should disseminate their theories and findings on a larger international level to contribute to the thinking of others and to be subjected to external scrutiny and critique. However, as noted in the DiE Project, no clear effort had been made by the responsible units in disseminating the pilot experience and project materials. Even though I requested more detailed information, the response from the responsible officer was negative.

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<sup>109</sup> Refer to Chapter 3, QEF, pp.82-88.

The design and effort made on conducting continuous evaluation and inquiry to support the continuous development of using drama in enhancing teaching has been discouraging.

### *Two-way communication*

In TASC, communication is an opportunity to disseminate and receive feedback. Fullan suggested that leaders of all levels should be able to spell out the reform vision and strategy and with a high degree of agreement (Fullan, 2009). The Government have made use of different channels, such as reform documents and seminars, to tell schools and teachers about the educational reform<sup>110</sup>.

There have been many occasions organised by the Government to explain the reform policies to schools and teachers, and teachers and schools are required to keep submitting many forms and questionnaires to inform the Government about the implementation of the reform. All the communication just mentioned were in Government-led top-down pattern. We can see the Government representatives speaking, and the school representatives and teachers listening, and they have to follow what is being told. We can also see teachers giving back their opinion and comments.

However, for effective communication, speaking and listening should go hand in hand (Fullan, 2009). The roles of schools and teachers were very passive on this, and the level of involvement was focused on their attempts to comply. For

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<sup>110</sup> Refer to Chapter 3, Post-colonial development: the education reform – 1997 onward, pp.64-94.

example, in the DiE project teachers could participate then submitted report and made recommendations as they were instructed by the Government. However, the Government has no obligation to follow up the recommendations received even when the project was initiated by them<sup>111</sup>. This cannot be called as an effective two-way communication. The communication or interaction rather had been controlled by the government, and teachers involved also very used to play the role of followers.

When we look into the example on the demand of small class teaching, the strong demand for small class teaching from secondary school principals and teachers and it has been clear by the Government (Information Services Department, HKSARG, 2010b). Such demand was also clear in the cases in this study<sup>112113</sup>. However, all these demands for change to support more student-focused education have not been well-taken and followed up by the Government. It is important for the responsible units to listen carefully to the feedback from the society in response to the demands: effective communication then reform.

Therefore, though we can see the exchange of information and views, it is hard to consider this as a constructive two-way communication. Effective and constructive communication required both sides can express their views, and at the same time, they should be listened to.

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<sup>111</sup> Ibid.

<sup>112</sup> Refer to Chapter 5, Introducing Drama in Teaching, pp.144-184.

<sup>113</sup> Refer to Chapter 7, Introducing Drama in Teaching, pp.235-271.

In short, we can see that in the reform, the Government and has made tremendous effort and spent huge sum of money in supporting the implementation of the reform. Referring back to the TASC model, the reform has provided some inspirational education objectives together with some curriculum and assessment changes. However, such large scale reform has set too many big and small goals for schools and teachers to follow that finally fragmented the efforts and resources, and also causing much negative pressure (Fullan, 2007) to teachers and students. The over emphasis the width of change finally has compromised the depth (Coburn, 2003) which is crucial for education reform which involves the rebuilding of values and culture toward the meaning of change (Fullan, 2005). At the same time, the Government also failed to address the capacity building issues to ensure teachers could effectively implement the educational changes accordingly. That can be reflected in the lack of availability of training and also the mode of funding of QEF that was supposedly designed to “collaborate for pedagogic innovation” and “cultivate for quality education”.

The insufficiency of the reform in addressing the crucial elements in implementing the student-focus principle can also be reflected from the constraints facing by the teachers. As shown in the cases, individual teachers had tried very hard to apply drama-based inquiry teaching to inspire higher level of thinking of students and also to give empathy to people in different context that obviously were well-aligned to the student-focused reform principle in their daily teaching, they could not gain much support from the school management or the system to do so.

To conclude, there is no question that the reform had motivated pedagogic changes in schools. However, in view of the current capacity building and funding support, communication mode, and commitment of the Government in making continuous enquiry on the development of a more student-focused education, the reform lacked elements for its success. As comments by the ex-president Paul Morris (Morris and Scott, 2003, p.71) of the Hong Kong Institute of Education, the gap between the extent and direction of change and intentions of policy initiatives “has been especially pronounced in those reforms attempting to change the prevailing styles of teaching and learning”., more has to be done by the Government to make real impact and a more sustainable change in creating a more student-focused education environment. Hopefully that finally will also support the development of education drama in secondary schools in Hong Kong.

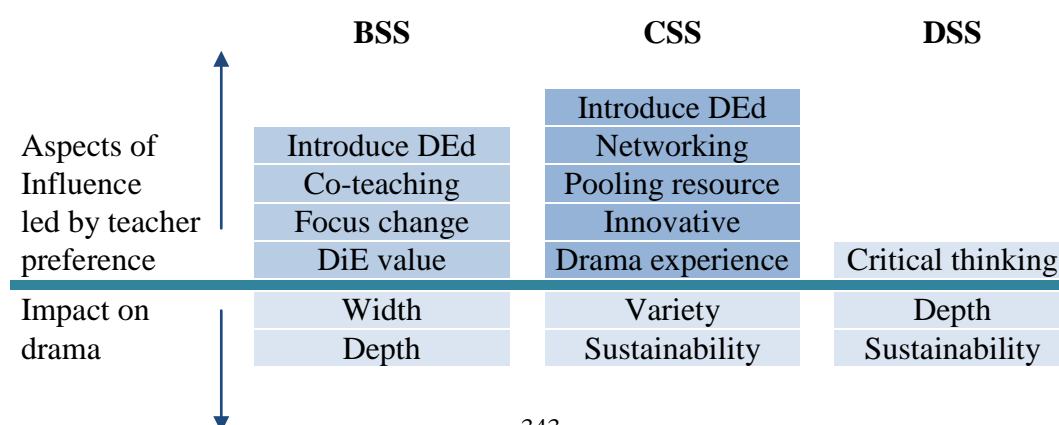
**Question 5: What are the Implications of the Experiences of these Three Schools in Using Drama Pedagogies for the Development of Educational Drama in Other Hong Kong Secondary Schools?**

*Role of teacher and capacity building*

When reviewing the experience of these cases, teachers apparently had a leading role in the development of drama pedagogy in their schools from determining the change direction and the variety, width, depth, and sustainability of the relevant applications. For example, as mentioned in chapter 5, the drama pedagogy lead teacher of BSS wanted to promote drama teaching and also to use process drama to enhance the understanding of human behaviour of students (O'Neill and Lambert, 1990). He therefore kept researching to refine the teaching plan and

materials (depth) and also to conduct co-teaching in other subjects (width) with other teachers. Such change strategy with emphasis on research, development, and diffusion was also consistent to the notion brought up by Clark, Guba (1967), and Fullan (2009). Rather, the teachers of CSS were more interested in enhancing the drama knowledge, skills, and live drama experience of students, and they therefore actively searched for resources to support diverse development. Particularly under the pressure from so many reform demands, the persistence of teachers became crucial in supporting the continuity (sustainability) of the development. As summarised in Figure 8-4 below, the change orientations and advocacy of individual teachers varied a lot. For example, lead teachers in BSS had enormous interest in DiE that made the change sustainable and tended to be more focused; CSS lead teachers wanted to enrich the drama experience and knowledge of students and placed the emphasis on drama relevant innovations and that also facilitated them to obtain resourced required; and DSS lead teachers wanted to enhanced critical thinking ability of students and found drama pedagogy suitable on certain topics in humanities subjects. The advocacy and change orientation of teachers produced big impact to the pedagogic development in all different cases.

Figure 8-4: Teacher advocacy and change orientation versus the development of drama pedagogy in BSS, CSS, and DSS





However, the promotion of drama pedagogy in different forms and subjects involved very much additional effort and very high commitment from teachers, and the implementation of the pedagogy also was very demanding in terms of knowledge and skills. On top of this, issues like high teaching/learning pressure, strong teacher-led and examination-oriented education culture; and insufficient training were frequently mentioned in the interviews. These factors finally could wear down the enthusiasm of teachers in making change. It is also not rare to see that struggling with the reality, some teachers gradually went back to use their existing approaches, such as traditional lecturing, that is less “time-consuming”, space-consuming, does not demand new knowledge and skills and makes them feel more secure (Huberman, 1992; Quinn, 1996).

For example, in all three cases, principal, teachers and students commonly were quite reserved towards the development of drama pedagogy. This also highlighted the capacity building issue of the reform. As raised by Fullan, “novice innovators” need “hand-on” tutoring just as much as novice skiers or gymnasts need it” (Huberman, 1992, p.15), and teacher professional development is essential for effective reform implementation.

Spiritual or intellectual forces usually come along with training. Principals and teachers will know how to achieve the reform objectives when they understand and share the meaning and knowledge of the reform. As mentioned by Huberman and Miles (1984), teachers develop commitment to the changes when they begin

to master them in classroom. Foundation and continuous teacher training may help bridge the communication gaps of different levels of the change agents. Therefore, including the core reform value, knowledge, and skills in foundation as well as further teacher training not only supports the daily teaching of teachers, but at the same time can rebuild the value and culture of teachers towards the meaning of change (Fullan, 2005). This also can help to reduce the resistance leading by prevailing teacher-led learning culture<sup>114</sup> and support more effective communication and exchange within the education field. As shown in the cases, professional training had supported teachers to find ways to solve their teaching problems, and had triggered them to make pilot trials with drama to enhance the teaching outcome.

Therefore, well-designed capacity building programmes that align with the reform direction and requirements can be a direct way to support teacher to face the challenges led by the reform with confidence<sup>115116</sup>.

#### *Environmental factors and leaders at different levels*

Reviewing the local context of the cases, apparently it is common to see that principals would not interfere in the selection of daily teaching methods of teachers. The lead teachers of all three cases had conducted teaching demonstrations and explaining in staff meetings to share their experience of using drama in teaching that they found recommendable to peers. They hoped the principals would give them more support when they initiated and promoted

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<sup>114</sup> Refer to Chapter 8, Local support- cultural factors, pp.307-311.

<sup>115</sup> Refer to Chapter 3, Post-colonial development: the education reform – 1997 onward, pp.64-94.

<sup>116</sup> Refer to Chapter 7.

pedagogic changes in schools, and they saw peers and management support as important. However, as noted by the principals of BSS and DSS, they would respect and trust the teachers and let them decide the pedagogies used in daily teaching<sup>117</sup>. But as commented by the teachers, without management support, it was more difficult for them to further promote the use of the pedagogy to other teachers.

It is not easy to align change when many parties and people are involved in the education reform process. Besides, initial success also may not last because of the complicated dynamic involved (Fullan, 2000). The Government should reconsider how to construct a supportive infrastructure and to involve and facilitate people at different levels to engage in the depth of change required as noted in question 4. As Huberman (1992, p.10) suggested, if people can participate early in the process of designing school-level changes, they will develop “ownership” of the project, and will have a clearer sense of what the components of the project actually entail. For example, the principal and one of the DEd teachers had been involved in the DEd curriculum development stage in CDI. They have had been active in initiating and participating in professional development or sharing programmes. Similarly, the DEd lead teacher also had involvement in developing the DEd curriculum with Curriculum Development Institute, he had been very committed to the development and also to design and trial their own curriculum<sup>118</sup>. Early involvement in the planning and development

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<sup>117</sup> Refer to Chapter 5 to Chapter 7.

<sup>118</sup> Refer to Chapter 5 and Chapter 6.

stage also supported them to be the “teachers” and leaders of development for other secondary schools and teachers in Hong Kong

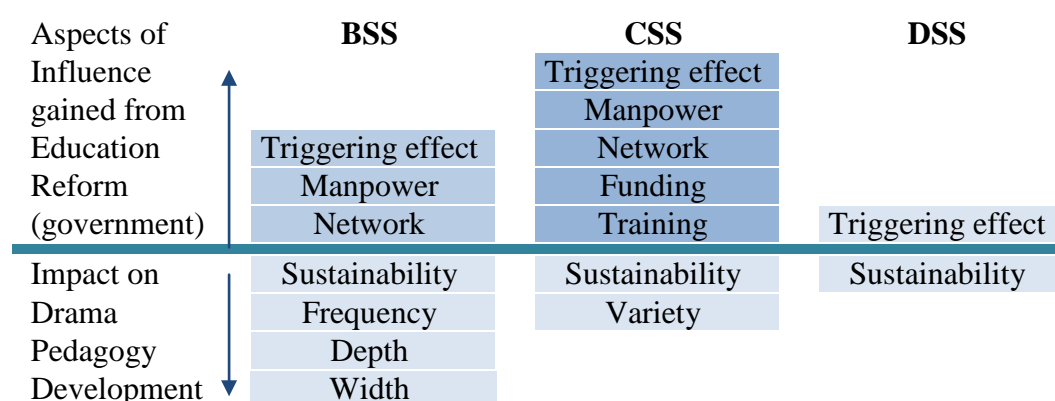
If EDB could train more leaders at different levels and make them more familiar with both change objectives and content, that possibly could produce a stronger implementation of the reform and promote the frequency, variety, depth, and width of the relevant change. Furthermore, school management support can legitimise the change concerned. As presented in Figure 8-5 below, the level of management support has a direct relationship with the level of flexibility that encourage teaching change. Finally teachers could make use of the flexibility to create a better teaching and learning environment to obtain better teaching outcomes. Extreme difference on the level of management support was shown in CSS and DSS. The school management of CSS supported the DEd lead teachers to play a pioneer role in drama relevant development in school setting, and that also made professional networking and funding pooling available to support the change, similar support was lacking in DSS and constrained the development of drama pedagogy in school. Figure 8-5 below vividly illustrates such relationships.

Figure 8-5: School management support versus the development on drama pedagogy in BSS, CSS, and DSS

	BSS	CSS	DSS
Aspects of Support obtained from school Management		<div>Pioneer role</div> <div>Networking</div> <div>Sought funding</div> <div>Administration</div>	
	Non-intervention		* Not encouraged
Impact on drama Pedagogy Development	<div>Width</div> <div>Depth</div> <div>Sustainability</div>	<div>Width</div> <div>Variety</div> <div>Sustainability</div> <div>Variety</div>	<div>* Limited use</div> <div>* negative impact</div>

Reflected in daily teaching, DEd teachers in BSS and CSS could split the classes and conduct small class teaching, and in CSS, a dedicated Drama Activity Room was renovated with special funding to support DEd development. By contrast, the teacher in DSS had to use a rather small standard classroom with forty students when using drama pedagogy. The development obviously would be confined. The conservative and indifferent attitude of the management to innovation also further discouraged or even created pressure on teachers and weakened their enthusiasm to make any change to improve teaching quality. As presented in Figure 8-6, relevant reform knowledge, resources, and support were not available evenly in different cases. Both BSS and CSS had made use of the chances created by the reform to gain more manpower and professional (networking) support to sustain and promote the use of drama pedagogy. Relatively DSS had not made use of the opportunities to get more support, and that also constrained relevant development.

Figure 8-6: Variation on the development of drama pedagogy in BSS, CSS, and DSS under the influence of the reform



If we put the experience of these schools and the system factors just examined back to the TASC framework, instead of treating them in a standalone manner, it can help to further make sense of the case findings within the larger education system. As mentioned in question 4, the promotion of the student-focused

principle of the education reform has provided an inspirational goal and vision to lead the reform together with concrete policy changes and big financial support to support the change. However there were too many goals and directions being set by the Government that fragmented the efforts of schools and teachers, and also causing much pressure on them. The piece meal funding approach also obviously could not help to promote deeper exploration and sustainable pedagogical development. Apparently, we cannot consider the outcome of the pedagogic reform found in the cases to indicate that the reform expectations have already been met.

With regard to the variation on the readiness, acceptance, and expectation of people towards using drama in teaching, conducting continuous inquiry like action research can be a practical and effective way to introduce pedagogic changes. For example, the DEd leading teacher in BSS had been systematically documenting their trials and also constantly reviewed with his team to refine their teaching design and skills, before extending the use of the materials to other subjects. Because they are tailor-made teaching, they could work effectively in BSS, but they mostly are not that applicable to DSS and consequently many other secondary schools in Hong Kong. That also highlights the important role of frontline teachers in pedagogic development.

In practice, reference to the experience of BSS, good theories can help to guide effective pedagogic inquiry work and to make real impact through direct trials. It is better to devise the evaluation plan and tools when designing the teaching plan, and supported with systematic and detail documentation as in BSS. When

implement, it is also important to consider factors like the characteristics of the local context and to keep reviewing the development and make modification, where necessary.

The education value of educational drama is widely recognised and supported in many previous studies, and it is the sustainability, instead of solely its introduction, that is the concern of this study. Huberman (1992, p.10) noted that innovations that have been implemented need longevity to make durable effects, and assuring such longevity is an artful affair. As noted from the cross-cases examination, the problems faced by the teachers in different cases and the roles of different contributing factors were not case specific or only pointing to specific methods. Rather they agreed in many ways on the challenges they were facing when following the reform direction to introduce teaching changes. Although all the cases in this study were band one coeducational grammar English Medium of Instruction secondary schools, under the influence of the same macro education environment and reform policies, many challenges mentioned may also be encountered by other local band two and three schools when introducing similar teaching changes and the suggested changes may also be applicable to these schools. Further investigation may help to confirm so.

## CHAPTER 9 CONCLUSION

This study has reviewed and examined relevant developments in the education system, reform principles and measures, and the way these factors have affected the application of educational drama in three Hong Kong secondary schools.

According to the experience of these three schools, policymakers, school management and teachers were not yet truly aligned in the implementation of the teaching reforms to achieve student-focused. The paths of the teachers that wanted to use drama-based inquiry to help their students to develop empathy or higher-level thinking had not been smooth. With reference to the supporting and constraining factors encountered in the implementation process, and the TASC framework (Fullan, 2009), some suggestions are made below for policymakers, school managers and teachers that want to promote pedagogic changes of this kind in their daily teaching. It is hoped that as these suggestions are grounded in the authentic experience of three local, subsidised secondary schools, they will be practical and may help to promote better collaboration resulting in more effective pedagogical change.

Due to accessibility issues<sup>119</sup>, only 3 band one secondary schools were included in this study, but some schools of other bands also found had the records of using drama pedagogy. Some teachers and students<sup>120</sup> in the study also suggested that the applicability of drama pedagogy should be higher in lower banding schools. It

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<sup>119</sup> Refer to Chapter 4, Case screening and contracting, pp.115-121.

<sup>120</sup> Refer to Chapter 7.



is risky to generalise all the experience found in this study to other schools for the detail of their experience is not certain and similar to the cases of this study, differences in local culture, management style, and teacher preferences always exist. However, unquestionably teachers and students of lower banding schools are also under the influence of the same education culture, system and reform policies. The emphasis of TASC and the suggestions below are placing on the implementation of system change, schools of different bandings indeed are included in the same system, and the applicability of these suggestions to band two and band three schools should be similar. Therefore when considering these suggestions, there should be no banding bias.

The suggestions below highlight the roles and responsibilities of the three parties listed by TASC (Fullan, 2009). For example, where the role of the school management is concerned, teachers and students in all three cases had criticised the lack of management support and stated that they had expected to have been provided with more tangible (such as resources) and intangible (such as administration resource and greater flexibility)<sup>121</sup> support to implement changes that would enhance the quality of education. Therefore, the role of the school management must be delineated and clearly spelt out to support real and lasting change.

It must also be highlighted that more still has to be done by the Government and other public bodies to achieve the educational changes described in the reform policy documents. For example, they may need to make more effort to engage the

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<sup>121</sup> Refer to Chapter 8, Local support- school management and peer support, pp.298-300.

sector in the change process, and to ensure that leaders at different levels in the infrastructure (such as management) are genuinely empowered to promote the changes and share common goals and objectives.<sup>122</sup>

It is also important for the teachers to play a more active role in understanding the changing goals and the underlying details, and also in using the resources available through the reform (including funding, expertise and training support) to better equip themselves to respond to the educational change agenda.<sup>123</sup> Both school management and teachers need to pay attention to the uniqueness of the local context when following the reform direction and to devise a genuinely achievable change plan through closer communication.

It is also worth noting that successful education reform is very much reliant on good collaboration between these three parties. However, the reflections of the teachers involved in this study indicates that the level of communication between them was so low that it could hardly be expected to have effectively supported any kind of education reform, whatever aspect was being considered.

### **Suggested Changes**

With reference to the discussion in Chapter 8, some suggested changes are summarised in Table 9-1 for different stakeholders, including the policy makers, school management, and teachers. The presentation of the table will follow Fullan's TASC framework to align the discussion in previous chapters. It is

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<sup>122</sup> Refer to Chapter 8, Environmental factors and leaders at different levels, pp.345-350.

<sup>123</sup> Refer to Chapter 8, Role of teacher and capacity building, pp.342-345.

hoped that these suggestions will be helpful to educators seeking to promote similar changes in their schools.

In brief, under *direction and sector engagement*, more effort has to be made by the government to improve their communication with the sector to promote the objectives and the value behind these changes to them to enhance the ownership of change of implementers. School management and teachers also have to be more active to understand and to respond to the new teaching demand. The case DSS particularly reviewed the urgent need for better sector engagement<sup>124</sup>.

Reference to the experience of CSS, its principal and the lead teachers involved in the ad hoc committee and curriculum development group formed by EDB when they started to introduce the DiE and DEd seed projects. That enabled these school representatives to obtain the latest updates of the curriculum change, and they also could reflect their view and concerned directly. The establishment of these groups, and to involve frontline school management were some effective ways to engage the sector, and the active response of CSS also helped to support both the Government and the school to better implement the change. That can be shown in the DEd relevant development found in CSS. However, only very limited schools and teachers were engaged in this exercise, the impact therefore also limited to very few schools. The Government may consider to launch similar programmes that can involve more teachers, or to support the establishment of sub-group to reach more teachers in the network to make wider change.

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<sup>124</sup> Refer to Chapter 7, Issues emerging, pp.271-277.

In *capacity-building with a focus on results*<sup>125</sup>, as reviewed in the cases, training had direct impact to the teaching changes concerned, and the lack of relevant training to other teachers also made it difficult for teachers to implement teaching change with bigger impact. Therefore, the government may consider working with local teacher training institutes to ensure that the education values and demand set for the coming education development are well-incorporated in teacher foundation training, so teachers will be more ready to implement so and to support a more effective education reform. Relevant training should also be ready to support existing teachers to help them to respond to the changing teaching demand.

For *supportive infrastructure and leadership*, as discussed in Chapter 8<sup>126</sup>, the effort paid by the government to training up frontline leaders were not enough to generate sufficient leaders to support a wider and deeper change in schools. Engaging limited numbers of schools and use short-term one time funding to conduct seed projects to lead such a large number of schools to make effective change apparently were far from enough. For example, the Government may consider to launch some wider pilots, and to involve some more schools that cover different bandings or even districts to ensure that the change objectives, values, knowledge, skills, and the latest updates can reach the representatives of different groups of stakeholders, then further spread these updates to the school and teacher groups concerned. Such network formed by representatives from different groups of schools also facilitates the Government and school management to share the

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<sup>125</sup> Refer to Chapter 8, *Capacity-building with a focus on results*, pp.327-330.

<sup>126</sup> Refer to Chapter 8, *Supportive infrastructure and leadership*, pp.330-334.

latest updates more efficiently and effectively to teachers concerned to lead and to support the change.

The presence of supportive infrastructure and leadership also can provide a more supportive local environment to *manage the distractors*. For example, the involvement of principal and teachers in those engagement programmes held by EDB helped them to build up common perspective, and made it easier for teachers to obtain higher flexibility and administration support (such as to conduct smaller class teaching by splitting class or adjusting teaching schedule)<sup>127</sup>. These engagement programmes also helped them to network other interested schools, and to form supportive change network to conduct different forms of collaboration and exchanges to support more effective changes.

For *continuous evaluation and inquiry*, the design and implementation of the DiE seed projects and QEF, and the inquiry approaches adopted were relatively short-sighted and not favourable to sustainable change<sup>128</sup>. Concerned parties may consider revising their inquiry approach and the concerned funding and support strategy in order to support some deeper, wider, and more sustainable changes. For example, plan and support should be design to facilitate recommendable funded projects to fit in the daily operation of the schools concerned and even further promote to other schools while the ideas are highly recommendable and well-tried. This can be implemented by adding a reviewing procedure; concerned QEF committee can reference to the performance and reports of the projects to

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<sup>127</sup> Refer to Chapter 8, Managing the distractors, pp.335-336.

<sup>128</sup> Refer to Chapter 8, Continuous evaluation and inquiry, pp.337-339.

make recommendations, such as to provide certain financial support to enable the schools to adopt the change, or to develop training kits or websites to well-disseminate the knowledge and skills developed. Such design also can better ensure the report and recommendations are being properly considered and followed.

Besides, in the report review process, committee also should consider the assessments in both quantitative and qualitative terms. As shown in BSS and CSS, the objectives of using drama pedagogy was to promote higher level thinking skills like critical thinking, empathy, understanding of human behaviour, instead of solely facts and knowledge. Some target outcome therefore was less quantifiable, but important. Teachers involved therefore also have to design or reference to suitable assessment tools, such as capacity approach (Sen, 1999), to reflect and present the learning outcomes of students. The committee side also have to value this part of assessment carefully.

Besides, the case BSS very well demonstrated continuous evaluation and inquiry together with good theories support and systematic documents could enhance the portability and the sustainability of change<sup>129</sup>. QEF may consider the experience of BSS and to require coming funding receivers to conduct more serious research and inquiry on their funded projects.

Lastly, for *two-way communication*, the current reform obviously is led by central force, but it is very important for the Government also to listen and be responsive

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<sup>129</sup> Refer to Chapter 5.

to the voices and demand of implementers and to make feedback. In the study process, many complaints and discontent on the reform, education system, and the Government were heard from school management, teachers and students. It is even worse that they did not feel that these feelings and comments were of the concern of the Governments and would be well-listened and considered. The absence of effective two-way communication finally would constrain the change<sup>130</sup>. Nowadays, with such advance technology support it is not difficult for the government to convey their messages and also to collect the views and suggestions of different stakeholders. The Government should open more channels and be more open and responsive to the feedback of stakeholders to encourage direct and two-way communication and also to support a more effective change.

Lastly, as shown in the cases, many teachers and even school management had not been active to understand the reform value, and also to make use of the reform resource to implement the reform. However, the active involvement of schools is crucial to the change. Particularly teaching reform concerns the daily teaching change happening in schools, commitment of school management and teachers are essential to effective change.

Table 9-1 Educational change guidelines

Item	Roles and responsibilities of stakeholders		
	Policymakers	School management	Teachers
<b>Direction and sector engagement</b>			
a. It is important	Designers and	Facilitators	Implementers

<sup>130</sup> Refer to Chapter 8, Two-way communication, pp.339-342.

for policymakers (change initiators) to clearly explain the change objectives, plan and implementation details to the implementers, in order to result in effective change.	<p>promoters</p> <p>Make careful plans and communicate changes more clearly</p>	Understand the changes and actively encourage their staff to make sense of them, such as by supporting them to participate in events	To make sense of the change actively
b. Implementers and leaders at different levels should be involved at the design and implementation stages to increase understanding and ownership of the change.	<p>Leaders and planners</p> <p>Engage frontline staff in planning work through means such as consultations and planning groups</p>	<p>Local leaders and middlemen</p> <p>Actively respond to the demands of change and reflect needs in implementation</p>	<p>Designers and implementers</p> <p>Actively respond to the demands of change and reflect needs in implementation</p>
<b>Capacity-building with a focus on results</b>			
c. Teachers should be provided with relevant training, both in foundation training and continuous professional development, to equip them with the knowledge, skills and confidence to follow the direction of change, and reduce resistance.	Work with teacher training providers to ensure that training is sufficient to support new and existing teachers to align with the direction of change effectively	Encourage and support teachers to undertake training and professional exchange to ensure the teaching team can work effectively together in the change process	<p>Proactively acquire knowledge and skills to meet the demands of change</p> <p>Be responsive to changing student learning needs and the environment</p>



d. Training should be made available to all principals and teachers to establish a more supportive change environment. Collaboration among teachers and schools should be facilitated in order to establish a strong support network that will increase the impact of change.	Offer financial and policy support to enable the continuous learning of principals and teachers	Encourage and support teaching enhancement and cooperation among teachers and schools	Keep up to date on educational demands and the skills required
<b>Supportive infrastructure and leadership</b>			
e. No matter how complicated or simple the hierarchical system is, make sure that the leaders of different tiers fully understand the objectives, values and measures of the change.	Provide a clear direction and engage leaders at different levels to <i>understand</i> and to lead <i>the change</i>	Proactively understand the change vision and mission  Lead and support teachers to implement the change  Work as the bridge between the Government and teachers; such as to disseminate change updates and to collect and reflect feedback	Proactively understand the change vision and mission
f. Collaborations within and	Promote knowledge and experience exchange	Encourage professional	Be open to teaching

between schools should be encouraged in order to enhance teaching.	among schools	exchange (such as by providing administration support)	exchange, co-teaching and other internal exchange
<b>Managing the distractors</b>			
g. Sufficient resources to facilitate a smooth transition should be provided.	Provide resources and support to enable schools and teachers to sustain the change process	Actively use the additional resources available and engaged in professional networks to facilitate change	Actively use reform and local resources and support to implement change
h. Make infrastructure supports the changes initiated.	Keep reviewing the needs and making supportive changes accordingly (Does the existing standard class size support the teaching change? Does the curriculum design agree with the reform principles?)	Strengthen the internal support in the school  Provide more administration support to teachers to enable them to pilot new ideas and make change sustainable	
i. Support the development of a more balance assessment method	Keep reviewing the application of SBA in supporting a more balance assessment system	Keep reviewing the application of SBA in school	Keep reviewing the application of SBA in school
<b>Continuous evaluation and inquiry</b>			
j. Pilot projects or seed projects can be a good way to promote new initiatives.	Encourage and support innovation through concrete support, such as providing additional resources	Encourage and support innovation within schools through means such as flexible administration support and professional	Be responsive to the demands of educational change and students' need for it to happen

		collaboration	
k. Pilot projects and research should not end with the publication of reports. The recommended changes should be followed up. Continuous evaluation and inquiry increase the quality and sustainability of change.	Seriously consider pilot outcomes and recommendations and carry out appropriate follow-up actions  Consider learning outcome in both quantitative and qualitative terms	Make available the necessary administration support or resources to implement innovations that are worth continuing	Design proper materials, assessment tools, and documentation in pilot projects to facilitate continuous inquiry and result in sustainable enhancement
1. The design of funding or administration support should refer to long-term needs, not pilot trials alone.	Revise education inquiry funding and support strategy to facilitate continuous development	Encourage teachers to apply resources (both external and internal) to sustain the change where suitable	Make use of resources (both external and internal) to sustain desirable change
m. A good recording system and dissemination of knowledge and skills are crucial to ensure change has a wider impact (spread of use).	Ensure experience gained in the evolving process is properly documented  Establish mechanisms to ensure proper dissemination of knowledge and skills accumulated	Support the work of teachers with administration resource  Encourage internal exchange to strengthen teachers' knowledge, skills and problem solving abilities, and to give them emotional support	Make changes with clear objectives, evaluation plans and assessment tools  Properly document the change process to support continuous inquiry  Refer to the experience of others to support the change
<b>Two-way communication</b>			

n. Various communication channels should be established to encourage exchange of views	Establish formal and informal communication channels to gather feedback from different groups of stakeholders	Make use of the channels available to understand the latest change requirements and also to give feedback	Make use of the channels available to understand the latest change requirements and also to give feedback
o. Be open and responsive to feedback	Really listen, consider, and follow up on advice to encourage feedback	Really listen, consider, and follow up on advice to encourage feedback	Be responsive to the demands of change and reflect on the problems identified

### **Contribution to Knowledge**

As discussed in Chapter 2, a number of innovative teaching ideas and experiments related to drama have been initiated and tested under the strong call of education reform. For example, over 50 such ideas had attracted financial support from the QEF to enable piloting in primary and secondary schools (Hui, 2007). As mentioned in Chapters 1 and 2, some studies have contributed by taking stock of some of the relevant pilot projects initiated in the last decade and examining their effectiveness. However, whether or not these applications could really be sustained or even extended remains a noteworthy question that has not yet been addressed. This study has attempted to fill the gap by tracing the development and sustainability issues of some of the relevant applications in secondary schools over the last decade.

The study has also placed the discussion of the implementation of relevant teaching changes in a larger context by using a different approach<sup>131</sup>. First of all,

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<sup>131</sup> Refer to Chapter 4, Methodology.

and unlike in previous studies, more attention was paid to relevant developments before and after the pilot period. Furthermore, the study engaged in a wider discussion of the local and macro factors and the ways these triggered, supported or constrained implementation. For example, factors like relevant developments in the education system, local management and peer support and issues in the teaching profession were all examined in this study.

At the same time, in this study theories on educational drama and Fullan's TASC and some other ideas about educational change were applied as different theoretical perspectives when examining the phenomena observed. However, it is necessary to notice the context differences when applying these ideas or models to the study. For example, the TASC analysis provides a practical framework to examine the topic and has been well supported in the examination of some larger, western educational systems (Fullan, 2009; Fullan et al., 2004). However, as noted in this study, in cities like Hong Kong, the administration structure tends to be flatter, and district or local authorities have not played a significant role in educational reform. The applicability of ideas such as the tri-level concept in building a supportive infrastructure and leadership may not be as applicable here as in the educational systems in the UK and Ontario. Modification is therefore required when referencing the model.

Lastly, this study has presented the live experience of several teachers in three Hong Kong secondary schools of introducing a more interactive and social-constructive learning approach. Their experience of piloting and implementing such changes, the lessons they learned in the process and the ways they overcame

challenges could be worth considering by other schools in Hong Kong that find themselves in similar situations. For example, the teachers in CSS had made effective use of the additional reform resources and professional networks to support their continuous exploration; something that could be of great interest to many other principals and teachers. Besides, I believe that the sample teaching approaches found in these cases and the concerned analysis could also be a good reference for many teachers.

This study has also considered the issue of culture in introducing reforms to teaching approaches. For example, the deeply rooted culture of passive learning, the strong reliance of students on instruction and the expectations of teachers and students about their respective roles under the influence of Confucianism have been significant barriers to pedagogical change<sup>132133</sup>. This was particularly obvious in DSS. In response, a lot of discussion of the formation of such an education culture in Hong Kong was set out in Chapter 3. The topic was also addressed in later chapters in discussion of the relationship between the culture issue, the associated resistance to change and the need to build teacher capacity to align with the teaching reform<sup>134</sup>.

It is hoped that this examination and the insights gained will be useful to educators and policymakers seeking to understand the sustainability issues of the change agenda and make recommendations or further inquiries.

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<sup>132</sup> Refer to Chapter 2, Issues on promoting educational drama, pp.34-37.

<sup>133</sup> Refer to Chapter 3, on the discussion of the influence of Confucian education value and hierarchical system, pp.55-58.

<sup>134</sup> Refer to Chapter 8, Local support- cultural factors, pp.307-311.

## **Areas for Further Study**

As noted in these case studies, some teachers are very committed to introducing drama pedagogy and relevant changes in their daily teaching in an attempt to change the classroom atmosphere from a ‘spoon feeding’ or teacher-led mode. However, they are swimming against the tide. In the process of conducting this study, I participated in several exchange visits to explore the use of drama in education and community development in Taipei, Southern Taiwan, Singapore and the Philippines. On these trips, I had the chance to see how others applied drama in teaching and exchange views with local teachers. The implementation of drama pedagogy and relevant education policies in Taiwan are particularly worth referencing to teachers in Hong Kong. Both Taiwan and Hong Kong are Chinese societies with many aspects in common. A comparative study of the implementation of relevant education policies and teaching changes may provide some insight to Hong Kong teachers and relevant Government units or public bodies about how to integrate and sustain such change into real daily teaching in schools. I think the findings of such a comparative study would be very useful to teachers, like those quoted in this study, that want to bring about long-lasting pedagogical change.

Besides, in the case sampling process of this study, the use of drama pedagogy was not only found in band one secondary schools, just the sampled cases were more accessible and agreed to participate in this study. Therefore, I am also interested to conduct similar study in schools of other bandings to further examine the findings of this study, and to look into how and to what extent such banding

difference may affect the introduction of drama pedagogy and the student-focused principle concerned.



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## APPENDIX I

### Subjects with School-based Assessment in 2007 HKALE/HKCEE

(Source from:

[http://www.hkeaa.edu.hk/DocLibrary/SBA/About\\_SBA/sba\\_intro\\_b\\_eng.pdf](http://www.hkeaa.edu.hk/DocLibrary/SBA/About_SBA/sba_intro_b_eng.pdf))

	Subjects	Mode of Assessment	Weighting
<b>HKALE</b>	A/AS Chemistry	Practical skills	20%
	A Government & Public Affairs	Project	22½%
	AS Chinese Language & Culture	Reading programme	10%
	AS Liberal Studies	Project	20%
	A Biology	Practical skills	20%
	AS Electronics	Project	20%
	AS Computer Applications	Core skills assessment/Project	30%
	A/AS Physics	Practical skills	15%
	A Visual Arts	Portfolio	25%
	AS Visual Arts	Portfolio	35%
	A Chinese Literature	Creative writing/ Reading Report	25%
	A Computer Studies	Core skills assessment/Project	20%
<b>HKCEE</b>	Design & Technology	Project	33⅓%
	Electronics & Electricity	Project	30%
	Fashion & Clothing	Project	30%
	Design & Technology (Alt. Syl.)	Project	30%
	Graphical Communication	Project	30%
	Technological Studies	Project	30%
	Computer & Information Technology	Project	20%
	Integrated Humanities	Course assignment/ Course performance/ Internal tests & exams	20%
	Science & Technology	Independent study	20%
	Visual Arts	Portfolio	50%
	Chinese History	Essay & report/ Internal tests & exams	20%
	History	Course assignment/ Course performance/ Internal tests & exams	20%
	Chinese Language	Reading activities/ Coursework & other language activities	15%
	English Language	Oral assessment	15%

## Implementation Timetable of School-based Assessment

(Source from [http://www.hkeaa.edu.hk/en/SBA/sba\\_hkdse/SBA\\_timetable.html](http://www.hkeaa.edu.hk/en/SBA/sba_hkdse/SBA_timetable.html))

Year of Exam.	Subjects				
	Chinese Language, English Language, Liberal Studies, Chinese History, Design and Applied Technology, History, Information and Communication Technology, Visual Arts	Biology, Chemistry, Physics, Science	Chinese Literature, Economics, Ethics and Religious Studies, Geography, Health Management and Social Care, Technology and Living, Tourism and Hospitality Studies, Literature in English, Physical Education	Music	Business, Accounting and Financial Studies
<b>2012</b>	Implementation	Partial Implementation (laboratory work)	Defer Implementation	Defer Implementation	Defer Implementation
<b>2013</b>	Implementation	Partial Implementation (laboratory work)	Defer Implementation	Defer Implementation	Defer Implementation
<b>2014</b>	Implementation	Implementation	Implementation	School Trial	School Trial
<b>2015</b>	Implementation	Implementation	Implementation	Implementation	School Trial
<b>2016</b>	Implementation	Implementation	Implementation	Implementation	Implementation

Note:

1. During a school trial, all schools will implement School-based Assessment and submit marks to the HKEAA for feedback, but School-based Assessment marks will not be counted towards the subject result.
2. There is no time-line for the implementation of School-based Assessment in Mathematics, which is subject to review in the 2012/13 school year.

## APPENDIX II

### Letter - For Secondary School Principal Consent to Participate in the Study

致\_\_\_\_\_中學校長

辦公室：(852) 2626 2727

傳真機：(852) 2626 2728

尊敬的\_\_\_\_\_校長：

#### 有關戲劇教學法在香港中學的研究

本人是英國 University of East Anglia, Norwich 的博士生，並正在進行有關戲劇教學法的研究。在資料搜集過程中，得知 貴校曾嘗試用不同的教學方法以啟發學生思考和促進學習，並取得一定成效。故本人希望能得到 貴校協助，分享有關的教學經驗。

許多外國的研究均顯示，戲劇教學法對青年的思考訓練、創意培育、和提高參與及學習興趣等方面都有理想的成效。這項研究將在香港中學進行以了解和分析在香港中學課室推行戲劇教學法的經驗，並比較外國的研究結果再作分析。

是項研究會以訪談、聚焦小組與課堂觀察形式進行，再作紀錄和分析。有關學校及參與者的個人資料將會保密，在所有相關的研究報告及結果中亦不會顯示及令人得知參與學校和參與者為研究資料的提供者。

此乃個人學術研究，如能獲 貴校答允協助，實不勝感激。閣下如對是項研究有任何疑問，本人可到訪作詳細解釋。本人聯絡電話號碼為 (852) 2626 2729。

祝工作愉快！

何麗珊 敬上

\_\_\_\_\_年\_\_\_\_月\_\_\_\_日

## APPENDIX III

### Data Handling Agreement - Voice Recording for Interview

#### 「香港中學戲劇教育研究」 參與訪問／研究同意書

本人\_\_\_\_\_同意參與是項研究計劃，並同意將訪談結果錄音以便作記錄和分析。負責訪問的研究員已向本人解釋是項研究的目的和本人所提供資料的用途（主要目的為學術研究。資料是作整體分析之用）。我亦得到研究員確保有關本人的個人資料會被保密，在所有相關的研究報告及文章中亦不會顯示或令人得知本人為研究資料的提供者。|

本人簽名：\_\_\_\_\_ 日期：\_\_\_\_\_

## APPENDIX IV

### Teaching Schedule of the Drama Education Teaching Team in BSS from November to December 2006

Level (Form)	Frequency 7 days/cycle	Duration (min)	Student number	Subject	Drama team	School hour	Subject Nature	Class Number
<b>Junior</b>								
1	1/cycle	80	20	Drama	Yes	within	Core	5
2	1/week	80	20	Drama	Yes	after	Elective	1
3	1/week	80	20	Drama	Yes	after	Elective	1
3	1/cycle	80	40	English - Reading	Co-teach with English team	Within	Core	5
<b>Certificate</b>								
4	1/ 2 cycles	80	20	Drama	Yes	within	Divided	1
5	1/ 2 cycles	80	20	Drama	Yes	within	Divided	1
<b>Matriculation</b>								
6	1/cycle (only teach specific topic)	80	19	Chinese Literature (Novel writing)	Co-teach with Chinese team	within	Divided	1
7	Nil	Nil	Nil	Nil	Nil	Nil	Nil	0

### Course Design

Form one: DEd

Form two and three: DEd was an elective subject and was held after school

Form three: Learning English through Drama (co-teach with English teachers)

Form four and five: “Performing Arts: Drama” in Senior Secondary Curriculum  
Seed Project

Form six: Chinese Literature: Scriptwriting and Creative writing (co-teach with  
Chinese teacher)