

Drama in Education Projects Handbook

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Commissioned Research Project by Quality Education Fund

Preface

Dr. Anna Hui and Research Team

Which school corner can one find drama? In drama club's annual gala performance? On stage of school hall? On dais in classroom? In language class? In the school assembly for sex education? Or in drama incubation class for boosting up self-confidence? Generally speaking, the elements of drama can be budding anywhere anytime on campus.

Drama can be part of the regular curriculum that falls into the learning category of arts education, in juxtaposition with visual arts, media arts, dance, drama, music, and other new forms of art. Drama can be a subject of its own in the regular curriculum of arts education and appear as a systematic teaching subject; it can also be one or several modules in the school curriculum design of foundation course on integrated arts.

If drama is developed as a regular curriculum, whether as a subject of its own or as a part of integrated arts, four learning targets of arts education should be achieved, including developing creativity and imagination, developing skills and processes, cultivating critical responses and understanding arts in context (Curriculum Development Council, 2000).

On the other hand, drama may also appear in the form of learning through drama to facilitate learning in other major domains like Chinese language, English language, as well as personal, social and humanities education, to prompt creativity and imagination of students, and increase their motivation of learning.

The life-wide learning program in Hong Kong schools covers not only regular curriculum, but also informal extra-curricular activities. The development of extra-curricular activities can be divided into two levels: one towards the cultivation of elite performers, and the other towards the promotion of general participation. For example, the inter-school drama festival can be a channel for the selection and training of elite performers. However, in the context of promoting sex education, moral education and civil education or enhancing self-understanding, while drama can be used as a medium, the cultivation of critical responses to arts and understanding of arts in context are not the objectives of these activities.

Since its establishment in 1998, Quality Education Fund (QEF) has become a major support for school reforms in various aspects. It works to strive for better teaching and learning quality, facilitate students' all-round development, enhance teachers' professional development, and encourage the development of educational research. From 1998 to 2004, QEF sponsored 57 drama-related projects in preschool, primary, and secondary schools. The present study aims to examine the types of these projects and their effectiveness in fostering students' growth and teachers' professional development, and to compile the exemplars of effective implementation of drama education in school for future reference

1. Executive Summary

Dr. Anna Hui and Research Team

The present study aims at evaluating 56 projects related to drama in preschool, primary, and secondary schools and sponsored by the Quality Education Fund from 1998 to 2004. These projects were classified into one of the four categories, including (1) Learning through drama (using different drama strategy to support learning various subjects or topics to develop creativity and facilitate learning motivation), (2) Drama in education or Creative drama (using drama to enhance personal development, interpersonal skills and inquiry into the world), (3) Drama as a learning subject in the regular curriculum (learning about drama and its knowledge, developing skills and ability in performing it); and (4) Drama performance or Theater in education (actively taking part in performance as actors and audience).

Among the 56 projects, 5 of them were carried out in preschools in which 4 belonged to the "Learning through drama" category and 1 belonged to the "Drama in education" category. In the primary school setting, there were 29 projects, 10 used drama to support learning, 3 belonged to "Drama in education", 6 belonged to "Drama as a learning subject" and 10 belonged to "Drama performance". 18 projects were conducted in secondary schools in which 6 belonged to the "Learning through drama" category, 3 belonged to "Drama as a learning subject", and 9 belonged to "Drama performance" or "Theater in education". One project was conducted in both primary and secondary schools as drama performance. The remaining 3 projects were implemented in special education in which 2 belonged to the "Drama in education" category and 1 belonged to "Drama performance".

Documentary analysis showed that learning through drama had been applied in various subjects, such as Chinese language learning, English language learning and Liberal Studies to students at various grade and ability levels. Drama strategy were found effective in arousing learning interest, developing expressive skills, enhancing thinking skills, increasing the learning effect and self-confidence. Preschools and primary schools often conducted drama in education programs which were designed to facilitate personal growth, develop communicative and expressive abilities, enhance creative and other thinking skills, and foster self-confidence when students engaged in process drama. In primary and secondary schools, drama as a learning subject, drama performance and theater in

education were more prevalent. Projects of these categories were effective in developing students' drama ability, cultivating their critical responses in drama as well as gaining knowledge in drama production.

The video recording data indicated that in kindergartens, drama was often used as a strategy to support learning as well as in the form of creative drama in fostering personal and social capabilities, and fostering cognitive and affective capabilities. In primary schools, drama strategy in language learning and using creative drama in self-enhancement and personal growth were effective means. Drama performance in primary schools also brought positive effects on students. For secondary school students, learning drama as a subject, taking part in drama performance and watching theater in education were frequently used to develop students' cognitive and affective understanding towards concept learning, enhancing personal and social capabilities, as well as fostering their understanding and development of drama skills and forms.

Results from teachers' individual interviews showed that, drama projects used in various forms were powerful in enhancing learning interest and motivation, building a happy learning atmosphere, encouraging students to work imaginatively into a role in the story, opening their hearts to cooperate with other, and building positive interpersonal relationships. Students' creative and critical thinking skills had been enhanced. Their verbal and body expressive abilities and self-confidence had also been strengthened. Their writing ability, generic skills and multiple intelligences as well as artistic skills had also improved.

From the perspective of teacher development, integrating drama and education had encouraged to develop professional autonomy, go beyond the story and drama, adopting a facilitator's role in teaching and learning by side coaching. Drama activities also enhanced teachers' self-understanding, strengthening teacher-student relationship, and bringing daily experience through drama to the classroom learning.

Teachers participating in the project have made recommendations in the following five areas. First, teachers shall be provided with training in drama education. Classroom observations of how drama educators conduct their drama classes may encourage drama educators and subject teachers to establish a collaborative relationship, facilitate mutual communication and learning, and develop reciprocity in professional growth. Teachers will enhance their teaching

effectiveness by using drama to support learning and drama educators will adapt drama strategies in the formal learning of various subjects in the curriculum.

Second, schools must allocate adequate human and administrative resources so as to optimize the positive effects of integrating drama and education. Third, school administration, teachers and parents shall collaborate to establish a favorable environment for the drama-education integration, such as availability of equipment to support drama activities. Fourth, the student-teacher ratio shall be reduced to cater for students' individual differences in learning. Fifth, teachers' knowledge and experience in implementing projects integrating drama and education shall be influential factors.

The evaluation tools included classroom observation, classwork inspection, project report, learning portfolio, objective and standardized instruments, subjective questionnaire, and peer evaluation. Effective evaluation usually consists of multiple sources of evaluation.

Teachers thought that inadequate resources as the first limitation in implementing drama projects. External funding was usually provided on a short-term basis, although principals and teachers all recognized the positive effects of drama projects. To encourage teachers to further apply drama strategies in the education settings, obtaining sustainable resources is required. Support from the Quality Education Fund is also important resources because long term support tends to optimize the effects of drama projects. Teachers urged for additional training in drama education and strategies. The tight teaching schedule, examination-oriented curriculum and over-emphasis on academic performance all posed environmental limitations. Moreover, teachers who did not prefer to use drama strategies in their teaching should not be forced to adapt them.

Primary school teachers believed drama could be integrated in all subjects with a gradual plan. Drama educators recommended that drama strategies should be implemented in the Chinese, English and Mathematics education. Secondary school teachers expressed that schools should start with having drama as a learning subject and then integrating drama into various subjects. Moreover, trainings of teachers should be emphasized. Teachers in special education also recognized the effectiveness of drama project on students with special needs.

The classification of drama projects into four categories, namely Learning

through drama, Drama in education, Drama as a learning subject, and drama performance, would enable teachers and drama educators to clearly state the objectives, effectively design relevant activities, distinctly express learning outcomes, and appropriately define criteria of student performance.

Projects supporting learning through drama usually have objectives in arousing learning interest, developing creativity and problem solving, enhancing expression and self-confidence in language education and other subjects. Learning outcomes shall include students' involvement and participation in the learning process and the measurement criteria shall also match with the objectives, such as learning motivation, imagination to modify or extend concepts, and self-confidence. Therefore, putting on a drama show may not be a necessary outcome.

If teachers adopt the drama in education format, the objectives in taking part in drama activities shall include fostering of self-knowledge, opening up oneself, inquiring, discussing and characterizing value sets, and encouraging positive personal growth. The learning outcomes shall result in positive gains in self-understanding and self-perception, insights obtained from divergent thinking of events and situations, as well as clarification of values and judgments. The evaluation criteria shall also be selected in accordance with the mentioned outcomes. Drama performance may thus not be a required outcome.

If students are taking drama as a learning subject in the formal curriculum, the objectives shall be promoting drama as a form of arts education, consolidating students' knowledge in drama as an art, identifying various elements in drama, developing students' ability and skills in creating and performing drama, cultivating a critical mind towards drama appreciation. In this context, the evaluating criteria shall emphasize students' comprehension and acquisition of drama skills and forms. For instance, use drama skills and forms to communicate ideas, understand the relationship between audience and participants. Drama performance may be a sufficient though not necessary product.

Projects aim to develop a respectable drama show usually put emphasis on providing students with professional drama training. It also aims at identifying talented students and enthusiastic students in drama. Students attend theater delivered by professional drama artists so that students can learn about different forms of drama. They also learn how to analyze and evaluate plays. The evaluation criteria of student attainment shall be students' abilities in analyzing,

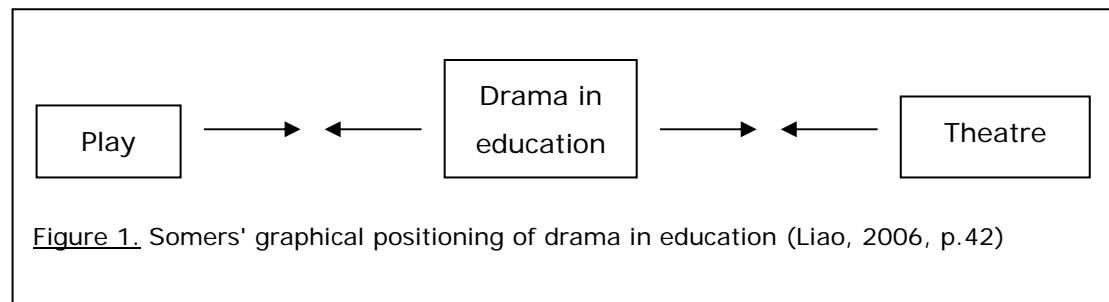
devising and evaluating plays, such as accepting and identifying different forms and styles of plays.

Lastly, the present study would collect applicable and interesting drama learning and teaching materials and activities and compile them into a "Useful reference guide on drama and education" as teaching resources for teachers and drama educators.

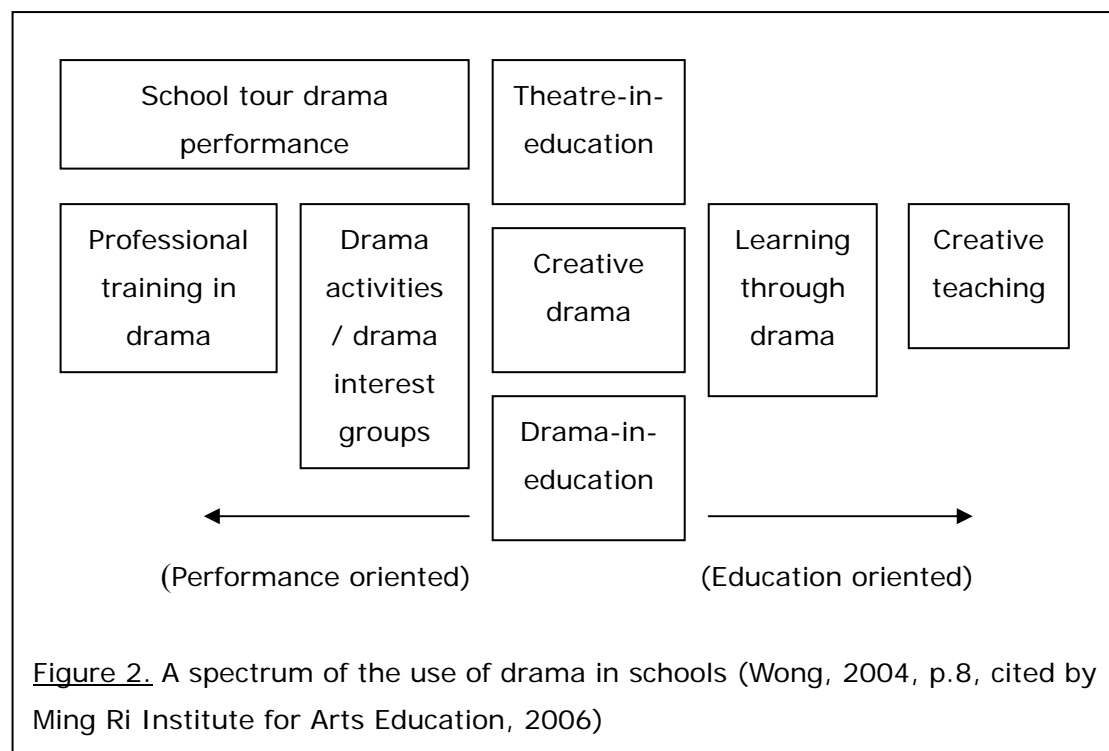
2. Literature Review: The Continuum of Drama in Education

Dr. Anna Hui and Research Team

In Somers' graphical positioning of drama in education (Figure 1, see Liao, 2006), there is play on one end, and theater on the other, while drama in education locates in between the two. Liao (2006) sees drama education as the teaching of performing arts, which may include creative drama, drama in education, theater-in-education, and drama in the curriculum, et cetera. These different activities of drama education rotate around two axes: learning in drama-the-theater, and learning through drama-theater.



Wong (2004, cited by Ming Ri Institute for Arts Education, 2006) also raised "a spectrum of the use of drama in schools", as illustrated in Figure 2. The grids of the spectrum are developed based on the comparison of the goals of the drama-related items in the educational process. On one end of the spectrum are activities aiming at professional training and production of drama, which emphasize products like drama production, training and stage performance (Cahill, 1989; Flynn & Carr, 1994; both cited by Ming Ri Institute for Arts Education, 2006). The activities of such kind aim at offering elite and professional training to students who are interested and talented in drama, through intensive on-stage and off-stage rehearsals as well as other back-stage productions and arrangements like settings, costumes, props, lighting and sound effects. Besides developing students' arts making skills, the activities also enhance their knowledge of arts in context, enrich their experience of creation, and nurture their positive personality (Chan, 1998; Chan, 2007; Cheung, 2007; Chu, 1998; To, 1998).



On the other end of the spectrum are activities with an inclination to the objectives of Drama-in-Education, Creative Drama or creative teaching, which stress participants' personal growth and learning process and aim at developing students' learning capability during participation (Chang, 2004; Heathcote & Bolton, 1995, cited by Ming Ri Institute for Arts Education, 2006; Ko, 1998; McCaslin, 1996; Scheurer, 1996; Siks, 1975, cited by Ming Ri Institute for Arts Education, 2006; Tang, 1998). These projects target at all students. With drama arts as a medium, they make use of various drama games, impromptu creation and expression activities to develop students' creativity and imagination (Au, 2007; Chin, 2007; Ho, 1998; Mok, 1998), to strength learning effectiveness of various subjects (Lam, 2007), to inspire thinking (Mok, 2007), to cultivate values (Cheng, 1998, 2007), and to facilitate personal growth and establish self-confidence. Students' critical response to arts can also be cultivated through watching professional artists' school tour performance.

Based on the suggestions of Wong (2004, cited by Ming Ri Institute for Arts Education, 2006), Liao (2006) and Chang (2004), this study puts the following under the broad category of "Drama-in-Education": "learning through drama", creative teaching through drama, creative drama or creative drama activities, as well as moral education, civil education, and sex education that involve drama as a

means of promotion. This category is characterized by the use of drama conventions to achieve educational goals of other academic domains. In comparison, all regular curriculum or teaching of drama arts, creative drama, drama club rehearsals and performances are considered as “drama as a subject in arts education”. This category is featured by the use of drama as both its means and aim to develop students’ talents for drama performance, drama making and drama production. It is worthy of note that creative drama can be both a convention of Drama-in-Education and a technique of drama as a subject in education.

2.1 Learning through Drama and Drama in Education

The main feature of “learning through drama” is the use of drama skills, games or activities to assist teachers and students in the process of teaching and learning, to arouse students’ interest, and to encourage their proactive participation in the learning process. An example is the use of drama and body movement to express abstract words and descriptions in order to foster in-depth learning, provide opportunities for multi-perspective thinking, develop creativity, critical thinking, problem-solving ability, and cultivate a proactive learning attitude. The objective of learning through drama is to utilize drama to assist in subject learning, to enrich students’ subject knowledge and to develop their subject capabilities and skills. Hence, the learning design that adopts learning through drama as its teaching tool does not require the training of students’ performing ability. It does not stress students’ experience in performing arts, nor does it ask for drama performance as its product of learning.

“Drama-in-Education” refers to the application of the skills of drama and theater to the teaching of school curriculum. Under the well-planned and structured guidance of teacher as facilitator, participants are involved in strategies of creative drama such as impromptu performances, role-plays, imitations and games. In this interaction, participants are enabled to use their imagination, express their ideas and learn through practice, with the ultimate goals of infusing an esthetic experience into the learners and enhancing their intelligence and life skills. Therefore, drama in education can be adopted as curricular teaching activities for subjects like language, history, social science, natural science, and arts, through which a more flexible and vivid learning environment is provided (Chang, 1999).

Why is drama in education an effective pedagogical strategy worthy of

promotion? On what educational theories are its ideas founded? By synthesizing the ideas of education scholars from various countries (e.g., Bolton, Booth, Fitzgerald, O'Neill, McCaslin, Richard, Swartzell and Way), Chang (2004) concludes that drama in education is an applied drama arts for pedagogical use, with its educational principles built on six bases. Firstly, drama in education is practical progressive teaching, which emphasizes learning through practice. Through exercises, voice practices, character development, and the use of senses, students learn how to relax, trust others, and concentrate. Then, they may be given limited information and asked to improvise, be it the arrangement of a short story or development of a plot. Together they may discuss, explore and appreciate the work, and learn from the experience. In essence, drama in education is not performance-oriented.

Secondly, drama in education is the learning of cognitive simulation. The simulation of drama scenarios enables learners to practice precise verbal expressions, appropriate gestures and behaviors, which gives full play to the re-presentation nature of drama. Drama provides an imaginary setting of verisimilitude, in which the personae's dialogues, analyses, explanations and comments are all built on assumptions. Under the principle of fiction, simulative learning ensures a way of learning that is natural, carefree, safe, and free of reality and stress.

Thirdly, drama in education is a natural and progressive way of social learning. It is a learning strategy that matches with personal growth, and gradually integrates with factors such as the environment, physical and psychological conditions. Drama in education can develop the following competencies: concentration (focusing on a single one or a series of settings and events, and learning persistently), perception (the use of auditory, visual, olfactory, gustatory and tactile senses, which starts from the intrinsic and extends to the extrinsic through connection and interaction with the external world), imagination (overcoming external restrictions and creating rooms for pursuing and attaining goals), explicit behavior control (good self-understanding and control of one's own explicit behavior, which enables one to adapt to the environment and get along with others), verbal expressions (communication with others through words and expressions), emotions (the ability to explore, release, and control one's own emotions, maintain an equilibrium in the development of body and mind, and adjust to psychological and social needs), and intelligence (fostering competencies of cognition and comprehension and the development of an independent self).

Fourthly, drama in education is contextual learning. Students are immersed in a particular situation, in which they comprehend its meanings and values through constant interaction, communication, coordination and exploration. They may visualize the situation and characters, reflect their own feelings and perceptions of life experiences, and learn the relevant knowledge through various ways of expression such as gestures, role-play, and dialogues.

Fifthly, drama in education is process-oriented learning which makes use of the medium of drama to achieve educational goals. Facilitated by the nature of drama, students are encouraged to imagine, expand, practice, communicate and express their own points of view, ideas and feelings. At the beginning of the process, students are led into the context of learning by drama elements. Following the development of characters, problems and issues, students may consider multiple perspectives, attitudes and points of view to handle the imaginary situation. Finally, students are led back to the cognition and understanding of pedagogical contents, as well as different psychological scopes.

Finally, drama in education is constructional teaching. Respecting students' unique system of cognition, the structure of instruction is constructed through interaction with students and is adjusted in accordance with students' mentality and thinking abilities. As a facilitator, teachers construct the learning context, discuss the teaching contents with students and are open to comments. Teachers and students together follow mutual agreement and develop the topic until the end of the learning process.

By linking up an extensive scope of learning areas, drama can achieve the following goals: (1) developing students' life skills through drama; (2) teaching them the knowledge related to drama; (3) facilitating students' learning effectiveness in key learning areas through drama (O'Toole, 1992; O'Toole & Dunn, 2002/2005).

Drama in education may bring many positive outcomes. For example, it enables students to have a vivid, pleasant and meaningful learning experience, enhances their skills of communication and expression, facilitates individual behavior and interpersonal relationships, nurtures the ability of imagination, establishes self-concept, cultivates social consciousness and sociability, fosters the learning of language and the ability of expression, provides opportunities for the

learning of critical thinking and self-control, encourages the development of logical concepts and relief of emotions, promotes mental health as well as learning and appreciation of drama arts, facilitates the understanding and friendship with peers and teachers, and fosters new cognition of learning in a positive and sanguine way (Wong & Szeto, 2005).

The uniqueness of creative drama lies in the fact that it can be both a convention of drama in education and a major approach to drama as a subject in arts education. In the scope of drama in education, the use of creative drama can foster the development of students' creativity and expression skills, relieve their emotions and nurture their problem-solving skills, with an emphasis on students' personal education. Although students are also involved in the creative process, the focus of creative drama here is on students' personal growth rather than the development of their drama skills. This is particularly obvious in the use of creative drama or storytelling in preschools, or the use of puppet-play or theater games in the teaching process.

Creative drama activities for young children may perform the various functions mentioned below. Such activities help young children to actualize themselves through the use of free imagination. Engaged in the use of body movements, facial and verbal expressions in accordance with the storyline, young children may learn to control their body and mind. Drama activities are a mirror of human life and social phenomena which encourage children to seek solutions to life predicaments in joint efforts. They also help alleviate children's psychological stress. In the exploration of the characters' emotions, children are enabled to learn to manage and express their emotions (Wong & Szeto, 2005).

Yuen (2002) utilizes theater games as the main tool in his workshop on drama stories for young children. In his workshop, young children are invited to play different roles in simulated settings, during which they understand and interpret the story from different perspectives, join together to create a story of their own, and express their points of view. So (2002) believes that drama is an effective medium for constructionist learning. She explains that the process of drama motivates young children to seek understanding of the story and is therefore a process of construction to young children. In the drama activity of storytelling, young children play the roles of proactive learner, community learner and creative learner. When students are involved in drama activities, not only are their bodies engaged but their minds are started off and the new and old knowledge integrate. Hence, it

is said that drama activities facilitate the process of constructionist learning. (Wagner, 1998).

Puppet theatre can also be applied to the teaching of different curricula. In the language curriculum, puppet may be used in storytelling to train students' ability of speech and expression. It provides students with the opportunity to actively practice various dialogues. Puppet can also be used in the learning of social subjects such as history, social studies, anthropology and interpersonal relationships. In disciplinary and counseling curricula, puppets may be used as a medium in impromptu performance to reveal inner feelings, attitudes and points of view. Here puppet is used as a medium for expression while the significance of rehearsal and performance is downplayed (Chang, 1999). Not only can theater games improve students' ability of written and spoken communication and language expressions, but they can also help develop students' skills in concentration, problem-solving and group interactions (Spolin, 1986/1998).

Chan and Chan (2006) use different conventions of drama in education to discuss value issues with students and cultivate their moral consciousness. To effect students' ownership of the script, students are enabled to name the characters. They are also asked to put themselves in the characters' shoes and assume different identities in letter writing, drawing and story building.

Baldwin and Fleming (2003) list different strategies of drama in education that can be applied to literacy learning. Examples are conventions like "still image", "duo or group improvisation", "human scenery", "role-play", "teacher-in-role", "witness", "hot-seating", "mantle of the expert", "thought-tracking", "decision alley", "forum theater", or "narration".

O'Toole and Dunn (2002/2005) suggest using "drama agreement", which enables students to show their will of participation in advance. They also encourage teachers to set up some specific rules. Examples are as follows:

1. When participants play according to the script, all are immersed in the imaginary context. Everyone believes that they are really going through the situation;
2. According to the requirement of the script, participants imagine that the classroom setting and all objects inside are different objects of another space;
3. The roles and contents of the drama are all related to the school curriculum with respective learning objectives;
4. Although drama performance is light and fun, participants have to be serious

- and try their best to accomplish their task;
5. When they are assembled for activities, participants should get in a circle first;
 6. Everyone should understand their own roles very well;
 7. Everyone should stop their own work at once, no matter what they are doing, when a certain signal is issued.

“Teacher-in-role” is a common strategy in drama arts. It helps teachers to detach themselves from their authoritative role and enables students to have autonomy in drama activities. Morgan and Saxton (1987/1999) point out that when teachers adopt another role and are engaged in the drama activity with students, they may challenge students’ in-depth thinking of the situation by asking questions. For example, they may ask students to analyze their feelings by asking “How do you feel?” This question has already involved the understanding of emotions. They may ask students to make value judgments by posing questions like “Do you think it’s alright to do this?” They may ask students to imagine and comment by raising questions like “What will happen if we do this?” Other types of questions may include close-ended questions, summarizing questions, clarifying questions, and tension-creating questions like “Wait, did anyone hear anything?”

2.2 Drama as a Learning Subject and Drama Performance

If “drama as a teaching subject” becomes part of the regular curriculum, whether as a subject of its own or as a part of integrated arts, its educational objectives should include the development of creativity and imagination, the development of skills and processes, the cultivation of critical responses and the understanding of arts in context (Curriculum Development Council, 2000). Students may learn the art of drama through the acquisition of drama knowledge, participation in drama performances, and the viewing of and responses to drama performances. The learning contents may include the history of drama, various styles of drama, the reading and authoring of scripts, complementary parts of a performance, and training of performers, directors and producers. Students’ active involvement in making “drama performance” and appreciation of “theater-in-education” performed by professional drama companies can both be the collective and concrete outcomes of drama as a subject in arts education.

The goals of “drama as a teaching subject in arts education” include helping

children to develop their potentials and to understand and appreciate drama arts (Salisbury, 1986/1994). The basic elements of drama education for young children and primary schoolchildren may include the use of bodily and vocal expressions, drama-making, and the cultivation of aesthetic sensitivity through performance appreciation.

Chao and Hsu (2002) believe that teachers may play the roles of participant, facilitator, role-player and observer in drama as a teaching subject in arts education. Their capability indices for arts education include the exploration and development of senses, creativity and imagination, language ability, self-understanding, musical ability, aesthetic integration and presentation, the ability of bodily movement and interpersonal relationships (Chao & Hsu, 2004).

Creative drama is defined as an “impromptu, non-performance-oriented, process-centered form of drama. Under the guidance of the facilitator, participants imagine, practice and reflect human experiences. They present the concepts of the living world through human impulses and abilities, with the aim of prompting the understanding of such ideas.” (Chang, 1999, p. 37)

Chang (1999) points out that the educational objectives of creative drama fall into five dimensions. They include moral education (establishing a positive self-concept, infusing perceptions into the development of empathy, forming appropriate attitudes and values), intellectual education (enlightening imagination, nurturing independent thinking, enhancing creativity), physical education (fostering physical and mental health through definite and meaningful use of body movements as well as movements that improve the body shape), social education (encouraging appropriate verbal expressions and interactions, nurturing problem-solving skills, cooperation and discipline) and aesthetic education (acquiring the knowledge of drama and theater arts, understanding and utilizing other arts, developing aesthetic sensitivity), in addition to the creation of a joyful learning environment and the enhancement of learning motivation.

The process of creating drama can be divided into three stages. The first one is the making stage which includes initiation, organization, imitation, guidance, and design. The second one is the sharing stage which embraces acting, actualization, role-playing, and presentation. The third one, the observation stage, includes watching, reflecting, responding, and critique (O’Toole & Dunn, 2002/2005).

Neelands and Goode (1990/2005) introduce the four parts of process drama in the educational context: starting point, psychological process, active imagination and drama structure. The starting point is the first step which involves the use of various materials to introduce the contents. It can be a piece of news, a story, a photograph, a painting, a script, primary or secondary historical data, a replica document, a poem, an image, an object, a lyric, music, or simply a feeling. In the second part, raw materials are used to prompt students' imagination and association which help them to relate to life experiences. Students may be stirred by the texts, images and feelings. Through drama, which is a collective social activity, individual responses may be drawn upon for exploration of sustainable elements. Texts, images and feelings serve as media of creation in drama practice which construct learning opportunities for students and affect their responses in the process. The third part is active imagination. Here students go from reaction to action and are enabled to bring their own experience into the action and context through the use of drama conventions such as teacher-in-role, mantle of the expert, interviews or interrogations, man-in-focus, meetings, witnesses, forum theater and inner struggle. In the fourth part, drama structure is used to prompt students' understanding and experience and to make sense of the drama. With the adoption of drama principles, participants realize that a chair represents different objects in different contexts. It may be a dragon chair signifying the throne or a wheelchair symbolizing illness.

McCaslin (1996) points out that creative drama benefits ordinary students and students with special needs alike. Students with special needs refer to those who are gifted, mentally challenged, emotionally disturbed, hyperactive, physically challenged and/or economically disadvantaged. Through different activities of drama in education, like mimes, role-plays, shadow plays, still image games or reading by turns, students with different abilities may get a sense of security and their social anxiety may be alleviated. They learn to have empathy and use body movements, words and music to express themselves and understand others. Students with hearing problems may be particularly good at mimes; those with visual problems may be involved in storytelling, narration or poem-reading; those with other physical disabilities may play a puppet show; the economically disadvantaged students and the ethnic minorities may learn foreign language effectively through drama.

Creative drama is special in that it can be both a convention of drama in education and a major approach to drama as a subject in arts education. In the

curriculum of drama as a teaching subject in arts education, creative drama offers a space for exploration which enables teachers and students to choose different roles, to be involved in different processes and to experience the characters' feelings and put themselves in the characters' shoes. Immersed in different art contexts, students' knowledge of drama arts will be strengthened. Gradually they will master the skills of applying drama arts techniques and their ability of critical response will be developed. In fact, the drama activities mentioned above can be freely and flexibly used in different areas. For example, "mantle of the expert" and "drama agreement" can be applied to learning through teaching, drama in education, drama as a teaching subject, and drama performance.

2.3 Evaluation of Drama in Education or Drama Arts Education Research

O'Toole and Dunn believe that the best way of evaluating drama activities is to involve multiple assessments (2002/2005). Teachers may observe students' participation in the activities, assess their performance and keep a record of it. The record may be in the form of an observation checklist for evaluating particular items. It may also include the anecdotes, episodes and students' individual, unique ideas in the process of the activities. Evaluation may also involve students' self-assessment and peer assessment which are valid reference for the assessment of drama outcomes. In addition, teachers may establish and collect students' portfolio of drama practice record, including videotapes, audiotapes, photos and other art pieces or work like prose, poems and puppets. These are all data for assessment.

Below are the checklist and observation items suggested by Chang (1999) as assessment indices. The assessment of general performance in creative drama curriculum includes level of participation (cooperation and interaction, impression of general performance), punctuality (coming late, leaving early, taking leave in the midway), mastery of key points (entrances, responses, questions and answers demonstrating the mastery of key points), note-taking and homework (execution of duties like arrangement, preparation and revision). The assessment of performance in drama activities includes the level of involvement (mutual support and cooperation, teamwork and integration, interaction), behavior and manner (coherence to the role, earnest presentation, persistence and consistence, proper psychological responses, overall sincerity, appropriate use of equipment, props and

venues), language and expression (apt use of vocal, facial and verbal expressions as well as words), participation in discussion (making constructive suggestions, listening to and respecting others), coursework application, responses to instructions (accepting and absorbing the contents of instruction), independent creation (contribution of personal creativity and understanding to teamwork), group creation (integration of personal creation to the group in interaction), interest in work (showing enthusiasm in the exploration and integration of contents), contribution of ideas, decisive performance, perseverance, and performance quality (good performance or performance with spaces for improvement). However, the above-mentioned criteria sound more suitable for assessing students' participation, performing ability and skills in drama as a teaching subject as well as drama performance.

Drama is commonly used in the scope of language education to develop students' oral, auditory, writing and reading competencies. Based on the materials of British Qualifications and Curriculum Authority, Baldwin and Fleming (2003) develop the criteria for the assessment of student's involvement in drama in education and drama education activities. The 20 questions in the assessment fall into three categories, namely (1) the use of cognitive and affective understanding to facilitate conceptual learning, (2) personal and social development and the development of expressive skills; and (3) understanding and development of drama skills and forms. The advantage of this assessment scheme is its full coverage of development goals of drama in education and drama education. For example, the development goals of learning through drama and drama in education should focus on the use of cognitive and affective understanding in facilitating conceptual learning, and the development of personal, social and expressive capabilities. On the other hand, the understanding and development of drama skills and forms should be the emphasis of drama as a teaching subject and drama performance.

The learning effectiveness of incorporating drama skills in teaching is the common concern of instructors of drama users as well as scholars promoting drama in education. Unfortunately, there is a dearth of relevant scholarly literature. Generally speaking, qualitative approaches are adopted in most of the studies. For example, participating teachers are interviewed and their observation provides proof to the learning effectiveness. Alternatively, some studies take quantitative approach such as assessing students' self-concept, social behavior and creativity to support the educational outcome of drama in education.

In her study of learning through drama, Appleby (2002) found that teachers unanimously agreed that drama provides an innovative way for literacy learning in both written and spoken aspects. They also agreed that drama can facilitate students' learning in other areas. A teacher pointed out that she made use of drama to help students in the learning of mathematics, arts, information technology, personal health and physical education. In addition, the study of Hui and Lau (2006) also discovered that drama education can enhance creativity of primary one and four students, as demonstrated in their improved performance in the standardized textual and graphical creativity tests as well as storytelling.

However, the quantitative study of Freeman, Sullivan and Fulton (2003) cannot provide evidence to support that creative drama can enhance self-concept and social ability, or reduce problem behavior among primary three and four students. The reason may be that the Solomon four-group design was adopted in the study and two of the groups of students had not done the pre-test so their data could not be used for further comparison of pre- and post-tests.

What do students learn from drama education? Cockett (1999) collected the qualitative data of drama education on a developmental basis through classroom observation, interviews of individual teachers, and group discussions among drama teachers. Teachers were asked about their assessment criteria and methodology and the reasons for selecting such criteria. The findings show that teachers' objectives fall into the following five criteria: the understanding of the materials learnt, teamwork skills, expressive skills, the understanding of drama forms, and thinking skills. In the first criterion "understanding of the materials learnt", students are able to grasp the topics learnt and apply their personal life experiences and cultural knowledge. In the second criterion "teamwork skills", students are able to work with different teammates confidently; they are sensitive to teamwork and are able to provide support to their teammates. In the third criterion "expressive skills", students are able to express, move and imitate according to the process, speak clearly with particular timbre and tone, imitate and interact at ease, master the skills of using the space to present the relationship between characters and objects, create atmospheres and moods, and convey the message of the drama to others.

The fourth criterion is "the understanding of drama forms". Students are familiar with drama conventions such as "still image", "hot-seating", "forum

theater", "teacher-in-role", "mantle of the expert" and "thought-tracking"; they are able to make the characters out, develop the story and scenarios, write dialogues, and make use of the drama conventions mentioned above in the role-play; they understand the characteristics of different drama forms and the meaning of realism, stylism and symbolism. The fifth criterion is the training of "thinking skills". Students are able to listen to and cite others' comments, contribute and develop concepts and ideas, imagine and visualize the imaginary. They can understand other people and incidents with empathy, present their own values and attitudes, and observe and reflect critically.

Nagy, Laskey and Allison (1993) studied the implementation of drama education in 41 primary schools in a Canadian community through observations and interviews. The process of teaching, role-play methods, as well as methods, assessments and resources of and preparation for constructing supportive experience in drama as a teaching subject were examined. Four variables were found in the methods used in role-play. The first one is teachers' intervention which may be in the form of pace control, facilitation and guidance, use of roundup skills, role choices, and tension adjustments. The second one is students' experience in drama. Students may choose to role-play different characters, and use various drama forms (such as puppet shows, performance, interview of protagonists, role-play of a character) for report, discussion and debate purposes. The third one is the teaching orientation. This refers to teachers' role in classroom such as narrator, supervisor, instructor, teacher-in-role or facilitator. The fourth one is the extent to which teacher-in-role is adopted, which ranges from an authoritative figure (king or mayor), a mid-status character (middleman or representative), a neutral character (spokesperson), a respondent (a person in the crowd), to the oppressed (a person who airs his/her grievances). Each of the variables can be subdivided into four levels: innovative (the highest), effective, developing, and elementary (the lowest).

Their study shows that students gained fruitful experiences in drama as a teaching subject. 39% of the teachers said that their students had achieved the "innovative" level. Another 39% commented that their students reached "effective" level. 18% were graded "developing". Only 3% said that their students were still at the "elementary" level. Regarding the proficiency in teacher-in-role, only 3% of teachers reached "innovative" level (flexible and appropriate use of different roles). 33% were on the "effective" level (sometimes as authority, and sometimes as subordinate). 36% of the teachers were on

"developing" level (often as authority). 27% were on "elementary" level (observing from the outside). Nagy, Laskey and Allison point out that the improvement most needed for teachers is to seek a proper way of intervention and an appropriate orientation of teaching. For the variable of intervention, teachers who were effective (21%) used sound effects or found themselves a role to intervene. The majority of the teachers (67%) halted the activities for intervention. No teachers were identified as "innovative" intervener. With respect to teaching orientation, 27% of the teachers reached "effective" level and were able to encourage students, switching the roles of narrator and supervisor from time to time. Another 42% reached "developing" level and would try some challenging roles. 30% of the teachers were at the "developing" level, and directed the performance by supervision and commands. No teachers were rated as "innovative" intervener in this variable.

Bernstein (2001) also conducted a case study to examine the effectiveness of theater games in teaching the educationally handicapped. His theory is that drama activities may divert teachers' attention from students' problems and prevent them from using excessive rewards or punishments in classroom management. Through drama activities, teachers may observe how students get away from their egocentric world, interact with the environment and others, cooperate with each other, establish rules, and learn how to respond and to introspect.

3. Methodology

Dr. Anna Hui and Research Team

The study aimed at evaluating the effectiveness of 56 projects granted by QEF from 1998 to 2004. Actually there were 57 projects, but 1 of them was ongoing, therefore it was not included in the present study. First, the projects were classified into one of the 4 categories according to their stated objectives, namely (1) Learning through drama (using different drama strategy to support learning various subjects or topics to develop creativity and facilitate learning motivation), (2) Drama in education or Creative drama (using drama to enhance personal development, interpersonal skills and inquiry into the world), (3) Drama as a learning subject in the regular curriculum (learning about drama and its knowledge, developing skills and ability in performing it); and (4) Drama performance or Theater in education (actively taking part in performance as actors and audience). Such analysis served in evaluating the overview of drama applications in schools.

The effectiveness of the projects on students was assessed using quantitative and qualitative measures. Three approaches were being used, including (1) Documentary analysis: This included a thorough study of project proposals, project reports and other relevant documents, extraction of sections related to students' responses and effectiveness, list of effective items in each category by integration and generalization of data, and comparison of the data with those in relevant literature; (2) Video recording data analysis: The performance of students in drama related activities was assessed by Students Participation in Learning through Drama and Learning about Drama Assessment Index, which is a modification of Baldwin and Fleming (2002) "The Evaluating Criteria for Students Performance in and through Drama" (3) Teachers individual interviews: The comments on the effectiveness on students offered by teachers in individual interviews were listed. These comments served as evidence for evaluating students' performance.

In addition, among the 4 above-listed project categories, researchers invited 13 teachers or project leaders for in-depth interviews. Through the interviews, researchers put together the difficulties and suggestions for professional development and implementation of drama in schools that the teachers and project leaders raised. These comments supported the assessment in the advantages of schools and teachers when adopting drama education in schools, the identification of difficulties in promoting drama education, and the analysis of reasons and

suggestions for improvement.

Finally, researchers edited a "Practical Reference Guide on Drama and Education" using the viable and interesting drama activities used in the projects. Teachers may utilize such material as a reference when designing drama education activities and lesson plans of various subjects.

4. Findings — Effectiveness of Drama in Education Projects on Students

Dr. Anna Hui and Research Team

Among the 56 projects, 5 of them were carried out in preschools in which 4 belonged to the “Learning through drama” category and 1 belonged to the “Drama in education” category. In the primary school setting, there were 29 projects, 10 used drama to support learning, 3 belonged to “Drama in education”, 6 belonged to “Drama as a learning subject” and 10 belonged to “Drama performance”. 18 projects were conducted in secondary schools in which 6 belonged to “Learning through drama” category, 3 belonged to “Drama as a learning subject”, and 9 belonged to “Drama performance or Theater in education”. One project was conducted in both primary and secondary schools as drama performance. The remaining 3 projects were implemented in special education in which 2 belonged to the “Drama in education” category and 1 belonged to “Drama performance”. Table 1 shows the breakdown of all projects in each category.

The categorization of drama projects was being conducted by two independent research groups. The two groups independently categorized the projects according to description of drama strategies. The first group sorted each project according to the information provided by the proposals and reports followed by the second group. Among the 56 projects, the two groups have identical classification for 50 projects and have different views on only 6 projects. Therefore, the reliability between two groups is 89%. Those 6 projects were re-categorized as the following: 1 “Learning through drama” project was re- categorized to “Drama as a learning subject”, 1 “Learning through drama” project to “Drama in education”, 1 “Drama in education” project to “Drama as a learning subject”, 1 “Drama as a learning subject” project to “Learning through drama”, and 2 “Drama performance” projects to “Drama as a learning subject”. Nevertheless, the categorization applied by the research groups maybe different from that stated by the project leaders.

4.1 Findings from Documentary Analysis

In general, drama activities brought about some common learning effectiveness in different learning stages and project categories while certain

learning effectiveness were more distinctive in some projects. Table 2 to Table 6 shows the students' learning effectiveness in different learning stages and project categories. The projects usually assessed their effectiveness through subjective questionnaires (for students, teachers, and parents), teachers' observations, teachers' interviews, classwork inspections, comments from report authors, standardized instruments, and examination results. Some projects were not included in the tables because some focused on teachers' training hence students' learning effectiveness was not indicated, some did not mention the effectiveness in the submitted documents, and some project reports were still being processed in certain departments.

All projects carried out in preschools belonged to the "Learning through drama" and "Drama in education" categories. Data showed that children's learning interest, self-confidence and skills in expression, creativity and problem-solving were enhanced through the projects. Their horizon was also broadened and multiple intelligences were developed. Table 2 shows the learning effectiveness of preschoolers in "Learning through drama" and "Drama in education" projects.

In primary schools, the drama projects were more widespread among the four categories. In some projects, drama was introduced in the curriculum in forms of learning through drama, drama in education, or drama as a learning subject, and some was in form of drama performance. The advantages of "Learning through drama" and "Drama in education" projects were in the enhancement of students' learning interest and subject knowledge and broadening of their horizon. Most "Learning through drama" projects were implemented in language education or personal development. Such projects enhanced students' learning motivation, interest and capabilities, and students were able to acquire more integrated knowledge and apply them in life. Some projects even used students' examination results in listening comprehension and oral examination of Chinese and English language studies or results of academic subjects in open examinations as standard of assessing the project effectiveness. Moreover, students acquired more knowledge in drama and their potentials in performing arts were also developed through the projects.

In addition, "Drama in education" projects fostered participants' self-confidence, ability to work as a team and skills in expression, communication, interpersonal relationship, creativity and thinking. The drama element of these projects provided students' alternative ways of learning and further explored their

potentials and interests in drama. Students participated in projects of “Drama as a learning subject” and “Drama performance” also showed significant improvement in their performing skills and gained more professional knowledge in performing arts. Table 3 shows the learning effectiveness of primary school students’ in “Learning through drama”, “Drama in education”, “Drama as a learning subject” and “Drama performance” projects.

Most projects carried out in secondary schools fell in the “Learning through drama”, “Drama as a learning subject”, and “Drama performance” categories. Learning through drama was usually applied in Language studies and Liberal Studies in order to arouse students’ learning interest, encourage them to communicate and expressive themselves, and foster their creativity and thinking skills. The establishment of drama as a learning subject was also common in secondary schools as it is effective in facilitating personal growth, reinforcing training in the drama arts, and developing drama performing skills. In terms of facilitating personal growth, drama as a learning subject can achieve what drama in education emphasized: Through the drama learning process, inspire and develop ones potential.

On the other hand, “Drama performance” projects offered more opportunities for drama performances in secondary schools. Through watching drama performances, students learned about various art settings, relevant knowledge in drama as a performing art, and the ability to critique and appreciate. Through participating in drama performances, students can strengthen their drama making and performing skills, experience the process of creating drama, make use of their creativity, and foster their skills in problem-solving, communication, teamwork, and leadership. Such effects were typically indicated in project reports, and students’ learning effectiveness through participation in these projects was also addressed in the chapter reporting the findings from teachers’ individual interviews. Table 4 shows the learning effectiveness of secondary school students’ in “Learning through drama”, “Drama as a learning subject” and “Drama performance” projects, and Table 5 shows the effects of a “Drama performance” project on both primary and secondary school students.

Projects implemented in special education were in categories of “Drama in education” and “Drama performance”. Teachers noticed the students showed more enthusiasm in learning, were more able to concentrate, and have more self-confidence and improvement in multiple intelligences. Thus it can be seen that

drama is an effective medium in fostering the concentration, communication competency, social skills and self-confidence of students with special needs. Table 6 shows the learning effectiveness of children with special needs in “Drama in education” and “Drama performance” projects.

In conclusion, learning through drama can be applied extensively on students of different grade and ability levels in different subjects including Language Studies and Liberal Studies. It primarily arouses learning interest, develops expressive skills, fosters thinking skills, enhances the learning effect, and boosts self-confidence. “Drama in education” projects were mostly carried out in preschools, primary schools, and special education. They mainly facilitate personal growth, develop communicative and expressive abilities, foster creative and other thinking skills, and build self-confidence through engaging in drama. “Drama as a learning subject” and “Drama performance” projects were more prevalent in primary and secondary schools. Projects of these categories were effective in developing students’ talents in drama arts, cultivating their ability to critique arts as well as gaining knowledge in making drama.

4.2 Findings from Video Recording Data Analysis

Among the 56 participating projects, 19 submitted video recordings in forms of video tape or cd-rom as part of project reports, and they provided useful information for researchers to assess students’ responses and performance in the drama activities. In these 19 recordings, 7 belonged to the “Learning through drama” category, 4 belonged to “Drama in education”, 4 belonged to “Drama as a learning subject”, and 4 belonged to “Drama performance or Theatre in education”. However, 1 cd-rom was inaccessible hence the content was not reviewed. As projects with video recording captures only 30% of total number of projects and the number of samples for each category is limited, researchers were not able to conduct a quantitative data analysis. As a result, the following analysis should be considered as individual cases rather than a general representation.

The Students Participation in Learning through Drama and Learning about Drama Assessment Index used in evaluating students’ performance in video recordings was modified from Baldwin and Fleming (2002) “The Evaluating Criteria for Students Performance in and through Drama”. The criteria cover the objectives of “Learning through drama”, “Drama in education”, “Drama as a learning subject”, and “Drama performance”. The 3 criteria are grouped under 3 categories: (1)

Cognitive and Affective Understanding towards concept learning (8 items, e.g. To work imaginatively to improvise and sustain a role) (2) Personal, Social and Expressive Skills' Development (6 items, e.g. To collaboration and reach an agreement) (3) Understanding and Development of Drama Skills and Forms (6 items, e.g. To use drama skills and forms to communicate ideas). Each item was assessed in a 5-point scale, in which 1 point represents not mastered yet, 2 points represent mastered a little, 3 points represent 50% mastered, 4 points represent well mastered, and 5 points represent completely mastered. The assessment criteria in the index are listed in Table 7 and Table 8 shows the total average score of the projects in different categories.

The information provided by 2 kindergartens seemed to show kindergarteners participated in "Drama in education" projects performed better in "Cognitive and Affective Understanding" and "Personal, Social and Expressive Skills' Development" than those involved in "Learning through drama" projects. As projects in both "Drama in education" and "Learning through drama" categories make use of drama activities as means of learning and teaching approach which focus on students' acquisition of academic knowledge and generic skills through the process of participating in drama rather than of the development of drama skills, it is unnecessary to include drama performing activity. If schools participating in the projects record the learning process during lessons, they would be able to use the evaluation index to assess how students perform in the learning process when they participate in the drama activities.

The video recordings submitted by 10 primary schools revealed that students in the "Drama performance" projects were most outstanding in all 3 categories: "Cognitive and Affective Understanding", "Personal, Social and Expressive Skills' Development", and "Understanding and Development of Drama Skills and Forms". Perhaps students involved in drama performance were those already interested in drama, and they were selected and trained by teachers. Therefore, they were well-performed in all categories. On the other hand, students in projects of "Learning through drama" received better scores in various criteria than those in "Drama in education" projects. Video recordings showed that in learning through drama lessons, teachers put more emphasis in encouraging students to use body movements when they act, such as acting out different adjectives in Chinese language lessons or creating a logo in English language classes. These activities incorporated the distinct features of drama activities in subject learning. However, from viewing the recordings, students seem to spend quite amount of time to

making props like masks or puppets in most drama in education projects lessons. If the projects offer more educational drama activities in the lessons, the video clips will probably be more valid on the assessing students' personal, social and expressive skills' development, as this is the key element of drama in education.

The 5 video recordings of secondary schools showed that most projects focused on educating drama as an art form, as they mostly belonged to the "Drama as a learning subject", "Drama performance", or "Theatre in education" categories, and there was only 1 project belonged to "Learning through drama". Since secondary school students' ability to act and expressive are higher, schools seem to be more incline to carry out drama arts education. In 2 projects, drama education was delivered as a compulsory learning subject in a particular grade. The recording material showed that each student had a drama textbook, and in the lessons, they would be involved in different drama activities such as improvisational acting, observing the characters of people with different occupations as homework, and then acting out those characters as class activities. Since drama as a learning subject became part of the regular curriculum, examinations were administered. The exam included 2 parts: written test and individual performance. Furthermore, in 2 projects, professional theatre companies conducted Theatre-in-Education school tours in which there were discussions with the students after the show, the students were invited to act on the spot and rehearse a certain assigned decision making scene with after-show discussions, or backstage would be open students to visit and exchange with performers. Judging from these students' involvement as performers and audience, they were more outstanding in "Cognitive and Affective Understanding", "Personal, Social and Expressive Skills' Development", and "Understanding and Development of Drama Skills and Forms" than the students in "Drama as a learning subject" projects. Perhaps when watching the performance of professional theatre companies, they provided students with opportunities to learn from good models, and such experiences also became a concrete and practical example for students to understand drama as a performing arts form and skill.

"Learning through drama" projects showed that projects with the original objective of using drama as a teaching tool to arouse students' learning interest and develop competency in Chinese and English language studies would have a drama performance as the last item. The video recordings showed in some projects, the artists would lead the lesson and encourage students to organize their thoughts using the 5W1H method and write their own script or adapt a script. Eventually the students would put together a drama performance. In fact, the user of drama as a

teaching tool should be Chinese or English subject teachers. Therefore, apart from letting the artists lead 2 regular language lessons, secondary school teachers, like primary school teachers, can consider incorporating different drama activities when teaching subjects or discuss with the artists on how to integrate drama games into the curriculum. Since the projects aim to foster language learning through drama, putting on a drama show may not be a necessary outcome, despite students' drama skills and their practical knowledge of drama performance are able to enhance through drama performance in class.

Overall, according to the 19 video recordings data, learning through drama and drama in education were commonly used in kindergarten settings, with the aim of fostering students' personal, social and expressive skills development, as well as enhancing their cognitive and affective understanding. In primary schools, learning through drama was often used in language learning and drama in education was used for developing students' expressive and social skills. There were also good effects on primary school students when they participated in drama performances. In terms of secondary school, "Drama as a learning subject" projects and the participation in Theatre-in-education or watching drama performances were prevalent. All of these activities were effective in fostering students' cognitive and affective understanding and the development of personal, social and expressive skills. In addition, they are outstanding in achieving the goal of art education and helping students' to understand and develop drama skills and forms of performance.

4.3 Findings from Teachers Individual Interviews

- 4.3.1 Enhance creative thinking, critique and problem-solving skills and understanding of an issue from different aspects
- 4.3.2 Boost self-confidence
- 4.3.3 Arouse students ' learning interest and motivation and develop an autonomous and pleasurable learning environment
- 4.3.4 Establish interpersonal and social skills through cooperation
- 4.3.5 Improve students ' knowledge and skills in performing arts
- 4.3.6 Enhance the ability to express through language and the body
- 4.3.7 Enable students to engage themselves into the story characters and open up themselves
- 4.3.8 Improve students ' writing skills
- 4.3.9 Develop generic skills and multiple intelligences of preschoolers

From the 56 projects, researchers invited 13 teachers or project leaders for in-depth interviews. Each interview lasted from 30 minutes to 2 hours. The interview questions included teachers' observation of students' participation, responses, and learning effectiveness. Some questions are in reference to the study of Flowers and Hancock (2003). Among these 13 interviewed projects, 4 belonged to "Learning through drama", 3 belonged to "Drama in education", 3 belonged to "Drama as a learning subject", and 3 belonged to "Drama performance or Theatre in education".

For "Learning through drama" and "Drama in education" projects, teachers agreed that drama activities aroused students' learning interest, students were able to use their imagination when they role play, and their interpersonal, social and problem-solving skills were also enhanced. The activities also fostered students' critical thinking, creative thinking, verbal and non-verbal communication skills, and self-confidence. Moreover, teachers noticed their students' writing skills were improved and they have more knowledge in arts and better performing skills.

4.3.1 Enhance Creative Thinking, Critique and Problem-solving skills and Understanding of an Issue from Different Aspects

A kindergarten teacher thought that story writing was a good means for training students' problem-solving and creativity as she would leave the ending open for students to ponder on instead of offering them a prepared one. (2003/0100) (Learning through Drama)

A kindergarten teacher thought that sometimes students' emotional or behavioral problems could be solved through stories. She had once put a problem of a particular student into the storyline and asked the classmates to help. It was effective as students may find it easier to accept solutions suggested by fellow classmates.

For example: "There was a child in class who was afraid of darkness and did not want to sleep alone ... so I put this feeling into a story ... the whole class also contributed in the development of the storyline. Indeed it was the children who completed whole story, and what I did was only begin a story with a child having fear of darkness. I started the story with 'Tonight Lingling feels scared again,' and asked them to imagine what Lingling saw. The child with the fear looked very

scared at that moment and almost wanted to cry. So other children came to her, asked about her feelings, and tried to offer her different solutions. After some time, the mother of that child came to me and told me the child could sleep alone. So the problem was finally solved." (1998/4807) (Learning through Drama)

Another example: "There was a kindergartener who needed to wear diapers for certain physiological problem and felt embarrassed about it. I tried to help him by putting his situation into a storyline and share it with the whole class. The children showed a high acceptance to the case, and 4 children in the class said they wore diapers too. So the child with the problem was relieved, as he found out that he was no different than others." (1998/4807) (Learning through Drama)

According to a primary school teacher's observations, there was a notable improvement in students' creativity, as they jumped out of the standard thinking framework. Their thoughts were more abundant, further, and more children-like. (2002/0927) (Learning through Drama)

Since most students are rather reserved, in a classroom activity, teacher asked the students to point out two areas that classmates in other groups had done well. From this experience, students who used to overlook showing appreciation for others became more active and learned to praise classmates through encouragement. Occasionally when students were to criticize each other, they would criticize the person, now the teacher noticed that the students gradually learned their criticism should focus on the subject matter, consider whether it is reasonable or logical. (2002/0927) (Learning through Drama)

A teacher thought that since learning in class will involve knowledge of different subjects like an integrated class, learning through drama provided students with more understanding in comprehensive knowledge and widened their scope of thoughts. When the teacher questioned and discussed ideas with the students, the content of the comments that students expressed were noticeably more in-depth. (2002/0927) (Learning through Drama)

A primary school teacher witnessed the students used to not know how to communicate with others, compromise, or express their own ideas and thoughts were inhibited. Then students discovered that drama in education allows them to think about the "forbidden" and learned that there are more than one way to think, so they became less inhibited, brighter, and more bubbly. (2003/2930) (Drama in

Education)

A primary school teacher said that the imitative nature of drama comes from human's creative nature. Even in a story about cats and dogs, the encounter, the conflict, or anything happened between cats and dogs has a touch of humanity. So in the process of experiencing human life through acting or creating a story about life, it will certainly touch upon the creator's creativity, imagination, and interpersonal relationships.

For example: "There is creativity without any doubts. In an exercise, students were told to be a sculptor. A person was assigned to them and they were told that this person is a wooden doll who can't communicate and can't hear. The students had to create a sculpture with this doll and name it." (2002/0566) (Drama as a learning subject)

A primary school teacher considered peer evaluation as a good critical thinking exercise because in the process the students have to support their likes and dislikes with reasons. (2002/0566) (Drama as a learning subject)

A primary school teacher noticed that after seeing arts exhibits, the students' creativity was enhanced.

For example: "I noticed when students came back from viewing an art exhibition they would copy particular styles they had seen, like that of Wu Guanzhong. Gradually they would find their own style. Some of their products really surprised us." (2001/0335) (Drama Performance)

A primary school teacher added that students' creativity is enhanced. (2003/0292) (Drama Performance)

A secondary school teacher assigned students a variety of roles in a play so that students could get into the mode a different character and think from the perspective of a different identity. (2004/0790) (Learning through drama)

For creative thinking, a secondary school teacher noticed after the project, students would think from angles that they would not have before.

For example: "Some students had to complete a creative work such as creating an advertisement, this exercise certainly involves creative thinking. Also when discussing issues of gene modification, we can foster their higher order thinking by introducing question like, 'When a new gene is found in your body, what kind of

problems will you encountered and how will you solve them?" (2004/0790)
(Learning through drama)

A secondary school teacher thought that the project enhanced student's critical thinking since there were a lot of activities that involved analysis and making judgments.

For example: "To interpret a news story about tears, we would pick some better-performing students to play the characters and the rest would be reporters in which they had to write the best headline that described the case after interviewing the characters. During the discussion on how media's coverage can be bias, students realized that stories may have been distorted for better commercial value." "In the gene-modification topic, we asked the students if some of the fellow classmates became batman or frog-man, and given that it is forbidden to kill or modify them to become human beings, what facilities are needed to improve for their new habitat. This exercise was to foster their critical thinking." (2004/0790)
(Learning through drama)

4.3.2 Boost self-confidence

According to observation of a kindergarten teacher, certain students had more guts and were more willing to give it a try. (2003/0100) (Learning through drama)

A primary school teacher found that as the project progressed students became more active and responsive. They were less shy and outspoken and more willing to speak in front of fellow classmates. Their group discussion went on smoother.

For example: "I used to teach this primary four class mathematics, and I asked them why this problem was incorrectly done. Students used to be very shy and would not answer my questions. As the project progressed, they would be willing to tell me the reasons. I am not sure if the project really helped them change, but at least now they are more open and expressive." (2003/2930) (Drama in education)

A primary school teacher stated that the most notable effect of the project was the enhancement of students' self-confidence. At the later stage of the project, most quiet and shy students were able to read their lines loudly and boldly on stage. (1998/2126) (Drama as a learning subject)

A primary school teacher said that since students had a lot of opportunities to perform such as weekly assembly, Christmas party, and speech days, they became more confident and expressive and less shy. (2002/0566) (Drama as a learning subject)

A primary school teacher added that students became more gutsy. (2003/0292) (Drama performance)

For example: "The full participation nature of the project could motivate some shy students. We split a class into three groups, and they had to present the research topic of their choice in front of fellow classmates... some shy students or those who did not like to perform might have some supporting roles. And some less outspoken ones might be willing to speak up because the whole group has to perform. So students that are introvert are influenced by their peers and they gradually discovered their own strengths and built up their confidence." (2004/0790) (Learning through drama)

Another example: "After two years of implementation, nobody would be hesitated to speak up even students who have emotional problems are willing to convey their ideas. Actually, they are willing to do it as long as others do it as well." (2004/0790) (Learning through drama)

Both secondary school parents' feedback and teachers' observations showed that students were more confident when they spoke and became more outspoken, from being timid to being bold. (1999/3041) (Drama as a learning subject)

4.3.3 Arouse students' learning interest and motivation and develop an autonomous and pleasurable learning environment

Kindergarteners love listening to stories, and they can quickly get into the characters of the story. In order to find out how the story develops, they will actively do research. This totally changed their learning attitude. Teacher noticed students' skill in searching for had improved.

For example: "Once I narrated a news report in form of storytelling. All children had their eyes wide open, and they were eager to know the development of the story. When I told them a child was hit by car, they asked if the child was injured and if anyone called an ambulance. The next day, they still asked me about the case, and I told them the newspaper didn't mention it. One day, they asked me if I brought newspaper and if that child was mentioned. I discovered that the

children's response was totally different when using a storytelling way to interpret news. As seen, this approach enriched students' knowledge. They learned that they can actually learn a lot of things from newspaper. They are more interested and motivated to learn." (1998/4807) (Learning through drama)

If teacher asks the kindergarteners about the content of a story or wants them to talk about the story in a one-directional questioning way, no one will raise their hands, and the teacher will not know if they understand the story. On the contrary, if teacher tells a story through drama and let children contribute in the story development, they will be more into it and look forward to the next lesson. (2003/0100) (Learning through drama)

The primary school students enjoyed the class very much as there were a lot of body movement activities. (2002/0927) (Learning through drama)

A primary school teacher could see that the students found the lessons in the project interesting as there were a lot of activities, and the activities were apart from the content of regular curriculum. Also, artists are not as strict as teachers, so the students will find the lessons more amusing. (2003/2930) (Drama in education)

A primary school teacher said that he/she never pressure the students to learn. Rather, she will convey the knowledge to students as much as she can through drama activities and let the students absorb.

For example: "I never forced my students to do anything. I may tell them the story needs an elderly person, a toddler, a young person, a mid-aged person and a child, regardless of gender. I wanted to use these characters to make them understand cross-generation relationships... They can understand it when they role-played these characters..." (2002/0566) (Drama as a learning subject)

According to a secondary school teacher, learning through drama is more interesting than traditional teaching approach. When using drama to teach Liberal Studies or thematic learning subjects, the lesson becomes more interesting. Students' interest in the lesson will increase as they no longer afraid that the lesson will be boring. (2004/0790) (Learning through drama)

A secondary teacher mentioned that the students were significantly more involved in class. In conventional classroom settings, students must sit still and stay quiet,

but it is unsure if they are actually listening. When drama is integrated in classroom settings, students can find their place in class, as they have to work, discuss, and collaborate with their fellow classmates as a group and present their ideas through a particular form of drama. Thus students' involvement is easily seen. Teachers also noticed students' enthusiasm in topics discussion and their competence in verbal and non-verbal expressions. (2003/0425) (Learning through drama)

A secondary school teacher used movies and drama as teaching and learning material to arouse students' interest.

For example: "Once I used some footage in *Shaolin Soccer* to illustrate semiotics used in movies, and the focus was a pair of sneakers. In the film there are several close-ups of Stephen Chau's old and worn out sneakers: from the first scene with Chau as a penniless guy to having a relationship with Vicky Zhao. They symbolized the ups and downs of the characters' lives. When I explained the concept to students, they were totally amazed. Indeed such technique is commonly used in movies, like the pen in *The Beautiful Life* as symbol of John Nash's academic career... Students can create symbols for their own person scripts." (2003/0425) (Learning through drama)

4.3.4 Establish Interpersonal and Social Skills through Cooperation

A kindergarten teacher said usually conflicts and arguments will appear when students have to create a story and act out the story together. That is a good opportunity for them to solve problems with their social skills and to grow through self-reflection.

For example: "When deciding the form of interpreting a story, some students wanted to choose the form of music, some chose to dance, some wanted to use dialogues, and some wanted to use body movements. Then they started to argue. They had to learn how to deal with conflicts. Eventually they decided to vote." (1998/4807) (Learning through drama)

Another example: "Once a kindergartener had to play an old man, but he didn't act like one... After each rehearsal, children would sit together, evaluate their own performances, and discuss areas that needed improvement. They had to review each other and suggest ways to improve." (1998/4807) (Learning through drama)

A kindergarten teacher indicated that drama making is a good opportunity for students to learn teamwork and develop social skills through division of duties and role play.

For example: "I remember that once in *Snow White*, the one who played Snow White was a boy and the Prince Charming was played by a girl. They did a splendid job and never felt embarrassed." (2003/0100) (Learning through drama)

A primary school teacher was glad to see the team spirit among students and how they finished a short play together. (1998/2126) (Drama as a learning subject)

During the course the primary school students had a lot of chances to work in groups instead of working individually, which cultivated students' ability to collaborate. (2001/0335) (Drama Performance)

Since there were a lot interactions among the students (primary school) in the process, a teacher noticed that students' interpersonal skills had significantly improved. Despite of the arguments throughout the course, they learnt how to collaborate, communicate, and solve problem. (2003/0292) (Drama Performance)

A secondary school teacher indicated that students' improvement in their interpersonal and social skills was most significant because in drama students usually require to perform a play together.

For example: "Scores would be given on each performance, and each team will receive an accumulative score, like a competition. Therefore students would know the importance of teamwork. Indeed drama is teamwork; each person has to perform regardless of the role. Thus drama is a channel for students to communicate." (2004/0790) (Learning through drama)

4.3.5 Improve students' knowledge and skills in performing arts

After watching the performances, the primary school teacher would discuss with students what they have just learnt, improving students' ability to appreciate and critique performing arts. (2003/0292) (Drama performance)

During class, a primary school teacher would guide students to appreciate each other's artistic work.

For example: "When playing a game about sculptures, I ask students to create sculptures, and then I tell them to imagine themselves as the judges in a museum,

selecting the best piece among all the sculptures. Through this, students can understand that every art piece has a purpose and every artist has put in a lot of effort in his/her work, so that they can learn to appreciate the artwork of their peers.” (2002/0566) (Drama as a learning subject)

A primary school teacher thought that to critique the works of arts, it is most important to have a sincere and open mind. She said that before visiting an art exhibition, students would participate in preparatory workshops to research, collect information, and produce a report.

For example, “There were two visually impaired performers participating in a performance that we saw. We provided students with information on the organization beforehand to let them feel for themselves that theatre is not just about watching a show, but also about appreciating the creative ability of artists.’ (2001/0335) (Drama performances)

When bringing students to watch plays, a primary school teacher would teach the students to be polite and how to appreciate and respect the performers. Later she found that when students were watching their peers’ performances, they would show the same amount of respect towards them. (2003/0292) (Drama performance)

A primary school teacher also added that students have improved their skills in making puppets. (2003/0292) (Drama performance)

A secondary school teacher mentioned that he starts every lesson with warm-up exercises, including teaching students how to stand, master rhythms and tempos, and control their muscles properly. In the process they also learned how to position themselves during performances, such as making sure that they are always facing the audience. (2004/0790) (Learning through drama)

4.3.6 Enhance the ability to express through language and the body

A primary school teacher said he noticed students’ improvement in expressing themselves verbally and physically in the learning process. The teacher also felt that compared to the usual verbal teaching, students’ verbal expressions were much richer. (2002/0927) (Learning through drama)

A primary school teacher continuously reminded students to use different ways of expression, including through language and the body.

For example: "... (I) always remind them to speak louder and clearer; to hold themselves properly and not swing their arms around... Moreover, from time to time I will remind students to put themselves in the shoes of their characters when they are acting.' (2002/0566) (Drama as a learning subject)

A primary school teacher added that students' ability in expressing themselves also improved. (2003/0292) (Drama performance)

A secondary school teacher said that teaching with drama can build student's courage, as they generally displayed more courage to speak and can engage themselves into the scene better. Normally students feel reluctant to speak in these situations, but when they are more emotionally involved with their characters there will be more likely to speak. However, this does not necessarily mean that the contents of what they say are good. (2004/0790) (Learning through drama)

4.3.7 Enable students' to engage themselves into the story characters and open up themselves

If complicated moral concepts are explained to preschoolers in the usual way, they might forget them easily. Through storytelling, students are invited to be in the story and solve problems alongside the story characters. For example, teachers can explain the concept of "accepting others" through storytelling. Through using body language and facial expressions, students can know what the main characters like, how some characters do not accept the main characters, and how they learn to accept each other. As preschoolers are deeply influenced by these characters, they learn that they should not judge people by their appearances, but by who they really are. (1998/4807) (Learning through drama)

A kindergarten teacher said that storytelling could bring out positive values in students. Normally, students make fun of those who trip and fall over or those who run slowly. But providing guidance through storytelling, teachers noticed a more positive behavior and a sense of compassion among the preschoolers. (2003/0100) (Learning through drama)

A teacher said that compared to the conventional preaching or role-playing methods of teaching, using drama to teach moral education is more relaxing and refreshing.

Students can accept moral values better when some real-life examples are intertwined into the play, reminding students of what they need to be aware of. This is due to the fact that not only is the teacher spreading this message, but others share the same view as well.

For example: "As a class has more than 40 students, teachers could only hear two to three students sharing their opinions during group discussions, and only a few students would speak in group reports. However, in drama, some interesting and funny storylines can spark discussions among students and encourage more of them to speak and share their views with others. When performers ask students to come out and report, they would feel more interested and somewhat entertained, being much bolder to speak than usual when they are in their classrooms."

Another example: "After the performances, most children were very happy and really liked this teaching method." (2003/0679) (Drama performance)

4.3.8 Improve students' writing skills

After activities, a primary school teacher normally asks students to write something, such as creating a story. She discovered that students' writing skills have improved a lot. (2002/0927) (Learning through drama)

A primary school teacher indicated students' writing skills, such as adopting writing styles and dictating oral materials, were enhanced. (2003/0292) (Drama performance)

In the new language syllabus for the upper secondary school, students are mainly assessed through their proficiency in listening, speaking, reading and writing. A teacher believes that drama requires all these skills; hence receiving more training in drama may help students develop their abilities in these aspects. (2003/0425) (Learning through drama)

4.3.9 Develop generic skills and multiple intelligences of preschoolers and children with learning difficulties

A kindergarten teacher discovered that some less outspoken students could make better use of their talents under the model of educational drama.

For example: "A parent of a student who took drama as an elective subject came up to me after the performance his son participated in, and said he had never expected

his son to be capable of acting. Initially, this parent was not willing to let his son join the show as he thought his son lacked talent in drama... when the show ended, this father happily told me that his son could actually do it, and he could not believe his son was brave enough to perform on stage..." (2003/0100) (Learning through drama)

A special education teacher said that students with learning difficulties are often considered to have a low learning capability, yet this may only be in terms of learning in the conventional classroom. Through training students' multiple intelligences, teachers discovered that students were not as bad as they were considered to be. For example, in the activities for multiple intelligences, teachers may find that even if a particular student does not have great language skills, he may have great potential in music, or he has good social activities with others. Through using puppets, teachers can see the interests of students and reveal students' many hidden talents that were never discovered. (2003/0106) (Drama in Education)

A special education teacher said that students have experienced different levels of improvement in the nine multiple intelligences. (2003/0106) (Drama in Education)

5. Findings: Effectiveness of Drama in Education Projects on Teachers Professional Development

Dr. Anna Hui and Research Team

- 5.1 Multiple application of learning through drama
- 5.2 Develop professional autonomy, not bounded by the story
- 5.3 Foster self-understanding
- 5.4 Make good use of life experience to design a lively classroom
- 5.5 Be a facilitator in learning, practise side coaching
- 5.6 Foster a closer student-teacher relationship

5.1 Multiple application of learning through drama

A kindergarten teacher found storytelling as an effective method to stimulate students' interests and motivations, and it is suitable to be used in different subjects and themes, for example Moral Education, General Studies, Physical Education, and Mathematics. A teacher once used storytelling technique in a General Studies class and found it effective.

For example: "Once I told a story named 'a drop of water' that I made up myself, with the theme about water. In the story, there was a small water drop that was swimming happily in the sea. It swam into a water pipe and went through pipes into a household. It enjoyed talking and playing with the children in that family. But while the water drop was still playing, he started to miss being in the sky and wanted to go back. Students then offered suggestions to help the water drop, such as evaporating the water drop by heating it up in a pot. I told students that the water drop would suffer and get a high fever from being heated up. Then students suggested putting the water drop into the freezer so that it would turn into ice. In this storytelling process, I noticed that students already knew that water has solid, liquid and gaseous forms." (1998/4807) (Learning through drama)

A kindergarten teacher also used the story of the 'Three Little Pigs' to teach students how to move objects so as to do some physical training.

For example: "After telling them the story of the 'Three Little Pigs', I asked children to move things around and start building... I let them use big wooden blocks to build houses and try to blow them apart." (1998/4807) (Learning through drama)

A kindergarten teacher also used storytelling in Mathematics to teach children about shapes: 'I would tell children that someone is rolling down a hill and ask them why that would happen. Then I would explain which shapes can roll down and how round objects can roll smoothly...' (1998/4807) (Learning through drama)

After the project, a primary school teacher shared his experience with other teachers in the same school. Some younger teachers accepted the idea well, picked some activities or contents that they considered to be more useful, and used them in their syllabus. Although the project cannot be adopted throughout the entire school, the format of activities in 'multiple senses teaching' is already being used in the less stressful grades of P.2 and 3, focusing on physical movements students' appreciation and appraisals in school outings. The school also requires all language subjects teachers to incorporate activities in 'multiple senses teaching' into the classroom. (2002/0927) (Learning through drama)

According to the personal experiences of a primary school teacher, the use of drama in Chinese language classes showed more effective results, in which students have displayed an obvious improvement in their abilities to express themselves. However, a number of difficulties emerged when drama was used in English language classes. Teachers thought that since English is not students' mother tongue, such arrangement could cause a great limitation in students' understanding of what was being taught and their abilities to express themselves. (2002/0927) (Learning through drama)

A primary school teacher said the project gave teachers a lot of confidence. After the project, besides attempting to help the school to lead another language learning project, she also produced a musical with a music teacher that she had worked with in the project. (2001/0335) (Drama performance)

A primary school teacher greatly appreciated what the performers had done, as she thought that she lacked the professional knowledge that the performers have. She

also pointed out when she observed how the performers taught, she learnt a lot of things that could be used in her own class. (2003/0292) (Drama performance)

A primary school teacher readjusted the project into teaching through storytelling and allowed variation in different grades. For example, primary 5 and 6 students would read the story first and then create a script and a performance. It is simpler for the lower grades as they would just do a role-play or a writing assignment. (2003/0292) (Drama performance)

A secondary school teacher said the use of drama is very effective in teaching Liberal Studies. In the lower secondary grades, drama can raise students' interest in the subject where as in the upper secondary grades the effect would be intensified as scenes are used to lead students in engaging in the characters and think. He said the biggest impact of learning through drama is in helping students to think, opening up their minds and their knowledge of the topics in the syllabus, and making their research topics and tasks they need to achieve become more sentimental as learning through drama requires students to completely place themselves into the roles of the characters and less logical analytical thinking. (2004/0790) (Learning through drama)

5.2 Develop professional autonomy, not bounded by story

Stories do not necessarily need a specific ending. A kindergarten teacher asked children to participate in a story and contribute to the storyline. As the story developed, students suggested solutions to the difficulties met by the characters. These suggestions were not provided by the teachers, but were the original ideas from students. Hence she thought that compared with the usual straightforward way of teaching, storytelling is a much more practical way to consolidate students' knowledge.

For example: "Once I told them a story about a gingerbread man. The story was like this: an old woman made her husband a gingerbread man, but the gingerbread escaped when he was about to be eaten. As a result he broke one leg. Then I asked students what the gingerbread man should do now. Some suggested using glue to stick the leg back into place, but after it is glued on, he cannot go by the river as his leg would soften and be unable to walk. Then students said that if the leg really softens, it is possible to dry it under the sun. As the story went on, I realized that students have already learnt from daily life that glue can be used to stick things

together, that biscuits can be softened by moisture, and that things can be dried under the sun.” (1998/4807) (Learning through drama)

The key to successful storytelling is to let students think freely. Kindergarten teachers should not worry too much about messing up the original plot of the story. The imagination of children is so rich that teachers may not be able to predict their ideas. Teachers should not deny their ideas immediately, but try to accept their imagination, listen to what they have to say, and acknowledge their ideas, to let them develop and express themselves before leading them to think, and discuss the work as a whole. (1998/4807) (Learning through drama)

A primary school teacher said that traditionally teachers take students to see an exhibition, then students would write down their own comments, only in terms of whether they liked it or not, why they liked it or why they disliked it, etc. The project enabled teachers to realize that students must have a fundamental knowledge of a particular arts form before going to see it. This is not saying that students have to know music thoroughly and be able to compose music or participate in a performance, but students should have some basic experience and can accept the art before going to see the exhibition and coming back for discussion. The teacher felt that this way the growth of students’ ability to appreciate arts could be sped up. (2001/0335) (Drama performance)

5.3 Foster self-understanding

During the teacher training session a kindergarten teacher had the chance to perform as well. When other teachers perform, they can learn from each other and find out their own deficiencies. (1998/4807) (Learning through drama)

Drama helps a secondary school teacher to reflect upon her teaching attitude. When teaching a big class, teachers tend to be the one speaking and the students would listen. This is the same for all subjects including more artistic subjects (such as language). For example, in a writing class, although writing is a type of creative activity, students would not think the class was very creative. The introduction of teaching through drama offered teachers a chance to reflect and realize that as long as they know the importance of creativity, no matter what subject teachers teach, their lesson plans would be different. (1999/3041) (Drama as a learning subject)

5.4 Make good use of life experience to design a lively classroom

Many things that happened in our lives could be potential stories and drama. The way we present these stories and the message delivered may create various impact on kindergarteners.

For example, "Before participating in the project, I wasn't very lively when leading music and movement session. I just divided the session into play time, instrument time and rhythm time with some games and musical instruments. Now I would lead the session by in form of storytelling integrated with songs and movements. For example, I made up a story like, 'Today rabbit meets the tortoise and the tortoise teaches the rabbit a very fun exercise,' and I added some rhythmic movements into the story. Now the children have more fun in the session and were more engaged." (1998/4807) (Learning through drama)

5.5 Be a facilitator in learning, practise side coaching

After participating in the project, a kindergarten teacher realized that her role is actually a facilitator to promote students' social and problem-solving capability. Teachers should offer students more questions or hints such as "Since you want to play this role, what should the script be?" and "Will you forget your lines?" Some children might think it is possible that they will forget the lines, and so they would find some ways to remember their lines. Some of them thought of writing down the script on a paper and some chose to draw a picture. (1998/4807) (Learning through drama)

5.6 Foster a closer student-teacher relationship

A kindergarten teacher noticed her relationship with the students were closer and intimate since storytelling was integrated in class. (1998/4807) (Learning through drama)

6. Findings: Concerns and Recommendations from Project Teachers

Dr. Anna Hui and Research Team

- 6.1 Establish a collaborative partnership with drama artists
- 6.2 Schools, teachers and parents shall build collaboratively a favorable condition with appropriate equipment for drama in education
- 6.3 Establish a safe learning environment
- 6.4 Lower the teacher-student ratio in response to the differences among students
- 6.5 Regard the quality of teachers
- 6.6 Promotion by education authority

6.1 Establish a collaborative partnership with drama artists

A kindergarten teacher said that teachers training must retain the artist demonstration part as she considered observing how artists deliver the lessons as very essential. (1998/4807) (Learning through drama)

The questioning skills of kindergarten teachers should be enhanced, like raising more open-ended questions or questions that lead to non-definitive answers. This may allow children to have more opportunities to develop their creativity. (1998/4807) (Learning through drama)

Warm-ups are necessary. A primary school teacher said that warm-ups are essential, or the whole atmosphere would be changed. A good warm-up session brings the right atmosphere throughout the lesson and better participation from

students. The teacher also noted that the professional artists did a very good job in warm-up sessions. (2002/0927) (Learning through drama)

A primary school teacher thought that teachers were not able to grasp how to teach using drama through the sharing and training system held by pilot teachers or internal training. Those teachers who were interested in the method would find the sharing or videos interesting and adopt some techniques in their classes. But those who were not interested at all, they were still resistant to the idea and to try putting those techniques into practice. As for training through video-conferencing and on-site training, teachers found that a face-to-face, on-site training is necessary, so that teachers would gain first-hand experience and apply in their classes. (2002/0927) (Learning through drama)

A secondary school teacher thought that it might not be necessary to establish a teacher training system for drama pedagogy. She thought that drama is only one of the teaching methods, not all teachers need to learn it. Moreover, such method requires teachers to role-play, yet some teachers with dignity might find it difficult to play different roles. Therefore most teachers don't like to perform, and it is even more difficult for the discipline master. Schools should consider teachers' interest, if they are not interested, they should not be insisted on using drama pedagogy. Some teachers are outstanding in lectures, they would prefer the preaching approach, thus establishing a training system might not be necessary (2004/0790) (Learning through drama)

In addition, a secondary school teacher thought that large scale training was not effective as it was too theoretical and ideal. Teachers were unable to have direct contact with the students nor know their reaction, and teachers could not play the role of a student. If a systematic training program is to be established, teachers would prefer a class observation approach, as the students' response could be observed directly, and teachers could realize that students could accept such a teaching approach they would be dedicated to the drama production. Such practical scenes are more effective than large scale training. It would be more ideal if artists and teachers could teach collaboratively, so that teachers could gradually learn and understand how to lead a lesson. Such approach is more effective than others as professional demonstration would be provided and quality could be ensured. (2004/0790) (Learning through drama)

In regards to collaboration with arts organizations and artists, secondary school

teacher thought it is more effective to have assistance and guidance from an artist in residence rather than attending external training programs. Furthermore, schools may invite an arts organization to a tailor-made curriculum according to the school needs. (2004/0790) (Learning through drama)

Teachers need to be clear about the background, concept, and whole process of the project and agree with its impact. A primary teacher shared that he and his colleague had no idea about the project during its implementation. They just knew an arts organization was coming to hold the class, and they didn't need to prepare anything, just stand aside and watch. Even when they stepped in to the classroom, they didn't what was going, not until the end of the class. So the teacher said it would have been better if the school briefed them on the project background, concept, content, and aims, so they could make subsequent adjustments for the curriculum. (2003/2930) (Drama in Education)

Teachers should be able to comment on the content of the lessons. A primary school teacher remembered that the format of the project was one directional. The instructor confirmed every detail of the lesson; teachers and students had no involvement in the preparation. The teacher suggested an after-class review and discussion with artists, so that the concern of both sides could be raised and the outcome could be applied by teachers in another class. (2003/2930) (Drama in Education)

The primary school teacher thought such model of collaborating with arts organizations was acceptable. Artists need to discuss details with teachers while the academic content is provided by teachers. Throughout the course, the artists would work with teachers and explain the basic concepts of drama in education to them, and the teachers would be able to have a more complete aspect of the operation hence such model is better than listening to theories at seminars and forums. She said that the one-on-one coaching model helped them in a tremendous way. (2003/2930) (Drama in Education)

An artist mentioned that the primary school should have an open attitude in collaborating with arts organizations and artists in the development of drama education. Some schools considered themselves ready in developing drama education on their own, but according to the artist, the teachers were not well equipped for that yet. So they suggested that schools should encourage collaboration with professional artists. The artist disagreed with the idea that

drama as a learning subject teachers have to be graduates of Education Institute like teachers of other subjects. They thought that graduates of fine arts or those from the Hong Kong Academy for Performing Arts are also capable to become drama education teachers. (2003/2930) (Drama in Education)

A secondary school teacher said that she was not familiar with the different drama education techniques. When applying those techniques in class, there will be some interactions. Yet students' reaction can be out of expectation. However, the responses of teachers will directly contribute to the depth of students' understanding of the topic. So students' learning would be less effective if the teacher lack relevant training, and the school would therefore consider drama as an ineffective means. Moreover, in the traditional teaching mode, teachers would lecture, students would listen and write. In drama education, the screenplays are discovered by the students, and interpreted by them in their own way. This could create some discomfort or insecurity among some teachers. (2003/0425) (Learning through drama)

Therefore in the opinion of a secondary school teacher, if a teacher has received relevant training or s/he has experienced similar kind of learning as a student, s/he would realize the advantage of such teaching mode and s/he would be more confident when applying it in class. Otherwise it would take a longer time for teachers to pick up the skill and to establish the confidence when they have to learn a new method in the middle of the career. She believed that professional training is essential and suggested that the Education Institute should include drama education as a module in the Certificate of Education program. (2003/0425) (Learning through drama)

A special education teacher said when puppets are introduced as a teaching medium, teachers should possess a basic knowledge of puppet theater, like puppet maneuver, attention seeking, ideas behind puppet theater, and the timeline of puppet development. (2003/0106) (Drama in Education)

A special education teacher preferred the collaboration model that artists hold classes at the early stage and teachers observe; and then teachers take charge of the class in later stage and artists give comments. The teachers suggested that artists have their expertise and should focus on training parents and teaching staff and leave the job of attending students with special needs to teachers. (2003/0106) (Drama in Education)

A primary school teacher thought that the project leaders must agree with the impact of drama in developing students' certain capability then they would be more committed. (1998/2126) (Drama as a learning subject)

A primary school teacher thought that the participating teachers should possess basic knowledge of drama or have received relevant training. (1998/2126) (Drama as a learning subject)

Teachers need to have strong classroom management skill as teachers have to pay attention to the certain students' performance on one hand and to the attentiveness of rest of the class on the other. This is particular challenging in a large class. (1998/2126) (Drama as a learning subject)

A kindergarten teacher said that there were only a few courses related to drama in their 2 to 3-year professional training, mostly just one to two sessions of storytelling skills and even less for techniques of drama. The professional training program only told teachers which kind of stories are suitable to children of a certain level and how to pick a good story; interpretation skills largely came from personal experiences. The teachers also found that books about creative drama for early childhood are very scarce in the market, and there is little related information on internet too. She suggested schools to invite experienced trainers to offer trainings for teachers. She also suggested drama as a learning subject teachers to equip themselves with knowledge of other types of performing arts like music and dancing, as these are also a major components of drama. (2003/0100) (Learning through drama)

A kindergarten teacher learned to include what students have learned in her stories. For example: "There is a morning exercise session everyday. Sometimes we would add these physical movements into our stories. For example, if children wanted to build a house, I would ask them to create one with their bodies, and normally they would do that by holding each other's hands to form a big circle. Then I would ask them to recall what they have done in morning exercises and include those movements in the development of the story." (2003/0100) (Learning through drama)

A primary school teacher suggested that information on the story of the drama could be given to teachers in advance, so that teachers could foresee the content of a

particular session accordingly and prepare for the after-show discussion even when they do not have time to attend training due to seasonal workload in school. The teacher thought that the drama performance may serve the students' needs better if teachers' comments on the content could be taken into consideration. (2003/0679) (Drama performance)

A secondary school teacher suggested that all participating teachers of the project should join the training workshop for better understanding of the drama performance. If the date and time of training courses could be more flexibly arranged, like providing more sessions or dates to choose, teachers would be more likely to attend. (2003/0679) (Drama performance)

6.2 Schools, teachers and parents shall build collaboratively a favorable condition with appropriate equipment for drama in education

Support from school is necessary in kindergartens. Generally every initiative from teachers must be approved by the school before launching it. Teachers have to negotiate with schools for putting a part of curriculum on hold for the implementation of the project. Teachers would be more likely to participate when the initiative receives official approval. (1998/4807) (Learning through drama)

A secondary school teacher thought that two teachers are necessary for running a learning through drama class: one involves in the play as actor, while another as teacher and facilitator. An additional teacher is also needed for preparing props, facilitating group discussion, and editing scripts. Drama education is highly not recommended in a class with forty students and only one teacher, or the whole class would turn chaotic. (2004/0790) (Learning through drama)

Moreover, if teachers want each student in a class (secondary school) to participate, it is necessary to split the class into several groups. However, when the class is split, it would be difficult for one teacher to manage 4 to 5 groups. So it would be preferable to have two teachers in this setting, in which one teacher manages the performing group, and the other oversees the rest of class. Nevertheless, intensive guidance is needed for the challenged students. (2004/0790) (Learning through drama)

A secondary school teacher suggested that schools should provide subsequent arrangement in teachers' schedule during the implementation of project. As teachers have to attend training classes during their non-teaching periods, it would be impossible for them to observe classes if their timetables are not adjusted. (2004/0790) (Learning through drama)

The project would work out smoothly if it gains support from the administration (primary school). (2002/0927) (Learning through drama)

Certain setting and resources need to be arranged. A primary school teacher suggested moving the class to an activity room or school hall for drama activities. (2002/0927) (Learning through drama)

A primary school teacher expected school's support in flexible class rescheduling if a particular activity has to take up two consecutive sessions. (2002/0927) (Learning through drama)

A primary school teacher saw having a partner teacher as important and said partnering with teachers who teach similar subjects would be ideal as they bring more inspiring discussions in curriculum development. (2002/0927) (Learning through drama)

A primary school teacher mentioned that there was only one drama lesson per week for each class during implementation of the project, and some classes would skip a lesson if there is holiday. This may affect the impact and effectiveness of the project. The teacher suggested increasing the frequency of drama lesson to two to three sessions per week for better results. (2003/2930) (Drama in Education)

A special education teacher said that more human resources would help. The Social Work Department requires special school teachers to complete a particular hours of training; they would be overloaded if they have to run puppet activities on top of this. So she suggested employing an extra staff to soothe the workload of teachers and therapists. (2003/0106) (Drama in Education)

The teaching hours of participating teachers (primary school) should be reduced. (1998/2126) (Drama as a learning subject)

Support from school (primary school) is important. (1998/2126) (Drama as a

learning subject)

Funding for performances is needed. A primary school teacher said if school has the resource, it may summarize their experience and review the effectiveness of the project through setting up websites or producing a CD-ROM. (2002/0566) (Drama as a learning subject)

A primary school teacher suggested reducing the classes of involved teachers because planning a lesson cannot be completed in one or two classes. Displaying an artistic product is not a routine, teachers may need a longer time to plan for the whole year. (2001/0335) (Drama performance)

Both primary and secondary school teachers suggested a longer discussion after the performance. (2003/0679) (Drama performance)

A secondary school teacher thought that moral education related messages are nothing new to students, as they have already learnt the basics in in kindergarten and primary school. What teachers in secondary school have to do is to fortify these ideas, so students can internalize the principles and be persistence. Therefore drama plays the role of initiation and reminder, and schools have to follow up. The teacher thought that to achieve desirable results, such activity should be done more than one otherwise a good opportunity to strengthen students' knowledge in morality is wasted. (2003/0679) (Drama performance)

"In group discussions, when students express their opinion, some of their thoughts 'deviated' thoughts will be revealed. For example, in an activity the students were told that they found briefcase full of cash. They were to decide whether telling others or keeping it for themselves. Some answers were quite inappropriate answers, but those were their thoughts and they might actually act as they said. Instead of denying their opinion at their face, we would try to understand the motives behind the idea and discuss with them the consequences. Gradually, they would understand what they shouldn't do." (2003/0679) (Drama performance)

6.3 Establish a safe learning environment

A safe venue is necessary. Imaginations may go unleashed in storytelling, and it is always out of teachers' expectation. So there should not be that many chairs in the

room to avoid injury. (1998/4807) (Learning through drama)

A kindergarten teacher said that excess props are unnecessary. Teachers may prepare some simple tools, however real-life props are unnecessary. Children may freely express their imagination once the restrictions from physical objects are taken away. The teacher concluded that children would participate in the story when teachers offered them a chance, and props are just something secondary. For example, "Soft objects can be useful tools. A sponge rod can be a rocket, a white dolphin, or a banana... we may also say we were looking into a mirror when holding a cardboard in hand." (1998/4807) (Learning through drama)

Support from parents of primary school students is necessary. (2002/0927) (Learning through drama)

From observations of a primary school teacher, the impression of drama among Hong Kong parents has changed over time. She knew that many parents send their children to English drama lessons for enhancing children's English competence. She believed that drama education is well accepted by parents and suggested students can give drama performances on parent's day or in school ceremonies, as a recognition of students' effort, as well as increasing parents' exposure to drama. In addition, the teacher said that there would be no difference in parents' impressions even if the performance is not the climax of the school event. (2003/0425) (Learning through drama)

A special education teacher said that most parents see their children's cognitive development as relatively slow because of their retarded development. However, the parents were relieved when they saw their children's talents were being discovered in the project which gave them a greater confidence in raising their children. (2003/0106) (Drama in Education)

A primary school teacher thought that it is necessary to have parents informed about the benefits of drama as a learning subject to children. Parents expressed their satisfaction of seeing their children rehearse at home or tell them what they did and had a good time in class. (1998/2126) (Drama as a learning subject)

Storytelling should be encouraged among parents of kindergartener. (2003/0100) (Learning through drama)

After receiving comments from an evaluator, a secondary school teacher realized that to gain the support from parents and fellow teachers, their realization of the impact of drama as a learning subject have on students is vital. The evaluator reminded that unlike other subjects, students could not tell what they have learnt from the drama because there are textbooks, handouts and notes in other subjects. It is suggested that teachers should compile a student workbook with some materials available, so parents and the fellow teachers can have knowledge of the curriculum of the drama class. Finally the teacher made a set of worksheets based on the notes given by the artist and sent them to the Quality Education Fund and the fellow teachers so the structure of the drama class is known to everyone. Later, the school made the worksheets into a book and distributed them to every teacher on the Open Day (1999/3041) (Drama as a learning subject)

A spacious venue, wireless microphones and other necessary resources are needed. A primary school teacher indicated that the perfect venue would be a big classroom without desks and chairs. It would be nice if students may simply sit or lie on the floor to write during group discussions. The teacher suggested to equip with more wireless microphones, as sometimes teachers have difficulties in hearing students' speech (even if they were shouting), and it takes much time for students to move around the classroom when there is only one microphone in teacher's hand. So with more wireless microphones students' speech would be audible to teachers. In addition, the teacher suggested having stationery such as paper, tinted paper and other material in stock in the activity room to save time wasted for seeking material. (2003/2930) (Drama in Education)

The perfect venue would be a space where secondary school students could relax and lie on floor.

For example: "When we talk about still image, we also teach students the skills needed for a good still image such as having different levels (high, medium, low). It is easy to act out the high level; it can be done even in markets because if the floor is dirty, the actor can stand. There's no problem for the medium level either. But for the low level, students will not lie on the floor if it is dirty. Therefore they will only be willing to act out the high and medium level." (1999/3041) (Drama as a learning subject)

A secondary school teacher thought that compare with Hong Kong students, overseas students have better chances to get in touch with theatres. Students in Hong Kong would think theatre is something like TV drama. With an LCD projector,

teachers may play some theatre performance in class to create a better know-how among students. (1999/3041) (Drama as a learning subject)

Teachers (secondary school) may create more sound effects if relevant equipment is provided. (1999/3041) (Drama as a learning subject)

A secondary school teacher saw props as a necessity for creative activities. In a three-character show, there are only three bodies to use when no props is given. The content would be richer if there are desks and chairs, and it would be even more dramatic if an axe is given. There should be a storeroom for props. (1999/3041) (Drama as a learning subject)

A secondary school teacher had been using several styrofoam cubes of 1.5 cubic feet and covered it with fabrics to create backdrops. The effect was so good that he kept receiving other teachers' enquires for sources. The teacher therefore organized a material sourcing seminar, and the received good responses. He saw this as a good example of information exchange. (1999/3041) (Drama as a learning subject)

If resource is available, having lightings would be good. (1999/3041) (Drama as a learning subject)

Digital cameras or recorders, and editing software would help. A primary school teacher said these equipments facilitate editing and filing, as well as tracing the progress of students and improves curriculum design. (2002/0566) (Drama as a learning subject)

A spacious classroom is needed (in kindergartens). (2003/0100) (Learning through drama)

In primary schools, teachers have to pay more attention to the issue of safety. A teacher said that given the free and unrestricted nature of drama, there would be a higher possibility of accidents.

For example: "... (During a performance) a student fell off from a chair and his chin was bleeding. We called an ambulance immediately. The child was sent to hospital and had three stitches on his chin. I was so scared of losing my job this way." (2002/0566) (Drama as a learning subject)

6.4 Lower the teacher-student ratio in response to the differences among students

Lower the teacher-student ratio; when using storytelling to teach, the teacher-student ratio should not be too large. A kindergarten teacher thought that it is safer to have at least two teachers present in each class.

For example: "Once, I was telling a story about swimming to rescue a character in the story... students really felt like they were swimming, with the wind blowing and the waves looming, and they were suffocated. One student also felt it and even crawled underneath the table. That time, I thought it was too dangerous, so I stopped the activity. If there was another teacher present, the safety of the students could have been safeguarded, and I would not have to stop the activity." (1998/4807) (Learning through drama)

The discrepancy in the abilities of students must be considered; a secondary school teacher suggested putting more thought into the division of groups, such as separate the students in groups in which each group would have cleverer, average, and mediocre students. Otherwise, mediocre students would lose the interest to learn as they are failing frequently. Therefore it is better to have some cleverer students to lead in each group. (2004/0790) (Learning through drama)

Lower the amount of students; a secondary school teacher suggested that if learning through drama is to be adopted, it is better to have twenty students in each class. If there has to be forty pupils per class, it should be a first-class school, where students already have high abilities and can learn quickly from simple explanations. Otherwise, if there are students lagging behind, teachers have to go through every step with them, which would be difficult if the number of pupils is too large. (2004/0790) (Learning through drama)

The grade in which the project is conducted must be considered; according to the experience of a primary school teacher, he said it would be better and most effective if the project were adopted in P.2 and 3. It is more risky if this method is used in P.6, because P.6 students would have problems regarding the difference between the two genders, not knowing whether they would be willing to do drama activities together. (2002/0927) (Learning through drama)

In organizing groups, discrepancy in students' personalities, abilities and pace of growth must be considered. According to a primary school teacher's experience, it

is evident that differences in students' personalities, abilities (e.g. comprehension ability) and pace of personal growth exist, so teachers can choose to divide students into groups in which there are stronger students to help weaker ones. The teacher thought that in this way the abilities of weaker students will eventually be improved. Although they may not improve to the best level, but at least they would achieve an average level and performance. As for the difference in personalities, teachers can also arrange for bolder students to lead shyer students; the more lively ones can be grouped with the quieter ones; and the ones that are more emotionally unstable, subjective or strong in leadership skills, would have to be grouped with more stable students to neutralize their overly assertive behavior. (2002/0927) (Learning through drama)

A primary school teacher said that it was very difficult for a tutor to control forty people with students not being able to participate in every activity. So the teacher suggested splitting a class into two groups, and it would be better if there are approximately twenty people in each class. (2003/2930) (Drama in education)

Focusing the resources on training specially chosen students; a primary school teacher thought that the results may be more effective if the project is not held during class time, but during after-school hours, with the resources focused on teaching the chosen students and teaching two to three times a week. (2003/2930) (Drama in education)

A kindergarten teacher suggested colleagues to first understand students' abilities and their level of creativity. If students in the lower grades are less creative, they require more guidance from teachers; yet students in the higher grades can express what they think, so they can be given more space to express their creativity. (2003/0100) (Learning through drama)

6.5 Regard the quality of teachers

Kindergarten teachers should have an open attitude and be willing to accept pluralistic ideas. Teachers should take the initiative to take care of and understand children. They have to be very attentive to the needs of students whether there are those who are afraid of the dark or who wet their beds often. Then try to let them express their unhappiness through stories. (1988/4807) (Learning through drama)

An artist explained that the purpose of drama in education is to enable students to

express their emotions or their thoughts on events through fictional characters. Hence students would have a sense of failure if teachers immediately give a negative reaction after students have expressed their views. Because of this, teachers should have an open mind and contemplate students' perspectives. (2003/2930) (Drama in education)

A kindergarten teacher said that the project led them to break through the confines of one-way teaching and learnt to let students take the lead. The continuation of the story was entirely created and imagined by students themselves. The teacher felt that through interaction, students can understand the contents more easily. She said that she also participated in the process and felt that it was very interesting.

For example: "In creating the story for the three little pigs, I was the wolf telling students to think of ways to tackle me... they did not dare to attack me and suggested to befriend the wolf, and I thought that was acceptable."

Another example: "Originally the wolf destroys the house at the end, but for the third time, students did not want the wolf to do so. They wanted him to live happily with the pigs instead. We continued the story according to their idea." (2003/0100) (Learning through drama)

6.6 Promotion by education authority

A primary school teacher thought that nowadays it is almost always the schools, and not the Education and Manpower Bureau, who initiate the cooperation with arts organizations. The teacher thought that the Education and Manpower Bureau can be more active such as adding some elements of arts education into the school syllabus as a leading example. (2001/0335) (Drama performance)

7. Findings: Assessment Tools Applied by Project Teachers

Dr. Anna Hui and Research Team

- 7.1 Class observation
- 7.2 Classwork, project report, and learning portfolio
- 7.3 Objective standardized assessment tools
- 7.4 Subjective assessment questionnaires
- 7.5 Peer evaluation

7.1 Class observation

A primary school teacher said that the growth of students' personality and the effectiveness of arts education should not be assessed with pen and paper; instead it is the process that should be focused upon. This assessment is made through teachers' observation of students' class activities such as cooperation within students, mutual appreciation and team spirit, and after discussion with teachers after class. The performance, progress or problems of students are then assessed. If a student has trouble cooperating with others, teachers will discuss it with the students' homeroom teacher to extend more care. (2002/0927) (Learning through drama)

This project did not have examinations. The secondary school teacher mainly relied on observation to determine whether students like learning through drama and whether their abilities have been elevated. (2004/0790) (Learning through drama)

A secondary school teacher required students to have a small performance after every class. The teacher mainly relied on observing students' reactions, performances, and level of acceptance for evaluation. (2003/0425) (Learning through drama)

A kindergarten teacher observed students' level of participation throughout the entire process, such as whether they were happy or involved, and then made assessments. (2003/0100) (Learning through drama)

A primary school teacher observed students' performance throughout the entire process, and after watching the performance, the teacher discussed with students what they just learnt in order to understand what they had gained through casual conversation. (2003/0292) (Drama performance)

7.2 Classwork, project report, and learning portfolio

A secondary school teacher prepared worksheets for students to complete in class. He also got to know what students gained from each class through the contents of the worksheets that students indicated. He would see, in a qualitative assessment, whether students have improved through their descriptions. Lastly, students also need to do projects and hand in an end-of-term report, which are also a source of reference for him to evaluate students' performance. (2004/0790) (Learning through drama)

A secondary school teacher saved a learning file for each student. It is fairer when students fill it in for themselves and evaluate themselves. (2004/0790) (Learning through drama)

A teacher had requested students to write comments on the project after one or two sessions. Results show that most students found the project to be very original. Also, the teacher would observe students during the question and answer sessions with performers in out-of-school visits to evaluate their performance as well as requiring students to comment (such as whether they like it or not) on the arrangements of the visits. (2001/0335) (Drama performance)

Moreover, a primary school teacher used students' products from activities such as writings or projects for evaluation. (2002/0927) (Learning through drama)

7.3 Objective standardized assessment tools

Before and after the project, a special school teacher administered a test for students among which included fundamental vocal performance, language, reaction and sensitivity in order to observe children's development. (2003/0106) (Drama in education)

A secondary school teacher had designed a survey for the project. The entire survey was suggested by Sam Winter from the Education Department of the University of Hong Kong. 3 other Christian secondary schools using English as the medium of instruction were found so as to provide comparisons as controlled groups. Results showed that students who had participated in the project and those in the controlled groups did not show much significant difference in their self-image. (1999/3041) (Drama as a learning subject)

Also, according to Sam Winter's socio-geometry classification method, a secondary school teacher interviewed the most popular, moderately popular, and completely unpopular students in the school. Results showed that students felt they had a lot of freedom to speak during drama classes and that they were worthy. He explained that this was because in other subjects (such as physics), the right or wrongs in answers were all very clear. Yet, when creating during drama class, teachers would think that students are performing well as long as they are being earnest. Students can express themselves in their own ways. Simple answers are not appreciated much in drama class instead. Therefore students would feel that they are in another world in drama class. (1999/3041) (Drama as a learning subject)

A primary school teacher remembered that students had completed a questionnaire, but the questionnaire had already been submitted to the research unit. The teacher had looked at those questionnaires and reviewed the comments and reactions of students, but she did not record nor analyze them in detail. She found out from the results that more students like to play drama games and to perform. (1998/2126) (Drama as a learning subject)

7.4 Subjective assessment questionnaires

A primary school teacher found out which part students like most through questionnaires. Results showed that more assertive students like to perform; relatively shy ones did not like to express themselves; some would like to go watch drama, because they had never done it before. (2003/0292) (Drama performance)

A secondary school teacher designed a survey during the last theatre performance to understand students' impression of the performance. Results showed that students roughly remembered the contents and specific scenes of the play. The teacher also asked students to judge specific cases, and answers were mostly what

the teacher wanted to receive. (2003/0679) (Drama performance)

A primary school teacher remembered filling in an evaluation form once. The contents included whether students have the ability to do a specific activity, how enthusiastic the students are in participation, whether they can fulfill the requirements of the creativity segment, and whether students can express themselves with their bodies. (2003/0100) (Learning through drama)

Through observation, a primary school teacher would give students a score on twelve different categories, in which eight are in artistic skills including students' initiative, creativity (imagination and originality), language ability, body language, imitation ability etc.; the other four categories are about personal growth, including cooperativeness, leadership skills, communication skills, and sense of responsibility. (2002/0566) (Drama as a learning subject)

7.5 Peer evaluation

On the other hand, students (secondary school students) will carry out a self-evaluation as well as mutual evaluation. Students would give each group member a score, with a hundred points as the maximum, and it is allowed to give a teammate full marks. These peer evaluations take up ten percent of the overall score received for the entire course. He would provide assessment guidelines to students, including whether teammates have participated in discussion, the nature of their attitudes, and how are the contents of the viewpoints raised by group mates. He thought that peer evaluation is quite accurate because there will be less bias when the whole group evaluates. (2004/2790) (Learning through drama)

Students (secondary school students) have to evaluate each other, giving a score according to the standard of three classes, including excellent, good and average. Students can also add one or two reasons. The marks that students receive from the peer evaluations are calculated into their everyday score, which have certain significance. The everyday score will be shown in the report card, taking up twenty percent of the overall score. The other sixty percent includes test and examination marks; twenty percent is coursework, which is the mark they get for their presentation. (2004/0790) (Learning through drama)

A primary school teacher asked students to evaluate their peers after each

performance. (2002/0566) (Drama as a learning subject)

8. Findings: Difficulties Encountered Among Project Teachers

Dr. Anna Hui and Research Team

- 8.1 Insufficient Resources
- 8.2 Teacher Training
- 8.3 Tight teaching schedule, examination-oriented and students' academic performance as critical outcomes
- 8.4 Teachers who do not favor this teaching model should not be forced to adopt it

8.1 Insufficient Resources

An artist stated that the participating primary schools at the time had limited resources, hence only one class from each school could be chosen for the experiment. Moreover, the project was not very effective as it was conducted during time allocated for extra-curricular activities. (2003/2930) (Drama in education)

An artist thought that projects that were done well and more effective should be continually promoted and extended, and that Quality Education Fund (QEF) funding should not be stopped or reduced after only one year of carrying out the project. The artist know of some schools that were willing to come up with their own funds to continue the project, yet to avoid messing up the school administration process, the project was reluctantly abandoned. Furthermore, the organization had to terminate the project when it failed to receive financial assistance. The organization must constantly alter their designs and rewrite proposals before resubmitting applications, so as to continue cooperating with other primary schools. Moreover, she stated that QEF pays too much attention to cost-effectiveness, frequently requesting one hundred pupils to be accommodated in one class under the project. She believes that the significance of the project is overlooked when the number of participating pupils is over emphasized. Because of the overwhelming number of pupils, teachers are not able to observe the performance of every student

to give suitable guidance. Teachers even believe that this is a waste of resources. (2003/2930) (Drama in education)

A primary school teacher thought that there were not enough drama or arts projects that suit schools' objectives.

For instance: "One year we participated in a professional company's one-year program. The company put together various performing groups, including those focusing on musical theatre and dance, and then it was up to the schools' decision to choose which group's activities to participate in. In hindsight, that year's project best suited the school's objectives, because it was a straightforward introduction to the performing arts, informing us about how a drama production is put on, from producing a script to the stage workshop, backstage facilities, and the organization of lighting and sound effects. But it is the company's regulation that each school can only participate in the project for one year, so we can no longer take part in the project next year, regardless of how we really wish to cooperate with the company again. This may be due to the fact that the company wishes to reach out to as many schools as possible; hence we do not have the chance to participate anymore." (1998/2126) (Drama as a learning subject)

The secondary school received two years of funding from QEF. In the first year, 70-80 thousand dollars from the funds were used for the school to renovate classrooms and buy new facilities. The amount of funding received for the second year was more or less the same, in which there were also funds to support the school to renovate another classroom so that the school currently has two drama classrooms used for conducting workshops and drama activities. The teacher thought that was very good, as hardware support is vital for drama activities. (1998/3041) (Drama as a learning subject)

A secondary school teacher discovered that QEF began to reduce funding for hardware equipment. He believes that such a reduction is understandable as some schools may deliberately request funding to purchase new hardware, but he said that QEF should not completely deny the need for hardware in schools because if there was no government funding for the school to renovate classrooms, the school would have abandoned the subject of drama long ago. Then the subject would not have the good development that it has now. (1999/3041) (Drama as a learning subject)

For example: 'Hardware equipment no longer receives funding. If one requests a laptop from QEF, it may be assumed that you merely wish to acquire additional

facilities. Yet there are many things that genuinely require a laptop to be completed. QEF is only responsible for personnel support. I do not entirely disagree with reducing funding for hardware equipment, but I suggest that an evaluation should be carried out carefully." (1999/3041) (Drama as a learning subject)

A secondary school teacher thought that QEF should consider altering the current pattern of funding. The current pattern is as follows: those who have already benefited from the one-year funding project will no longer be considered for the following year. But he believes that to build a newer set of pedagogy, funding for one year is not enough. As teachers are not professional artists and have other work to do, it is necessary for schools to have the resources to hire professionals for guidance. (2004/0790) (Learning through drama)

A special school teacher hopes for a longer period for receiving funding. The center had already invested most of their resources into designing the syllabus and purchasing resources when the project started. Now that the hardware equipment is prepared, if another project is conducted, teachers would be more familiar with project. If results are satisfactory, she wishes to be able to develop it for a longer time, so as to see more improvements in students. (2003/0106) (Drama in education)

Without any funding, the special education center once conceived to cooperate with arts organizations to organize paid summer courses. Yet the center's facilities may not be able to support it, and according to the Social Welfare Department, the center might not be allowed to hold profitable activities with other organizations. The center is currently considering proceeding through self-financing. (2003/0106) (Drama in education)

8.2 Teacher Training

A primary school teachers' qualification or related types of training is insufficient. (2002/0927) (Learning through drama)

An artist thought that despite the opportunities open for current primary school teachers to study drama education, they still lack drama knowledge. Most of them simply seek how to make use of different techniques on teaching. She had

encountered a case in which a student asked the teacher why “drama” is also known as “play”. The teacher failed to provide an answer. Hence she felt that teachers should first understand this art form – drama, and then proceed to further study, learning and knowing about the art. (2003/2930) (Drama in education)

Drama as a learning subject is different from other conventional subjects as it has no syllabus. Also, drama is not a traditional subject in Hong Kong, so no publisher has yet produced any teaching material kits, discs, question banks, and exercises for this subject. Therefore, the secondary school teacher thought that it is particularly important to have a teacher who is still willing to write a syllabus for students when there is lack of syllabus guidelines or sufficient reference materials, for the promotion of drama activities in schools. (1999/3041) (Drama as a learning subject)

Also, secondary schools in general do not put in many resources into drama, so hardware equipment may be insufficient. Hence it is important that teachers are flexible enough to adapt to different environments and convert them into the stage for drama, and even be able to conduct a lesson in the playground when it is raining. (1999/3041) (Drama as a learning subject)

8.3 Tight teaching schedule, examination-oriented and students’ academic performance as critical outcomes

Drama as a learning subject requires more time for primary school teachers to teach a module. If a module normally takes up the length of two lessons, teachers have to use up to four lessons due to drama performances. Therefore, not all teachers are willing to use more class time than they have expected. (2002/0927) (Drama as a learning subject)

8.4 Teachers who do not favor this teaching model should not be forced to adopt it

A primary school teacher said that younger teachers within the school tend to be more accepting towards learning through drama and are more interested to try and make use of this teaching approach in class. Yet relatively elder teachers do not always agree to this, and are not even willing to try it out. Schools cannot force it

upon them. (2002/0927) (Learning through drama)

9. Discussion: Teachers ' Recommendation for the Development of Drama in Education Projects

Dr. Anna Hui and Research Team

A primary school teacher thought that the project is suitable to be comprehensively carried out in primary schools, but the process has to be a gradual one. She thought that the usual subjects teachers teach are all academic ones, with not much effort put into fostering proper attitudes among students. In terms of the Nine Core Abilities, some of those are touched upon in the usual lessons, and students are rarely observed in these aspects. But in this project, every activity trained students' Nine Core Abilities, such as social relationships, cooperative communication, and thinking. She thought that the whole drama in education activity can train the Nine Core Abilities more thoroughly than normal subjects. So she thought this project is highly valuable. (2003/2930) (Drama in education)

A primary school teacher felt that it is difficult for the project to be simultaneously carried out in all six grades because for some grades, especially those in P.5 and 6, it is the first time that students encounter drama. Or perhaps some students are relatively shy, so they require more time for warming up. By the time they are all warmed up, the lesson has perhaps already ended. On top of that, the teacher said that it is difficult to mix the two sexes in P.5 and 6 together in one group to carry out activities. Sometimes teachers fail to make them perform specific tasks promptly, therefore it is possible that an entire lesson is wasted just for the sake of organizing students into groups. Yet it is different for P.1 students, who are fundamentally not shy. Also, with a less restricted mind, they can say or try anything, and are more receptive to different information. Hence if the project is conducted throughout the entire school, she thought that it should be conducted over the length of six years, firstly introducing the project to P.1 and 2, then to P.2 and 3, gradually, so that students have a general concept and slowly get used to this way of learning. If it is really impossible to do so, she believes it is more desirable if perhaps the first year is for P.1 and 2, then the following year for P.1 to 4. (2003/2930) (Drama in education)

Also, a primary school teacher felt that if the project is to be comprehensively carried out, schools must organize the entire syllabus in the best possible way. The Education Bureau states it is a school-based program, but if the school teaches less than what other schools do, they might not be able to cope with open exams. Also, parents have limited knowledge about drama education, and the general public does not know much about it. Therefore, she suggested promoting it slowly, step by step. (2003/2930) (Drama in education)

An artist suggested that if drama is to be promoted in primary schools, the teachers who teach Chinese, English, or Mathematics should make use of this drama in education first. Because when teachers use this approach, there is little pressure and does not get in the way of normal teaching, and can also increase the awareness and knowledge of students about the subjects. The school as a unit should first adopt the drama as a learning subject. (2003/2930) (Drama in education)

After the project the primary school felt that the results were not bad, so with the support of the school principle, the school continued to have drama lessons, but in a slightly different form. When participating in the project, artists-in-residence focused on students' personal growth rather than the quality of their acting. Now the school's focus is on the level of artistic performance, hoping to train students to express themselves better in terms of speaking, articulation, and body language. To achieve this, the school now hires a professional tutor who studies theatre to conduct drama lessons for students in the drama club during time allocated for extra-curricula activities. Primary 4 to 6 students are free to sign up for it, with a maximum of 25 people. But the teacher learnt from previous experience and felt that Primary 1 and 2 students are not suitable for this type of training, so lower year students were not allowed to join. (1998/2126) (Drama as a learning subject)

A primary school teacher said that what is affecting their school the most in these few years is the evaluation system of Territory-wide System Assessment. Most teachers are very nervous about students' performance in the evaluation and believe that this is possibly an important statistic determining the Education Bureau's evaluation of the school's educational effectiveness. With the low birth rate in Hong Kong nowadays, whether the school can attract students is an important question. Outsiders determine whether a school is good or not

depending on the performance of the students, and they judge the students' performance depending on their academic performance. This makes the school put more resources on cultivating academic excellence, creating an obstacle for the development of drama. (1998/2126) (Drama as a learning subject)

Moreover, a primary school teacher thought that not every student likes to act. Relatively introverted students would rather do self-reading than listen to the teacher or do a presentation themselves. She felt that primary school students' pace has not reached the ideal level yet. She shared her experience in teaching drama in P.1, saying that the result was not as good as primary 4 students. Perhaps the self-management of P.1 students is not enough or perhaps the teacher have not yet mastered how to teach such young students to act. Hence she said that there is a big difference made to teachers' quality. Students may not suit this format and neither may teachers. Some teachers prefer a stricter way of teaching or adopting more controlling methods. They may not give students complete freedom to express themselves during class, hence the teaching style of educational drama is not mastered. (1998/2126) (Drama as a learning subject)

A primary school teacher pointed out the subject in the syllabus of upper secondary schools named "other learning experience" may include drama, depending on whether the school takes part in this program. The program included evaluation and also recorded students' performances into their respective personal files. When a student pursues further education or employment, the employer or higher education institutes may refer to this file. The teacher analyzed that if the drama as a learning subject is successful within the higher secondary school curriculum, then the drama syllabus in primary schools would receive better and quicker developments. (1998/2126) (Drama as a learning subject)

A primary school teacher felt that the Education Bureau should hire professionals to complete the syllabus and teaching plan and then consider the problem regarding the quality of teachers. The teacher is worried about the lack of drama teachers, as Hong Kong has more than a thousand schools, and even if all current students and graduates from Hong Kong Academy for Performing Arts teach part-time, there is still a lack of drama teachers. Also, not all artists know how to teach. If these students or graduates are not

trained to teach, they still cannot teach. Instead, she thought that if teachers in schools wish to teach drama part-time, they can apply for master courses run by the Hong Kong Arts Center which are part-time courses on leading drama practice and are very suitable to teachers. (2002/0566) (Drama as a learning subject)

A primary school teacher said that due to the tight teaching schedule, schools should be careful to choose which year's syllabus has a more flexible schedule as well as the ability of students. She felt that it is better to conduct them in higher grades. Schools should also coordinate with the arts organizations to compromise the schedule and avoid clashing with too many main subjects. (2003/0292) (Drama performance)

Because of the apparent success of the project, after this experience the school used drama more frequently to teach moral education. Currently the school started a creative workshop, choosing some children, according to some themes, expressing them through drama. (Primary school) (2003/0679) (Drama performance)

"Last year there was a story about school safety, students created the whole story together, putting in things that students should be aware of into the story, helping them to realize what to be aware of in terms of school safety." (Primary school) (2003/0679) (Drama performance)

"This year we directly asked them to produce a drama themselves. The theme is the gap and coexistence between the rich and the poor which is about a wealthy child and a poor child. The wealthy one perhaps lives extremely luxuriously, such as having extravagant lunches with plenty of food, whilst on the contrary the poor one has to rely on his father's hard work to earn money for food. Hopefully they can gain knowledge in this area." (2003/0679) (Drama performance)

The primary school started introducing drama into regular classrooms after the project and invited a theatre group comprised by teachers to help the school to reorganize some topics about Chinese, and then taught these topics through drama and instructed teachers about the teaching methods. The teacher felt that the cooperation with the group was successful. (2003/0679) (Drama performance)

A secondary school teacher indicated that the school should start with drama as a learning subject before incorporating drama into school subjects. In view of the teacher's experience, the qualification of teachers is vital in order to integrate drama into education. In fact any educational reform should be carried out only when the promoter has sufficient knowledge about the reform. Hence, she believed that if the school has drama as a learning subject, at least within the staff there should be someone who knows and accepts drama, and likewise for students. Moreover, if a lot of time is spent on teaching all the drama practices during lessons that are just making use of educational drama, that would cause a tense teaching syllabus. If the school itself has drama as a learning subject, students have already received training and teachers can then proceed into the core content of the lessons quickly. If teachers have the appropriate training, making use of it during classes, the result would be more ideal. Therefore, she suggested that the school should first have a drama as learning subject in Form 1, then in Form 2 and 3, letting lower secondary school teachers and students get used to this way of teaching, then start to incorporate drama into other subjects. (2003/0475) (Learning through drama)

The special education center felt that the project had apparent success, and there were overall improvements in students. The center believed that this project should be promoted to others, so it created a teaching kit after the project. The teaching kit includes many suggestions for activities, especially activities that received more positive feedback from students; teachers have written them in particular detail. It hopes to provide references for other teachers interested through these suggested activities. This way, teachers can make adjustments according to the ability of students and the designs of the center. (2003/0106) (Drama in education)

The special education center had informed QEF about producing the teaching kit and other preschool organizations through some newsletters within the organizations, so that kindergartens even if they are not in special education also have the chance to use these teaching materials. Teachers know that there are quite a number of kindergartens within the same district, so during some gatherings they let these schools knew about the teaching kit. Parents themselves also created a puppet show children's performance in preschool organizations. Moreover, teachers are planning to hold a puppet show every year in the hope of promoting it as a regular activity. (2003/0106) (Drama in education)

10. Research Conclusion

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Learning through drama can be applied extensively on students of different grade and ability levels in various Language Studies and Liberal Studies. It primarily arouses learning interest, develops expressive skills, fosters thinking skills, enhances the learning effect, and boosts self-confidence. Drama in education projects were mostly carried out in preschools and primary schools, and they mainly facilitate personal growth, develop communicative and expressive abilities, foster creative and other thinking skills, build self-confidence when students engage in drama. In primary and secondary schools, drama as a learning subject, drama performance, and theater in education were more prevalent. Projects of these categories were effective in developing students' talents in drama arts, cultivating their ability to critique arts as well as gaining knowledge in making drama.

Learning through drama, creative drama, and drama in education are strategies frequently used in preschool settings. Documentary analysis, class observation assessment, and teachers' interviews reflect that all projects in these categories enhanced personal and social and expressive skills as well as cognitive and affective understanding skills.

Drama in language learning and drama education projects are commonly conducted in primary schools. Documentary analysis, class observation assessment, and teachers' interview confirm that these projects are effective in developing students' expressive and interpersonal skills. The outcome of students' participation in drama performance is also notable.

In secondary schools, it is common for projects to involve participation in or watching drama performances. These activities develop students' cognitive and affective understanding skills and foster their personal, social and expressive skills. They are also outstanding in helping students to understand and develop drama skills and different performing styles. In fact, drama in education can also be adopted in the junior secondary school curriculum in the Key Learning Area of Personal, Social and Humanities Education.

Drama projects can arouse learning interest and motivation and establish a

happy learning environment whether they are carried out in preschools, primary, and secondary schools or special education. They encourage students to put themselves into the role of the characters and be open-minded. Students are able to learn social skills and build positive interpersonal relationships; their creative and critical thinking skills can also be enhanced through viewing a problem from different angles. Furthermore, their verbal and non-verbal expressive abilities and self-confidence are also strengthened, and their writing, generic, and artistic skills as well as multiple intelligences can also be improved.

In addition, the study finds that classifying the projects in 4 categories, namely learning through drama, drama in education, drama as a learning subject, and drama performance, enables teachers and drama educators to clearly state the objectives, effectively design relevant activities, distinctly express learning outcomes, and appropriately define criteria of student performance.

Integrating drama in language and subject learning aim to arouse learning interest, develop creativity and problem solving, strengthen expressive skills, and build self-confidence. Therefore, the outcome is prevalent in students' involvement and participation in the learning process. The criteria of assessing students' performance should match with the objectives, such as motivation in learning language, the use of imagination to modify or elaborate concepts, and the establishment of self-confidence. Therefore, putting on a drama performance may be an unnecessary outcome.

If teachers carry out drama in education projects for personal, social, and humanities education, the focuses are on understanding and opening up oneself, exploring, discussing, and cultivating moral values, and encouraging positive personal growth through students' experience in participation in drama activities. The outcome will result in fostering self-understanding, promoting self-confidence, and developing the ability to approach a situation from different angles as well as applying different value judgments. The assessment criteria should also coincide with the objectives and outcomes. Thus drama performance may not be a required outcome.

Drama as a learning subject in regular curriculum emphasizes on promoting drama as a form of arts education, strengthening students' knowledge in drama as an art, identifying various elements of drama, developing students' ability and skills in drama making and performing, and cultivating their ability to criticize and

appreciate drama. In this context, the outcome and assessment criteria should emphasize on students' understanding and development of drama skills and performing styles such as making use of the form of drama and its skills to express ideas and understanding the relationship between audience and performers. A collective drama performance can be a product though not necessary.

Drama performance projects predominantly aim to provide students with professional drama training. They also focus on identifying talented students and students who are fond of drama activities. Delivering an up-to-standard drama performance is a desired outcome. Through watching the performance by professional theatre companies, students can learn about different types of drama, how to analyze its multiple expressive modes, and how to critique and appreciate it. The assessment criteria should stress on students' abilities in analyzing, making, and judging drama such as accepting and differentiating various forms and styles of drama.

From the perspective of teachers' professional development, the approach of integrating drama and education reflect that teachers can develop professional autonomy and go beyond the story and drama, be a facilitator in learning, and practise side-coaching. Drama activities also foster teachers' self-understanding, strengthen student-teacher relationship, make good use of life experience to design lively lessons, and utilize drama as a teaching tool in multiple ways.

Teachers participating in the projects have expressed concerns and made recommendations in the following 5 areas. First, teachers should be provided with training in drama education. Classroom observations of how artists conduct their drama lessons encourage artists and teachers to establish a collaborative relationship, facilitate mutual communication and learning, and gain professional growth. Teachers will enhance their teaching effectiveness by using drama to support learning and artists will develop strategies in adapting drama contents in the regular curriculum. Second, the school administration needs to allocate manpower and resources effectively to make use of the strengths of drama in education. Third, schools, teachers, and parents need to collectively cultivate an environment that is favorable for learning and teaching drama, and schools need to invest in building the required facilities. Fourth, the teacher-student ratio needs to be lowered in response to learning differences of particular students. Fifth, teachers' discipline and experience are important factors in successfully carry out the teaching and learning of drama.

The assessment tools used by teachers included classroom observation, classwork inspection, project report, learning portfolio, objective and standardized instruments, subjective questionnaire, and peer evaluation. It is more valid to assess drama teaching and learning using multiple sources of evaluation.

Teachers thought that inadequate resources as the first limitation in implementing drama projects. External funding was usually granted in a short-term basis, even though principals and teachers all recognized the positive effects of drama in education projects. To promote and apply drama activities in a wider scope, obtaining sustainable resources is required. Support from the Quality Education Fund is crucial because long term support tends to optimize the effects of drama in education projects. Furthermore, teachers urged for additional training in drama education and strategies. The tight teaching schedule, examination-oriented curriculum, and the emphasis on academic performance all posed environmental limitations. In addition, teachers who do not prefer to use drama strategies in their teaching should not be forced to adapt them.

Teachers participated in the projects have different opinion in carry out drama in education projects. Some primary school teachers thought that carrying out projects among all grades is appropriate, but it should be implemented gradually. Drama artists suggested that the projects can be first implemented in the subjects of Chinese, English and Mathematics to encourage learning through drama. Some secondary school teachers expressed that schools should start with drama as a learning subject in the curriculum and then to learning other subjects through. In reference to teachers' experience, teachers' qualification is crucial in integrating drama into education. Special education teachers also recognized the effectiveness of drama in education projects on students as there were improvements in the overall performance of their students.

11. Tables

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Table 1. Categorization of projects

Project Type Target audience	Learning through Drama	Drama in Education	Drama as a learning subject	Drama Performance
Preschool	4	1	-	-
Primary	10	3	6	10
Secondary	6	-	3	9
Primary & Secondary	-	-	-	1
Special Education	-	2	-	1

Table 2. Learning effectiveness of preschoolers in learning through drama and drama in education projects

Target audience	Type	Project number	Assessment tool	Learning effectiveness
Preschool	Learning through drama	2000/1485	1. Teacher questionnaire 2. Parent questionnaire	<ul style="list-style-type: none"> • 46.7% responded that preschoolers' interests in reading and role play were increased Parents' indication on what children benefited most from the project: <ul style="list-style-type: none"> • ability to express 34% • ability to appreciate 16% • self-confidence 12% • life experience 10% • EQ 3%
	Learning through drama	2003/0011	1. Reporter's comment 2. Teacher's observation	<ul style="list-style-type: none"> • Students were more interested to learn • Offered opportunities to develop multiple intelligence • Improved language and expressive skills significantly • Fostered imagination • Students learned more about themselves and their surroundings • Broadened horizon • 60-90% of student's creative behavior was well demonstrated
	Learning through drama	2003/0100	1. Reporter's comment	<ul style="list-style-type: none"> • Students learned more stories • Elevated team spirit and ability to interact • Strengthened motor, observation, creative, and

				expressive skills • Enhanced self-confidence
	Drama in Education	1997/2703	1. Reporter's comment	<ul style="list-style-type: none"> • Students were more interested to learn • Nurtured problem solving skills, interactive learning, and creativity • Strengthened concentration, expressive skills, and confidence

Note: Project number represents teachers or project leaders of the project had been interviewed. For details of the learning effectiveness, please refer to 4.3 "Findings from Teachers Individual Interviews".

Table 3. Learning effectiveness of primary school students' in learning through drama, drama in education, drama as a learning subject and drama performance projects

Target audience	Type	Project number	Assessment tool	Learning effectiveness
Primary	Learning through drama	2002/0042	1. Examination result 2. Teacher's observation 3. Student questionnaire	<ul style="list-style-type: none"> • In “Chinese Oral Examination Paper”, 60% of the students could fluently say a passage • In Chinese listening and oral examination, 97% of the students scored 75 or above • In English listening and oral examination, 90% and 81% respectively of the students passed the exams • In English class discussion, some students were more willing to recite and ask question. When grouping according to students' ability level, the variation was smaller, and students were more active in their participation • In "The Payhembury Project", 100% of the students could fluently recite English sentences • End of 1st semester, 76.7% indicated having more interest in Chinese subject; 26.7% more than before the project was launched • End of 2nd semester, 81%

				indicated having more interest in Chinese subject, 31% more than before the project was launched
	Learning through drama	2002/0207	<p>1. Reporter's comment</p> <p>2. Teacher questionnaire</p> <p>3. Student questionnaire</p>	<ul style="list-style-type: none"> • Developed potential in drama • Boosted sense of accomplishment • Nurtured team spirit • Provided multiple ways to learn • Broadened horizon • The highest satisfactory level was 5, in average 98.3% of the following items were rated 3 or above: Students' listening skills and attitude were improved; Expressive skills (language and body) were improved; Creativity was enhanced; Willingness to participate in class activities and learning interested were promoted • The highest level of agreement was 5, in average 77.7% of the following items were rated 3 or above: More patient when listening to others' presentation; Willing to share own opinion in small group activities; More willing to express oneself (using language or body) in front everybody; More interested in Chinese

				subject
	Learning through drama	2002/0256	1. Student questionnaire 2. Parent questionnaire	<ul style="list-style-type: none"> • 76-78% highly agreed or agreed the project helps in language development, increasing interest in literature, drama, and art, and enhancing independent thinking, problem solving, and cooperative skills • 92.4% believed the project was beneficial to students • The project was most beneficial to students in the following areas: nurture language skills (35.9%), foster interpersonal relationship (23.1%), establish values (4.4%), enhance self confidence and team spirit (36.6%)
	Learning through drama	2002/0927	1. Reporter's comment	<ul style="list-style-type: none"> • Offered chances to develop ones' potential and learn a professional skill • Broadened horizon • Boosted learning interest and sense of accomplishment • The acquired knowledge could be associated in daily life application • Nurtured team spirit
	Learning through drama	2003/0092	1. Student questionnaire 2. Reporter's	<ul style="list-style-type: none"> • Had more interest in learning English and more confidence in using it • Students learned more about drama • Developed one's potential

			comment	<ul style="list-style-type: none"> Enhanced collaborative skills
	Learning through drama	2003/0264	1. Interview with teacher and class observation	<ul style="list-style-type: none"> Students learned more about drama Offered more opportunities to express one's opinion and developed one's potential Nurtured team spirit Offered various ways to learn
	Learning through drama	2003/0438	1. Student questionnaire	<ul style="list-style-type: none"> 69%-100% indicated their imagination, creativity, courage, confidence, and communication, analytical, and language skills were being enhanced After 1st year of launching the project, 49%-72% indicated they agreed or strongly agreed they had interest in Chinese or English subjects, were willing to be active, and were capable; whereas the percentage of 2nd year was 53%-76%. 76%-91% agreed or strongly agreed that drama education could boost self confidence, the ability to communicate and collaborate, and the interest in Chinese and English language studies, Music, and Visual Art 4 points as strongly agree, the average rating for the

			2. Parent questionnaire	<p>effectiveness of drama show such as promote interest in drama, the ability to communicate and collaborate, and self confidence was 2.4 to 3.5</p> <ul style="list-style-type: none"> • After 1st year of launching the project, 44%-73% agreed or strongly agreed their children had interest in Chinese or English subjects, were willing to be active, and were capable; whereas the percentage of 2nd year was 41%-82% • 86%-95% agreed or strongly agreed drama education could boost their children's self confidence, their ability to communicate and collaborate, and their interest in Chinese and English language studies, Music, and Visual Art • 4 points as strongly agree, the average rating for the effectiveness of drama show such as promote interest in drama, the ability to communicate and collaborate, and self confidence was 3.2 to 4
			3. Teacher questionnaire	<ul style="list-style-type: none"> • 50%-100% agreed or strongly agreed drama education could boost students' self confidence, their ability to communicate and collaborate, and their

			4. Examination result	<p>interest in Chinese and English language studies, Music, and Visual Art</p> <ul style="list-style-type: none"> • After 1st year of launching the project, the average mean score of primary 4 students attained in the Hong Kong Attainment Test, English subject, was 103.83; whereas the score in 2nd year was 105.13
	Learning through drama	2004/0680	<p>1. Student questionnaire</p> <p>2. Teacher questionnaire</p>	<ul style="list-style-type: none"> • 69%-91% indicated the project could help develop different potentials; foster creativity and team spirit; boost self confidence, concentration, learning interest, and interest in Music and Drama; improve writing skill and speed; fluently express thoughts with confidence and capability; understand and grasp the main points and content of a subject faster and easier • 83%-85% indicated students were more able to acquire knowledge effectively and their ability to think and criticize as well as verbal skill were being strengthened
	Drama in Education	<u>2000/2930</u>	1. Teacher's observation	<ul style="list-style-type: none"> • Cultivated interest in drama appreciation • Students would try collaborating with peers whom they don't like

			2. Student questionnaire	<ul style="list-style-type: none"> • Enhanced expressive skills • Inspired interest in academic subjects • Aroused creativity • Students showed positive changes in personal growth • Boosted confidence • Aroused inner potentials • Students were benefited in areas of cooperation with each other, expressing themselves, having mutual respect, establishing self confidence, and fostering creativity and thinking • 85-97% indicated they had learned how to cooperate with others, express themselves, respect each other, and develop self confidence. The project also provided them opportunities to develop creativity and aroused interest in academic subjects
	Drama in Education	2003/0235	1. Student questionnaire	<ul style="list-style-type: none"> • "I acquired a lot of knowledge" • "This module not only enabled me and classmates develop friendships, it equipped me with a lot of knowledge" • "I am more interested in Visual Art" • "The lesson was more interesting"

			2. Teacher questionnaire	<ul style="list-style-type: none"> • “I learned from the strengths of classmates’ creative work” • “The project boosted team spirit” • 100% indicated the project offered multiple ways of learning in Arts education, helped students grasp the usage of multimedia in their creative work, developed students’ creativity and imagination, and broadened their horizon in arts
	Drama as a learning subject	1998/2126	1. Standardized assessment tool	<ul style="list-style-type: none"> • Enhanced drama skills and creativity effectively
	Drama as a learning subject	1999/1136	1. Reporter’s comment	<ul style="list-style-type: none"> • Cultivated interest and self confidence in drama and appreciation in drama art.
	Drama as a learning subject	1998/4725	1. Reporter’s comment	<ul style="list-style-type: none"> • The research part showed that the project could stimulate some students’ imagination and creativity
	Drama as a learning subject	2002/0316	1. Reporter’s comment	<ul style="list-style-type: none"> • Aroused learning motivation • Broadened horizon • Effectively enhanced the nine generic skills • Nurtured values • Cultivated team spirit • Boosted sense of accomplishment and developed ones’ expertise and potential • Students learned how to perform and create

				<ul style="list-style-type: none"> • Students learned how to appreciate and judge
	Drama as a learning subject	<u>2002/0566</u>	1. Reporter's comment	<ul style="list-style-type: none"> • 58%-74% of students' capability including creativity, imagination, communication, collaboration, expression, appreciation, and critical thinking as well as self confidence were being enhanced
	Drama as a learning subject	2003/0117	1. Teacher's observation 2. Student self evaluation 3. Reporter's comment	<ul style="list-style-type: none"> • Strengthened the ability to concentrate and observe • 98.1%-98.7% were satisfied with their performance in participation, concentration, creativity, emotional expression, body utilization, and cooperation • Students learned about drama education • Fostered multiple intelligence • Enhanced cooperative and interpersonal skills • Fostered inner potential
	Drama performance	1999/0921	1. Reporter's comment	<ul style="list-style-type: none"> • Enabled discovery of oneself and boosted self confidence; students were able to understand more about others and their surroundings • Developed potential • Students were able to grasp various performing and expressive skills • Developed team spirit

	Drama performance	1999/1212	1. Reporter's comment	<ul style="list-style-type: none"> • Students learned more about drama • They were more willing to cooperate with others, hence their cooperative skill was enhanced • They were more interested in drama • They could express themselves through drama and offer different ideas • Enhanced creativity • Boosted self confidence • Cultivated team spirit • Students were able to experience how to organize an event from beginning to end • Enhanced problem solving skill
			2. Parent questionnaire	<ul style="list-style-type: none"> • 62.5% indicated their children were more willing to perform in front of people.
			3. Student questionnaire	<ul style="list-style-type: none"> • 43%-67% were more interested in drama and more willing and confident to communicate with others or speak in front of people
	Drama performance	1999/2861	1. Reporter's comment	<ul style="list-style-type: none"> • Significantly enhanced performing skill • Boosted self confidence
	Drama performance	1999/3011	1. Teacher's case sharing	<ul style="list-style-type: none"> • The student became more responsible, had better interpersonal relationship, and had better control on emotions • The student became more

				<p>self confident and willing to express himself/herself.</p> <ul style="list-style-type: none"> • The student was able to fully demonstrate his/her creativity and his/her language intelligence was significantly improved
	Drama performance	2000/2420	1. Reporter's comment	<ul style="list-style-type: none"> • Students could have a more concrete understanding of sex education, and they became more active in learning this subject • Students were encouraged to raise any doubt as they grow, and they were made aware that there are people to help them
	Drama performance	2001/0035	1. Reporter's comment 2. Student questionnaire	<ul style="list-style-type: none"> • Developed performing potential • Students could learn English through drama • Improved self expressive skill, sense of responsibility, and ability to mediate disagreement • 89% agreed that the project boosted self confidence and team spirit
	Drama performance	<u>2001/0335</u>	1. Reporter's comment	<ul style="list-style-type: none"> • Broadened horizon
	Drama performance	<u>2003/0292</u>	1. Teacher questionnaire 2. Parent	<ul style="list-style-type: none"> • 5 points as having improvement, 42%-75% rated 4 on students' ability to collaborate, communicate, express, create, and write • 21%-56% indicated there

				cooperating skill were rated 3 or above
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Note: Project number represents teachers or project leaders of the project had been interviewed. For details of the learning effectiveness, please refer to 4.3 “Findings from Teachers Individual Interviews”.

Table 4. Learning effectiveness of secondary school students' in learning through drama, drama as a learning subject and drama performance projects

Target audience	Type	Project number	Assessment tool	Learning effectiveness
Secondary	Learning through drama	2001/0534	1. Reporter's comment 2. Examination result	<ul style="list-style-type: none"> • Enhanced motivation to learn English and ability to use it • Students were more confident and willing to use English to express themselves in front of others • In the 2001-2002 academic year, the attainment test passing rate of Form 3 students: May, 2001 was 42.24%; May 2002 was 82.3%; May 2003 was 50.16% (SARS period) • In the 2002-2003 academic year, the attainment test passing rate of Form 2 students: July, 2002 was 45.14%; May 2003 was 56.92% (SARS period); May 2004 was 58.9% • In the 2003-2004 academic year, the attainment test passing rate of Form 1 students: July, 2003 was 41.38%; May

				2004 was 71.82%
	Learning through drama	2003/0359	<p>1. Student questionnaire</p> <p>2. Coach's report</p> <p>3. Teacher's comment</p>	<ul style="list-style-type: none"> • An average of 20%-62% indicated the project enhanced language skill, developed personal interest, boosted team spirit, and their development was reached to the extent of good or excellent level • Students attitude towards learning English was more positive • Boosted self-confidence • Enhanced English reading and communicative ability • Aroused interest in drama • Boosted sense of accomplishment • Improved ability to accept and collaborate • Slightly improved listening skill • Aroused interest in learning English through drama • Strengthened team spirit • Boosted confidence in using English to communicate
	Learning	2003/0425	1. Student	28%-44% indicated there

	through drama		questionnaire	<p>were more significant change in the following areas:</p> <ul style="list-style-type: none"> • Learned more about drama and appreciated it more • Had more interest in the art of drama • Improved learning attitude • Were more able to express verbally or in writing • Were more able to think creatively and independently • Improved communicative and collaborative skill • Boosted team spirit • Boosted self-confidence
	Learning through drama	2003/0745	<p>1. Reporter's comment</p> <p>2. Focus group interview</p>	<ul style="list-style-type: none"> • Broadened horizon • Boosted sense of accomplishment • Fostered professional and potential development • Provided multiple ways to learn • Trained students to adapt to the needs of societal development • Nurtured team spirit • Students learned more about drama • There were significant improvement in

				<p>creative work</p> <ul style="list-style-type: none"> • Had more understanding in social problems • Were less resentful towards topics around moral and civil education • Were more confident • Learned to appreciate and support each other • Learned to be earnest when completing any task • Interpersonal skill was strengthened • Expressive skill was significantly enhanced • Creativity was inspired • Artistic quality was elevated • Were more interested in arts • Were more able to critically appreciate arts • Self-image was increased, and there was positive effect • Self-confidence was significantly increased
	Learning through drama	2004/0790	<p>3. Standardized assessment tool</p> <p>1. Student's reflection</p>	<ul style="list-style-type: none"> • Learned how to collect information and think from different perspectives • It was easier to understand the subject • Courage and creativity

			2. Teacher's reflection	<p>were both boosted</p> <ul style="list-style-type: none"> • Each group member was able to develop his/her strength • Developed inner potential and enhanced students' self-confidence and self-learning ability
	Drama as a learning subject	1999/3041	1. Student, Teacher, and Parent questionnaires and teacher's observation	<ul style="list-style-type: none"> • Effectively enhanced students' language skill, creativity and sense of belonging
	Drama as a learning subject	2000/2302	1. Standardized assessment tool 2. Student questionnaire 3. Parent questionnaire	<ul style="list-style-type: none"> • Were able to increase self-image • 89%-95% indicated they had more understanding and interest in drama, became more daring in expressing themselves, and became more confident • 89%-100% indicated the project could deepen their children's, arouse their interest in drama, nurture their language skill and enable them to be more daring in expressing themselves and be more confident
	Drama as a learning subject	2002/0766	1. Reporter's comment	<ul style="list-style-type: none"> • Broadened horizon • Boosted sense of

	subject		2. Focus group interview	<p>accomplishment</p> <ul style="list-style-type: none"> • Fostered professional and potential development • Provided multiple ways to learn • Trained students to adapt to the needs of societal development • Nurtured team spirit • Learned more about drama • Drama skill was significantly improved • Developed an attitude of appreciation and respect towards drama • Self-confidence was significantly increased • Sense of involvement was stronger • Interpersonal skill was strengthened • Expressive skill was significantly enhanced • Creativity was inspired • Cultivated a practice of aesthetic • Were more interested in arts • Ability to appreciate and critique arts was enhanced
	Drama performance	1998/0030	1. Student reflection	<ul style="list-style-type: none"> • Gained valuable stage experience • Learned a lot of administrative work and how to solve

				<p>problems</p> <ul style="list-style-type: none"> • Met a lot of friends with the same interest • Had more understanding in drama production • Communicative and collaborative skills were strengthened
	Drama performance	1998/3435	<p>1. Student questionnaire</p> <p>2. Teacher questionnaire</p> <p>3. Teacher's comment</p>	<ul style="list-style-type: none"> • An average of 87.5% indicated they understood more about the chapter and became more interested in the character in the chapter • 100% agreed the drama performance strengthened students' understanding of the chapter • Besides allowing students to be exposed to drama arts, students had further understanding of the text, and their interest in learning was increased • Developed student's interest in drama • Broadened horizon • Stimulated students to think more and be more daring to express their view
	Drama	1998/3496	1. Reporter's	<ul style="list-style-type: none"> • Enhanced imagination

	performance		comment	<p>and creativity</p> <ul style="list-style-type: none"> • Students learned to be cooperative in groups and to be self-discipline • Students had a deeper realization of the people and matters around them thus fostered self-reflection and consideration of others
	Drama performance	1999/0812	1. Reporter's comment	<ul style="list-style-type: none"> • Students' ability to listen and speak Pu Tong Hua was elevated, and they became more active • They Learned more about drama • They were able to grasp the basic drama skills
	Drama performance	2000/0827	1. Reporter's comment	<ul style="list-style-type: none"> • Students had a more holistic understanding of drama activities • They were more interested in drama • There were more opportunities to interact with others and develop interpersonal skill
	Drama performance	2000/3014	1. Reporter's comment	<ul style="list-style-type: none"> • Students were more interested in drama • Developed potential • Trained leadership skill • Strengthened the friendship,

				collaboration, and understanding among students from different schools
	Drama performance	2002/0011	1. Teacher questionnaire 2. Student questionnaire	<p>Performance tour</p> <ul style="list-style-type: none"> • 91% indicated the performance could stimulate students to look at history from different angles • 85% indicated it enhanced students' interest in Chinese history and culture <p>Workshop</p> <ul style="list-style-type: none"> • 95% indicated it could enhanced their creativity • 94% indicated they were able to grasp more performing skill
	Drama performance	2004/0362	1. Teacher questionnaire 2. Student questionnaire	<p>Performance tour</p> <ul style="list-style-type: none"> • 99%-100% indicated the performance could stimulate students' interest in familiarizing with Greek mythology and inspired their imagination and creative thinking <p>Beginning course</p> <ul style="list-style-type: none"> • 100% indicated it could enhanced creativity and they were able to grasp more performing skill <p>Intermediate course and end of course</p>

				<p>performance</p> <ul style="list-style-type: none"> • 5 points as the highest rating, students' rating on the course being able to enhance creativity and performing skill, foster professional specialty, and develop potential was in average 4.1 to 4.5 • 5 points as the highest rating, students' self-evaluation their ability to express, communicate, create, and work as a group in the course was in average 3.9 to 4.6
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Note: Project number represents teachers or project leaders of the project had been interviewed. For details of the learning effectiveness, please refer to 4.3 "Findings from Teachers Individual Interviews".

Table 5. Learning effectiveness of both primary and secondary school students in a drama performance project

Target audience	Type	Project number	Assessment tool	Learning effectiveness
Primary and Secondary	Drama performance	2003/0679*	1. Student questionnaire 2. Reporter's comment	<ul style="list-style-type: none"> • 90% indicated the project aroused thinking of different topics such as self-discipline and courage • Students had a new understanding of drama • Students' sense of accomplishment was strengthened, and they were more daring in expressing themselves • The effect of multiple learning strategies was performed • Cultivated a sense of considering each other and team spirit

Note: Project number represents teachers or project leaders of the project had been interviewed. For details of the learning effectiveness, please refer to 4.3 "Findings from Teachers Individual Interviews".

Table 6. Learning effectiveness of children with special needs in drama in education and drama performance projects

Target audience	Type	Project number	Assessment tool	Learning effectiveness
Special Education	Drama in Education	1998/3549	1. Reporter's comment	<ul style="list-style-type: none"> • Enhance self-confidence
	Drama in Education	2003/0106	1. Reporter's comment	<ul style="list-style-type: none"> • Linguistic intelligence: the ability to listen to instructions was improved • Students significantly took more initiative to express themselves, and their use of vocabulary was richer • Musical intelligence: they were more sensitive to the tone and melody, and some students' sense of rhythm was significantly increased • Math-logic intelligence: the grasping of money operation and reasoning games were improved • Spatial intelligence: the ability to draw and build three dimensional model was improved • Bodily- Kinesthetic intelligence: motor movements and muscle strength were improved • Intrapersonal intelligence: the ability to focus and control emotion was improved; beginning to have more expression of feelings verbally • Interpersonal intelligence: took more initiative to notice others'

				emotion and social
	Drama performance	1999/0114	1. Reporter's comment	<ul style="list-style-type: none"> • Students were able to concentrate and be attentive when watching the drama • They were able to blend in with strangers

Note: Project number represents teachers or project leaders of the project had been interviewed. For details of the learning effectiveness, please refer to 4.3 "Findings from Teachers Individual Interviews".

Table 7. Students Participation in Learning through Drama and Learning about Drama Assessment Index

	Not mastered yet	Mastered a little	50% mastered	Well mastered	Completely mastered
A. Cognitive and Affective Understanding (i.e. conceptual learning)					
1. To work imaginatively to improvise and sustain a role	1	2	3	4	5
2. Through action and language create in a make-believe context	1	2	3	4	5
3. To use drama to approach writing in and out of role	1	2	3	4	5
4. To make constructive to imagined problem-solving and decision-making	1	2	3	4	5
5. To differentiate between character	1	2	3	4	5
6. To invent imagined settings, characters and plots	1	2	3	4	5
7. Adapt and extend ideas	1	2	3	4	5
8. To empathize with and speculate about characters	1	2	3	4	5
B. Personal, Social and Expressive Skills' Development					
9. To collaborate and reach agreement	1	2	3	4	5
10. To interact and negotiate verbally with others	1	2	3	4	5
11. To engage emotionally through drama activities with text	1	2	3	4	5
12. To explore meaning individually and collectively	1	2	3	4	5
13. To work with others in performance	1	2	3	4	5
14. Gain confidence and develop their own and others self-esteem	1	2	3	4	5
C. Understanding and Development of Drama Skills and Forms					

15. To use drama skills and forms to communicate ideas	1	2	3	4	5
16. To recognize elements of theatre and how this can create performance	1	2	3	4	5
17. To devise and evaluate plays	1	2	3	4	5
18. To realize the need to use voice and movement in different ways to express emotion, describe situations and portray character	1	2	3	4	5
19. To accept and identify different cultural language features and inventions	1	2	3	4	5
20. To understand the relationship between audience and participant	1	2	3	4	5

Note: In reference to Baldwin & Fleming's (2002) Assessment of children's learning and progress in and through the drama in *Teaching literacy through drama: Creative approaches*, p. 41-42)

Table 8. Total average score of projects in different categories

Project Type (Number of Projects)	School Type (Number of Projects)	Cognitive and Affective Understanding (1-5)	Personal, Social and Expressive Skills' Development (1-5)	Understanding and Development of Drama Skills and Forms (1-5)
Learning through Drama ¹ (6)	Preschool (1)	1.5	2	Not applicable
	Primary (4)	2.91	3.275	3.05
	Secondary (1)	3	3.33	3.83
Learning through drama (4)	Preschool (1)	3.005	3.17	3.27
	Primary (3)	2.5	2.5	2.625
Drama as a Learning Subject ² (4)	Primary (2)	Not applicable	Not applicable	Not applicable
	Secondary (2)	2.67	2.75	2.63
Drama Performance / Theatre in Education (3)	Primary (1)	4	4	4
	Secondary (2)	3.625	3.915	3.9

Note: ¹Originally there were recording materials of 8 projects in "Learning through drama".

However the files in a cd-rom of a project could not be opened and viewed, and recording of another project was shots from a teacher training, thus it could not be applied in this students participation assessment index.

² Recording materials of two projects in "Drama as a learning subject" were the process of making puppets, thus they could not be applied in this students participation assessment index.

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Introduction of Commissioned Parties

Center for Child Development, Hong Kong Baptist University

The Center for Child Development (CCD) was established in 1991 with a concern for children, youth, family and school and a vision of serving them. We put considerable emphasis on the understanding of Chinese children's socialization and cross-cultural studies of child development in the Asian-Pacific regions and we strive to foster children's positive development (e.g., enhancing their achievement motivation, creativity in problem-solving and self-competence). Multi-cultural and inter-disciplinary research and training programs is therefore a distinctive feature of CCD. We believe that the common interest in children's well-being among various disciplines will enable the integration of strengths from areas of psychology, education, sociology, social work, communication, arts, music and others in finding innovative approaches for the betterment of children and of the society in the long run.

To fulfill the goals, we endeavor to strike a balance between research and educational services. As a research center, we work diligently to promote collaborative inter-disciplinary research and put substantial research efforts on topics such as creativity, play behavior, gifted education, self-concept, and psychological adjustment. As a service center to the public, we offer unique training and learning opportunities to children, youth, parents and community professionals. These include a series of workshops for parents and professionals and our educational program *Super Summer* and its extension activities for primary schoolchildren. In addition, we serve as an information center disseminating the first-hand child-related information to the general public through our biannual publication *House of Tomorrow* and media interviews, to the professional community through academic publications (such as the books entitled *Creativity: When East Meets West*, *Creativity in four Asian Chinese societies: Education theories and practices* (in Chinese) and *Growing up the Chinese Way*, research reports and journal articles) and conferences, and to the legislators and government agencies through consultation and concise reports.

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Ming Ri Institute for Arts Education

Ming Ri Institute for Arts Education, in theme of that learning is fun in the services provision to our society, is a non-profit making organization which has been set up since 1984 in name of "Anonymous Theatre" and reformed into "Ming Ri Institute for Arts Education" in 2002. The institute comprises four sections of: "Ming Ri Theatre" in the provision of children plays by the application of puppetry; "Arts Education Centre" in the provision of teachers training in dramatized teaching methodology and the development of integrated arts curriculum; "Puppet School" in the promotion of the generalization of puppetry arts in local society; and "International Puppetry Arts Exchange Centre" in the provision of the communication bridge between the puppetry arts from eastern and western.

The institute has focused her target audiences to children and their families since the production of the "Chocolate King" in 1987. After that, the institute was invited to participate in the "National Festival of Asian Theatre for Children and Young People" in Japan 1999. Meanwhile, with the production of modern puppet show, "Mulan" which was the cooperation project with the Guangzhou Puppet Arts Troupe, the institute won the Prize of Excellent Performance in Guangzhou Arts Fair. Besides, the institute went to Hungary, Japan, Korea, Taipei and Tangshan, China for the performance of modern shadow puppet show of "The Legends of Hong Kong". Up to date, the institute has staged nearly 70 children's plays in Hong Kong. Apart from stage performance, the institute also provides her services to the education system by the development of drama curriculum and teachers teaching methodology in vary dramatized arts forms in terms of professional development programme. There have been over 3,000 teachers from 60 primary schools and pre-primary schools served in past few years.

In recent decade, the institute has provoked the puppetry arts exchange between the eastern and western repertoires. The institute, with the cooperation of Shanghai cultural parties, lined up over ten western puppetry troupes to having performances in China in the project of "2004 Shanghai International Puppet Festival" and "2005 Shanghai International Children Theatre Festival". Moreover, the institute promoted five Chinese puppetry troupes in the representative of Chinese traditional rod puppet, sting puppet, glove puppet, shadow puppet and modern children theatre to conducting performance in the International Puppet Festival of Tolosa in Spain in December 2005.

During the festival, the institute also produced an exhibition named “Window to China” in the promotion of the development of Chinese puppetry and that event has earned the highest intake audience number since the establishment of the festival.

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