THROUGH DRAMA TO CROSS CULTURAL UNDERSTANDING

… the use of drama methodology in the development of positive attitudes towards Japanese culture by a select group of Australian Year Seven students studying aspects of Kabuki theatre

by

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Thesis submitted for the degree of

Bachelor of Arts (Educational Theatre)   (Honours)

in

The University of Adelaide
(Department of Drama)

November 1993

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PREFACE

This research looks at the viability of using a traditional text from the Japanese culture as a basis for developing a series of lessons which can be implemented with Australian Year Seven students. The study highlights the component parts that needed to be in the lessons, the way in which the lessons were devised and the impact the lessons had on the class of students.

The main purpose of the investigation is to determine whether students' attitudes can be influenced, in a positive direction towards the Japanese culture, through the use of drama methodology. Further to this, the influence of the chosen text, and that of the theatrical style, on the students' own writing for performance, is examined.

Throughout the process, an evaluation is made of the clarity and depths of insight into the students' own culture.

Acknowledgements

There are two people I must acknowledge for the help and emotional support they have given me throughout the writing of the thesis. They are my supervising lecturer, Dr. Robert Kimber and my husband Russ.

Thanks must also go to Geoff Perkins who demystified Apple computers and their relevant programs for me.

My final thanks go to my daughter, Julia. Without her comforting back rubs I might not have completed my work.

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CHAPTER I

INTRODUCTION:

TOWARDS MULTI-CULTURAL INSIGHTS THROUGH DRAMA

The introduction explains why the topic was chosen, the reasons for the choice of playscript and why there is a need for the research and the importance of the research. Evaluation procedures are explained, an overview of the rest of the thesis is given and the objectives for the lesson sequence devised for the study are outlined.

Background

This research arose out of a desire to teach Year Seven students about a theatrical convention other than the Western convention which they understand, and a perceived need to teach about issues relating to cross-cultural awareness. As I have experienced and enjoyed Kabuki performances and am interested in the Asian theatre forms, I decided to teach the students elements of the Kabuki theatrical style. This teaching evolved into a much larger unit of work.

As there is so much that could be learnt about the Kabuki style, it was important to carefully select the content for Year Seven students. I wondered if it would be possible to use a traditional Kabuki text to teach the students about the theatrical style and to arouse in them some cross-cultural sensitivity.

Kabuki reached the height of its popularity in the Genroku Period (1688-1703) in Japan. Ka-bu-ki is written with three Chinese characters that mean song-dance-skill, but it has an element of the word *kabuku* in it which confers the nuance of extraordinary or off beat combination of song, dance and drama[1]. During this period, artists and writers reflected the tastes of the affluent merchant class which was growing in power. It was also the first time that plays were written and texts preserved. There are now about three

hundred traditional Kabuki plays in existence. These can be divided into three main types, namely, historical, domestic and dance dramas.[2]

For the purposes of my study, I found an excellent text written by Takeda Izumo and translated by Samuel Leiter. The play I finally chose has a deep emotional impact as it focuses on the separation of parents and a child. I felt this content would be a good introduction to script work with Year Seven students, who traditionally do not study any plays, as the theme allows for clear connections to be made regarding critical social issues between children and parents. Further analysis of the play made it clear to me that there were certain topics that were exciting and were pertinent to the Japanese culture as well as the Australian culture. It is these topics that I have utilized to form the basis of cross-cultural study in segments of my lesson sequence.

Choice of Play

The play chosen as a primary resource for this thesis was written in 1746. It is titled The Village School (*Terakoya)* and is '...one of the ten most often performed Kabuki plays.'[3]   A copy of the playscript is in Appendix A. This particular play is an example of the *sewamono* or domestic play genre of Kabuki theatre. The Village School is one act from the full length work called Sugawara's Secrets of Calligraphy (*Sugawara Denju Tenarai Kagami)* which:

> … is classed as a history play of the kind known as *õdaimono or õchomono,* that is, plays dealing with Imperial society during the Nara and Heian periods of Japan's middle ages.[4]

Three acts were written by three major playwrights of the time on the theme of separation of a parent and child. Izumo wrote the fourth act, The Village School. A brief synopsis of the play follows:

> The play is about the obligation of one official (Matsuo) to a lord (Lord Sugawara). A rival evil regent demands the head of the lord's son (Kan Shusai) and sends the official, who recently joined his household, to kill the lord's son. The only way out of this dilemma is for the official to substitute his own son (Kotaro) in place of the lord's son. The official finds a way of doing this by sending his wife (Chiyo) to take their son to the school where they know that the lord's son is being hidden. The official realises that the school teacher (Genzo) will protect the lord's son and gambles on his own son being substituted for the lord's son, which does eventuate.

The official's wife realises that she is sending her own son to his death if she leaves him at the school, but she must do this if her family name is to be protected.

As the school teacher is honour bound to the lord, he must protect the lord's son and, thus, decides on the substitution just as the official had hoped. If necessary, the school teacher is prepared to kill the mother as well.

The interesting twist to the play is that the official is the only person in the area who can recognise the lord's son and, hence, when he sees the decapitated head, he is able to verify, falsely, that the head is indeed that of the lord's son.

Near the end of the play, the official and his wife explain their actions to the school teacher and his wife (Tonami). The final scene shows the reuniting of the lord's son with his mother (Lady Sono) and the funeral rites for the dead boy.

A more detailed description of the full play is in Appendix B.

Many plays written for the Kabuki theatre were adaptations of the Bunraku (puppet) Theatre. The Village School is one of these plays. This is signified by the appearance of the *chobo* at stage left. The *chobo* consists of a chanter, *gidayu,* and *shamisen* player on a special platform. The role of the chanter in the Kabuki production is similar to that of a narrator's role in Western theatre.

Though Kabuki is primarily a theatre form acted by men, there is historically a place for women. This needs to be pointed out to the class so that the students understand and realize the significance of women in Kabuki theatre and that the girls in the class do not feel inhibited in any way during the lessons. Details of the development of Kabuki are in Appendix C.

The play highlights a society that was based on the feudal system. This is an important element, in terms of power relationships, in helping the students understand the Japanese culture, as well as potentially providing a base for writing for performance.

At the beginning of the 17th century, Japan closed its doors to foreign influence. Tokugawa Ieyasu was awarded the title of *shogun* in 1603 and headed a military government called the *Bakufu* which existed until 1868. Although he gained ascendancy by seizing power and land from the upper classes, he and his successors were intent on maintaining that power by imposing order on the country. He did not look favourably on either the *kabukimono,* dissident young people who wanted power, or kabuki dancers. Both the *kubukimono* and the kabuki dancers had severe restrictions placed upon them by this regime. The time between 1600 -1868 was known as the Tokugawa period, or Edo period, for the capital, Edo, which is now known as Tokyo.

The society of the Tokugawa period may have espoused moral virtues while allowing prostitution to occur, but the plays from that era do not reflect any decadence. In fact:

> One overwhelming motive is to be found in the plays of the Doll[puppet] theatre and Kabuki - loyalty and sacrifice…It is the conflict of *giri* (sense of justice, duty and obligation) and *ninjo* (humanity, sentiment, feeling) which forms the backbone of all drama produced before the restoration of the Emperor in 1868.[5]

While the play was developed in the 18th century, the work does have fundamental principles which are still applicable to Japanese and Australian society today. The play clearly reflects the actions of individuals within a hierarchical society and the choices forced on individuals by this structure.

Need for Research

Drama has long been recognised by the Education Department of South Australia both as a valid methodological approach to teaching and as a subject in its own right. A number of guidelines and drama policy documents[6] have been prepared for teachers in the past, but no actual syllabus has been produced for teachers to use. Unfortunately, guidelines and policies do not guarantee the teaching of a subject, or that a given methodology will be used. As one of my colleges stated: 'All curriculum documents are guidelines only and unless you have a leaning to that subject you are unwilling to implement a program.'

Currently a new policy document, The National Profile for the Arts, is being trialed. It has eight levels of learning with each level having 'learning outcome statements and pointers'. Again, there is no syllabus to accompany this document.

Teachers from Years Three to Years Seven must devise and teach lesson sequences in all curriculum areas. In particular curriculum areas, and often drama is one of these, they have little or no expertise. There are documents entitled Windows on Practice that are prepared by teachers which relate to successful teaching strategies. These need to be purchased by interested teachers if they wish to make changes to their teaching practice. Not all areas of the curriculum are covered and nor do all teachers purchase

these documents. A document containing R-7 drama ideas does exist, but a copy is not available in my current school, nor would it be available, I suspect, in many schools.

Any teachers who wish to develop their teaching skills in drama, and writing for performance in particular, do not have clear or helpful guidelines to do this. Often students want to 'put on a play', but many teachers are unable to enhance the students' abilities and enthusiasm to develop work of a good quality. As many primary schools have regular assemblies, classes are involved in presenting 'items' for these. Not all students are involved and hence many students may go through primary school without experiencing any form of carefully developed drama at all, despite the fact that drama is considered to be an essential element within the curriculum.

The drama and writing for performance methodology I utilize is a result of twenty years of teaching experience and experimentation, both with average class size groups and with smaller groups of students. It is this accumulated knowledge which will be applied in developing the work of this research.

Importance of Research

Australia's geographical position in the world is fixed within the Asian cultural sphere, yet our education system is based on an Anglo-Saxon tradition due to the dominant nature of the European settlement history of the country. The society in which Australians currently live is expanding and changing from one which was predominantly European to one in which its multi-cultural base is recognised and becoming valued. This includes a significant and growing input from Asian cultures. This growth in Asian input is reflected in the number of Asian people taking up permanent residency in Australia and in the number of Asians who visit Australia as tourists. Tourism is '… Australia's largest foreign export earner, generating over $7.9 billion in 1991.'[7] Approximately 600,000 were visitors from Japan. This area is on the increase and further growth is predicted to occur in systems and high quality services.[8] If Australian people have a better understanding of, and a positive attitude towards, Japanese culture, then relations between the two cultures will be greatly enhanced.

Since 1955, when the Australia-Japan Informal Trade and Industry talks were inaugurated, Australia and Japan trade relations have increased to the point that: 'Japan is Australia's largest trade partner and one of our largest sources of foreign investment.'[9] Japan's share of the total foreign investment market in Australia is 17.9 per cent while 5 per cent of Australia's investment in foreign enterprises goes to Japan. The Australia-Japan Ministerial Committee (AJMC) was inaugurated in 1972. Approximately sixteen ministers meet every two years. 'These meetings are of a stock-taking nature…and are aimed at developing greater understanding and rapport between the two governments…'[10] In the meeting in 1991 both governments agreed to work more closely on a range of international issues.

Making students aware of global issues is an important part of education in today's society. One of the national goals for schooling in Australia is that students are provided with skills which will give them maximum flexibility and adaptability in their employment future and their lives in general.[11] Developing a curriculum which actively promotes the beginnings of positive understandings between cultures must, in the long term, be beneficial to Australia's trade relations.

The Education Department document, Educating for the 21st Century, focuses on education as:

> …the means by which a society passes on to each individual an understanding of culture in its many forms and at the same time develops the capacity to contribute to the improvement of that culture through interaction with others.[12]

The unit of work being researched in this thesis fits neatly into the goals for educating students. Not only does the unit focus on using a Kabuki text as a medium for raising cultural awareness, it also develops in the students '…an appreciation and understanding of, and confidence to participate in, the creative arts' and '…a capacity to exercise judgement in matters of morality[and] ethics…'.[13]

Teaching an Asian tradition of theatre shows that the contributions made to drama by art forms other than the Western representational theatre are valued.

The topic is outside the norm of usual activities for Year Seven students. Due to Education Departmental policy of three years in junior primary school, the students in

Year Seven are now, on an average, one year older than in previous years. Courses that accommodate that maturity are needed.

Evaluation

As the development of positive attitudes to the Japanese people by Australian students is a component of this thesis there needs to be, as Robert Mager[14] states, an evaluation component which examines attitude shift; otherwise claims for success cannot be substantiated. There are two types of evaluation. Evaluation of outcome and evaluation of the process. As part of the evaluation of the process, the students can have input by the teacher soliciting the students' views as to where the unit of work could be improved. Mager finds this stance more beneficial than measuring or assessing students' attitudes to the subject. This is because the latter approach has the hint of student assessment rather than helping the teacher improve the instruction.

To ascertain whether the students have developed positive attitudes towards Japanese culture, it is necessary to establish just what attitudes towards the culture exist before the teaching of the unit of work. Change, to any positive degree, indicates success in the implementation of the unit of work.

All attitudes have a behavioural component. Beliefs and attitudes that predispose a person to act in a characteristic manner. It is this predisposition, or behavioural intention, as Harry Triandis[15] calls it, that we are able to evaluate. He has devised a 'Behavioral Differential' survey model which has eight places in which the respondent can place a tick indicating an attitude. I have devised a survey, based on his model, to be administered to the students for pre- and post- evaluation of attitudes towards a hypothetical twelve year old Japanese student. The survey delineates six incremental areas where students may indicate, by ticking, the degree to which they hold a given attitude. I felt that six degrees of inclination were enough for students at Year Seven to handle. The categories covered in the survey are social distance, social acceptance, friendship, respect, similarities and ability to differentiate between Asian people.

The unit of work has, as a focus of understanding, concepts that are applicable in both Japanese and Australian societies. These concepts are taken from the play, <u>The Village School</u> and are used in the second survey. The concepts covered in the survey are: power, responsibility, emotions, keeping of secrets, separation and behaviour. Establishing the students' attitudes relating to the topics prior to the implementation of the course, and noting whether or not any changes occur as a result of the unit, will help indicate the level of attitude change.

The last survey, Survey Three, given to the students at the conclusion of the course, focuses on their willingness to learn more about the theatrical style, their willingness to comply with another culture's customs and their willingness to share their knowledge of hierarchical structures. Gerald Girod[16] believes there are five stages or categories of behaviour which may be used in assessing a person's attitude. Each category has a passive and active component. The stages are: 'experiment', 'choice', 'concurrence', 'proselyte' and 'sacrifice'. Briefly they are:

(1) Experiment stage-willingness to try something (passive) and indication that it has been tried (active);

(2) Choice stage - willingness to choose something over something else of value (passive) and indication that choice has been made (active);

(3) Concurrence stage - willingness to share knowledge with others (passive) and already have shared the knowledge (active);

(4) Proselyte stage - willingness to involve others (passive) and already have involved others (active);

(5) Sacrifice stage - willing to give up something irredeemable for someone (passive) and have already given up something (active).

Some of the questions in Survey Three reflect stages one, three and four at the passive level. Within the constraints of the teaching situation, the stages used in the survey adequately cover the intent of the survey. Girod states that the stages are hierarchical in nature and show degrees of attitude change.

Copies of the three surveys and a discussion of their results appear in the final chapter of this thesis.

Within education, two types of assessment tend to be used. They are formative

and summative assessment. Formative assessment occurs during the teaching of a unit of work and it helps the teacher to ascertain what steps need to be changed to assist learning. Summative evaluation occurs at the end of a unit of work and summarises the quality of a student's learning. Evaluation is often not quite that clear cut, as, for example, summative evaluation may be useful in determining what needs to be taught next.

Richard White and Richard Gunstone[17] believe that limited testing results in limited learning. "When students know that diverse and powerful probes are part of the summative tests, they will develop better learning strategies."[18] They suggest alternative evaluation techniques in both formative and summative stages. They have a number of suggestions that are useful and I have chosen to use one for this research, namely the concept mapping assessment. The students work in groups to produce a concept map: "A concept map aims to show how someone sees the relations between things, ideas, or people."[19]

To produce a concept map, the students need to physically place cards, on which are written key words from the topic, on to another large sheet of paper in an order that makes sense to them. There is no correct answer, the placement is up to the students as long as they can justify why they have made the placements. As well as placing the cards on to the paper, the students need to draw linking lines between terms that are related. On these lines the students must write why the cards are linked and, often, students find this quite difficult. However, it is the writing of the links that helps clarify a student's understanding of the topic. Between six and twenty cards may be used. There are variations in concept mapping depending on what it is that needs to be assessed.

Towards the end of the unit of work, the students must produce a concept map which indicates how well they understand the interrelatedness of key words. Prior to doing the activity, the students will be taught the fundamentals of concept mapping, as this activity is new to them.

Organisation of the Rest of the Thesis

In the following pages a profile of the class involved in the research is outlined as well as an overview given of my background and experience. Since attitude change is a significant part of this topic I have described educational theories about attitude change and the implications for classroom methodology. A major portion of the thesis expounds my philosophy and methodology for drama and writing for performance techniques. Although I have not described the rehearsal procedure in this paper, I believe the techniques involved are critical in terms of drama methodology and, ultimately affect the attitude that students hold towards their studies in drama. The actual lessons I have devised for the sequence of activities are carefully explained and this is followed by a clarification of the results of their implementation. The final chapter includes a summation of the outcomes I have envisaged for the unit of work and a discussion of the pre- and post- survey results. The anticipated outcomes are as follow:

1. Theatrical

Students use elements of the Kabuki theatrical style in improvisation work on the set text;

2. Cultural

(a) Students understand the hierarchical nature of Japanese society in the Tokugawa period;

(b) Students understand the hierarchical structures within their own society;

(c) Students use the hierarchical nature of Tokugawa Japan as a base for performance development;

3. Attitudinal

(a) Students develop positive attitudes to the Japanese theatrical style and culture;

(b) Students find parallels in behaviour within the Japanese culture and their own;

4. Performance

Students develop a performance incorporating the elements of Kabuki theatre and the hierarchical nature of Japanese culture in the Tokugawa period;

5. End Product

A unit of work is devised that other teachers can use.

Summary

This research topic covers a broad range of learning experiences for Year Seven students. Janet Moursund[20] clearly highlights the fact that students need to participate in a variety of learning situations and that the insights gained in one activity can enrich the learning in others.

As the students' contributions form a part of the thesis, a distillation of their ideas and suggestions has been included in the main body of the text, as a quote, rather than in the appendix.   Although performances and rehearsals have a place in the students' drama education and the inclusion of these activities in the curriculum provides students with a variety of skills, a discussion of the actual rehearsal process is not documented, as I do not see it as critical within the context of this paper.

If the unit is successful, it has the potential to become an effective curriculum tool that teachers are able to use.

INTRODUCTION: ENDNOTES

[1] Collcutt, M., Jansen, M. B. and Kumakura, I. <u>Cultural Atlas of Japan.</u> Oxford, England: Phaidon Press Ltd., 1988.

[2] Bowers, F. <u>Theatre in the East. A survey of Asian dance and dramas.</u> New York: Thomas Nelson & Sons, 1960.

[3] Leiter, S. L. <u>The Art of Kabuki Famous Plays in Performance.</u> Berkeley: University of California Press, 1979. p. 61.

[4] <u>ibid</u>., p. 61.

[5] Kincaid, Zoe. <u>Kabuki: The Popular Stage</u>. London: MacMillan, 1925. p. 276.

[6] Images of Life' was written in the 1970s. In 1978 the R-12 Drama Curriculum Framework offered a rationale for drama in the curriculum, while in 1980 the Curriculum Directorate of the Education Department of South Australia prepared some draft documents entitled 'Drama Advisory Notes'. To my knowledge these documents have not been upgraded nor were they disseminated to primary school teachers. 'Learning in the Arts', was published in 1986. The section on drama in this thin document was taken from information in previous policy documents.
Currently the South Australian Education Department has published the Attainment Level Guidelines, divided into six levels of attainment, for Years Reception to Twelve, for all subject areas, The Arts is one of these areas. While drama is mentioned in this category as an attainment for students, no documented courses are available for teachers to follow. The Meyer committee is looking at national competencies with the view of producing National Attainment Levels. No date has been set for the completion of these at this stage. A national profile for the Arts and English has been drafted and trialling of this began in February 1993. These drafts contain eight levels of attainment, each level is written with outcome statements and pointers. These eight levels are to cover a student's twelve years of schooling.

[7] Department of Foreign Affairs and Trade. <u>Australia-Japan Relations</u>. 1993. p. 57.

[8] <u>ibid</u>., p. 60.

[9] <u>ibid</u>., p. 53.

[10] <u>ibid</u>., p. 55.

[11] Education Department of South Australia. <u>Educating for the 21st Century.</u> 1990.

[12] <u>ibid</u>., p. 2.

[13] <u>ibid</u>., p. 23.

[14] Mager, R. F. <u>Developing Attitude Toward Learning.</u> California: Fearon Publishers, 1968.

[15] Triandis, H. C. <u>Attitude and Attitude Change</u>. New York: John Wiley and Sons, 1971.

[16] Girod, G. R. <u>Writing and Assessing Attitudinal Objectives.</u> Ohio: Charles E. Merril Publishing Company, 1973.

[17] White, R. and Gunstone, R. <u>Probing Understanding.</u> London: The Falmer Press, 1992.

[18] <u>ibid</u>., p. 14.

[19] <u>ibid.</u>, p. 15.

[20] Moursund, Janet P. <u>Learning and the Learner.</u> California: Brooks/Cole Publishing Company, 1976. p. 133.

CHAPTER II

CLASS AND TEACHER:

PROFILES AND ATTITUDES

To understand the context in which the research takes place it is necessary to give an overview of the class involved in the research and the experience of the teacher. Since attitude change is a part of the thesis a discussion of attitudes and how attitudes are changed concludes the chapter.

Profile

<u>School Community and Students</u>

The students live in a reasonably affluent middle class residential suburb of Adelaide near the hills. The conservation park at Black Hill is within walking distance of the school. The general environment of the suburb is pleasant. Parental occupation types range between secretaries and carpenters to TAFE college lecturers and mathematicians. Approximately two thirds of the students have both parents working. Two of the students come from single parent homes.

The language spoken at home is English even though seven of the students' parents were born outside of Australia. Of these, only three students' parents speak another language at home on rare occasions. Nine of the students' grandparents were born outside of Australia.

There are twenty nine students in the class, sixteen girls and thirteen boys. The students were born in 1980 or 1981. The eldest, a girl, was born in March 1980 while the youngest, a boy, was born in November 1981.

<u>School</u>

The school itself is on a split campus. Reception to Year Two classes in one

administration section and Year Three to Year Seven classes in the other. There are twelve classes ranging from Year Three to Year Seven at the primary level, with three hundred and fifty students. At Year Seven level there are two classes. The school has a very stable student population, hence, the students know each other reasonably well. There are two hundred and fifty different families with children at the Year Three to Year Seven section of the school. Forty seven families, representing a total of sixty five students, are on the 'school card' system. This system is designed by the state government to help families who are in financial difficulty. Within the class under observation for this study, there are three students on the 'school card' system.

Abilities.

As within all classes, there is a wide range of ability levels. Tests given at the beginning of the year give an indication of the students' ability levels. The only scores relevant to this thesis are the reading age indicators. They are relevant in that certain activities focus on reading a set text. The students' abilities in reading range from nine years to over fourteen years. One student is an exception to this range. He cannot read due to the fact that he has missed a great deal of schooling.

The lessons that require reading are conducted in such a way that students with problems in reading are still able to participate in the lesson. The reading required is done in groups and the more able students read the text aloud, hence the less competent readers are able to participate in any discussion or drama activities.

Isolates

Often in a class there are one or two isolates, students who, for various reasons, have no friends within the room. In this class there is one isolate, a girl, who no-one wishes to include in the group. She is a neat, conscientious worker but she has personal hygiene problems. It is for this reason the students do not wish to be with her. I have talked through the problem with her but no change has occurred. As her parents have not come to school to discuss the situation it will not improve. The only way that she is accommodated in any group work is because the students know the activity cannot continue until everyone is in a group. Through choice the students work in single sex

groups unless I specify otherwise, hence the girls in the class take it in turns to work with the isolate in a group situation. The girls do this as part of an understanding that it has to be done.

Drama

All the students but two, who are new to the school, have prior experience in drama. This has been in the form of an hour lesson each school week for the last three years. The students are familiar with the drama methodology outlined in Chapter Three.

As negotiation and discussion skills are an important part of drama I made the assumption that the students would readily transfer these skills to the classroom. I was expecting class discussions to occur freely. However, early in the year I discovered that this was not the case. Possibly because the students associated the drama room with active discussion and the classroom with less discussion. The best way to encourage class discussion, I have found, is to begin with partner or group discussion on a topic. This ensures that a more dynamic class discussion will occur with input from everyone rather than a select few.

Aspirations

In terms of career, none of the students have decided exactly what they wish to do with their life at this stage. That is quite normal. A number of the students have three or four options that they are considering. These ideas range through writing and onstage or backstage work for theatre or television(44%), jobs associated with science and technology(28%), fashion and design(24%), medicine(16%), sport(16%), teaching(12%), law(8%), working with animals(4%), and accountancy(4%). Eight percent are unsure of what they will do, while another eight percent wish to be rich and famous.

Marriage and Travel

Most of the students (80%) want to get married and have children (70%). Many of the students wish to travel, either within Australia (24%), or overseas to places such as the United States(52%), France (20%), England (16%), Japan (10%), and Europe and Asia

(both 4%). Although many students wish to travel, only twelve percent wish to learn another language.

Researcher

Teaching Experience

I have had twenty years experience with the Education Department and hold a first degree in education. I have completed studies in small schools administration. The major study area in my first degree was drama.

Range of Schools Based Experience

The schools in which I have taught cover a diversity of socio-economic backgrounds and situations, ranging from large rural centres, through inner and outer metropolitan settings to a remote Aboriginal community. Whilst my main teaching focus has been involved with the later years of primary schooling, I have taught all levels from Years Three to Seven. I have also worked in a variety of roles other than teaching. I have worked as the Literary Centre co-ordinator in an Aboriginal community school. I have also worked as Deputy Principal in an acting capacity, and have been Key Teacher in my current school.

Primary schools are not usually staffed so that drama can be taught as a specialist subject. Hence, I have taught drama only to my own class until I was transferred to my current school. For the last three years I have had class responsibility as well as the responsibility for teaching drama across the school for all classes from Years Three to Years Seven.

I have also worked with small groups of students to extend their gifts and talents as writers.

Policy

Due to a change in education department policy, in that all students should have access to learning a second language, the drama and the writing program had to be

cancelled within the school. Staffing arrangements are such that only one specialist area can be taught in a primary school. The teacher of this subject provides non-instructional time for the rest of the staff.

I am currently the class teacher of a Year Seven class which means supervising the development of all students in all curriculum areas.

Attitude Change

Before a teacher can influence attitudes, an understanding of the processes involved in the formation of attitudes and how they are organised is essential. It is important to realize that attitudes do change with new experiences and it is useful to know how this occurs. Attitudes involve action tendencies and these may be modified by external influences. Any attitudes formed may change with new experiences.[1]

There are three components to attitudes and these comprise a cognitive component, a feeling component and an action component.[2] The cognitive component refers to people's beliefs about something and David Krech, Richard Crutchfield and Egerton Ballachey place a great deal of importance on evaluative beliefs: "… which involve the attribution of favourable or unfavourable, desirable or undesirable, 'good' or 'bad' qualities to the object."[3] How the beliefs are evaluated depends on the feeling component. This emotional aspect gives attitudes an action tendency. These components are interrelated and thus a change in any one of the components brings a change in attitude.

Further to this, Krech *et al* see that attitudes are formed through three basic processes - 'want satisfaction', 'information given' and 'group affiliations'. If people's wants or goals are satisfied, then positive attitudes are formed:

> This rewarding state of affairs can take many forms. There is some evidence … that hearing the words "happy" or "good," … getting an A on an essay, hearing expressed agreement with one's new opinion, and receiving a compliment can function as rewards that lead to attitude change.[4]

Attitudes are formed on the basis of information given, whether this information is accurate or not. The development of attitudes also hinges on group affiliations. A

person's attitude tends to "… reflect the beliefs, values, and norms of his groups. And to maintain his attitudes, the individual must have the support of like-minded persons."[5] Thus attitudes can be changed if people's wants are satisfied, if people are exposed to new information and if the values of the group can be developed positively.

In addition, Herbert Kelman is cited by Harold Proshansky and Bernard Seidenberg[6] as suggesting that attitudes are influenced by three different social processes. They describe these influences as "compliance", "identification" and "internalization". "Compliance" occurs when someone behaves in a certain way, whether that behaviour is important to them or not, for the purpose of getting a positive response from someone else or because the other person has more power. With "identification" a person behaves as a group does or another person does because of esteem for the other people, even if the behaviour, in itself, is not satisfying. When "internalization" is operating behaviour reflects a person's own beliefs and values and the behaviour is satisfying. If situations are structured so that influences are internalized, then positive attitude change occurs.

Experiments conducted by Ewart E. Smith[7] on cognitive dissonance, have indicated that the greatest amount of attitude change occurs when a rationale is supplied but no attempt at direct influence is made. In the experiment where no influence and no rationale are given the attitude change was slightly lower. The experiment that has the next lowest attitude change is the one in which rewards are given to people for changing their behaviour. The writer describes how the lowest amount of attitude change occurs when a leader (not a peer member) tries to change attitudes.   The environment plays a significant part in maintaining the attitude change:

> An important point made by Festinger (1964a) which is of relevance to attitude change research is that attitude change will disappear unless the environment is supportive of the behavioural change that accompanied attitude change.[8]

All of these factors have direct implications for teachers. When attempting to develop positive attitudes towards Japanese culture, the teacher needs to:

(1) Manage the interrelated components of attitude, with particular emphasis on the cognitive component;

(2) Introduce new and accurate cognitions through the supportive group structure within the class;

(3) Work towards internalization by providing high credibility information sources, while being aware that group affiliations affect the attitudes formed;

(4) Work with methods that incorporate no-pressure situations with a rationale;

(5) Maintain an environment which is supportive of the attitude change.

The lessons of the learning sequence examined in this thesis are geared to combine all of these factors, leading towards achieving maximum positive attitude development. In a series of lessons, the children are given accurate information, allowed to develop cross-cultural connections and empowered, within a supportive group structure to develop and evaluate accurate observations that assist them in the formation of positive cross-cultural attitudes.

CHAPTER 2: ENDNOTES

[1]   Jahoda, Marie and Warren, N. (ed.). <u>Attitudes, Selected Readings.</u> Harmondsworth: Penguin Books Ltd., 1970.

[2]   Krech, D., Crutchfield R. S. and Ballachey, E. L. <u>Individual in Society</u>. San Francisco: McGraw-Hill Inc., 1962.

[3]   <u>ibid</u>., p. 140.

[4]   Triandis, H. C. <u>Attitude and Attitude Change.</u> Canada: John Wiley & Sons, Inc., 1971. p. 94.

[5]   Krech *et al*., <u>op. cit.,</u> p. 191.

[6]   Proshansky, H. and Seidenberg, B. <u>Basic Studies in Social Psychology.</u> New York: Holt, Rinehart and Winston Inc., 1965.

[7]   Lindgren, H. C. (ed,) <u>Contemporary Research in Social Psychology.</u> New York: John Wiley and Sons Inc., 1969.

[8]   Triandis, <u>op. cit.</u> p. 82.

CHAPTER III

DRAMA METHODOLOGY:

A RATIONALE FOR MY APPROACH

It is not the purpose of this thesis to defend the position of drama in the curriculum nor to explain its historical development. People such as Peter Slade, Brian Way and Dorothy Heathcote have effectively contributed to the body of drama knowledge within our society. There is, however, a need to explain what I believe to be the significance of drama to a student's education and which methodological approach I use in the teaching of drama, why I do so and how this has influenced the devising of the lesson sequence for the unit of work.

Well taught drama can become as an integral part of a student's creative development. Through the study of drama, students may be given greater access to the exploration of the world and their place in it through experimentation. Not only does drama increase a student's understanding of the self and other people, it is also a distinct discipline, in its own right, about which the students can learn. There are many aspects of a student's development that can be enhanced through the study of drama. Maximum learning occurs when students enjoy themselves. Drama is one of the lessons in which this can occur. Students have a chance to experience success as in no other curriculum area. Success in drama is not dependent upon reading, spelling or maths ability, or how well a student can take notes and put forward a report. Drama does, however, depend on a student's creative thinking ability and the level of group interaction skills possessed by individuals. In these lessons, students have the opportunity to develop these skills in a supportive learning environment, as well as perform and evaluate or discuss their work.

In the education document Educating For The 21 st Century, nine essential skills and understandings are listed as the framework of learning for all students. Of these, communication skills, social skills, planning and design skills are fundamental to a

philosophy related to the teaching of drama. These skills fall into two of the seven required areas of study, namely languages and the arts, and occasionally the third area of society and environment.

Play, creativity and thinking skills are necessary ingredients for drama lessons.

Play

Through involvement in the dramatic process, the students are also involved in a form of creative play, an essential part of their growth and development. Play has long been recognised as a legitimate teaching methodology.[1] Peter Slade, in the early 50s, made drama more child centred and based on the importance of play to a growing individual.[2] Students need play to experiment with life situations in a safe environment. They act out a broad range of emotions, in a variety of postulated situations, knowing that their actions will not attract the consequences associated with real life situations. At the same time, these dramatic situations may allow them to release their fears or concerns.[3] This expression helps them make sense of, and order, their world. They reflect on known situations and imagine new ones for which they project responses or solutions.[4] They act on their ideas. This playing is at the core of the drama experience.[5]

Creativity

Creativity can be taught and Millicent Poole in her book, Creativity Across the Curriculum espouses this view. By teachers structuring learning experiences that involve students in the use of their imagination and their interaction with other class members, teachers are allowing students to develop this creativity. Creative, imaginative exploration is at the start of the thinking process:

> Thinking does not have to take place in words. Nor are concepts limited by the availability of words to describe them. Thinking can take place in images and feelings which are quite definite but too amorphous to be expressed in words.[6]

Apart from devising the activities that will encourage creative growth, the

teacher needs also to channel the energy and creativity so that the students develop their dramatic skills. Students can be guided to become articulate; it is up to the teacher to help the students find clarity in their creative expression. This is a stage beyond self-expression and it is a natural progression. [7]

Thinking

Inspiring students to have the confidence to be assertive and exercise the foresight and patience to think issues through, empowers them to live productively within our society. Structuring learning situations and nurturing learners in ways such that they develop knowledge about the nature of human beings and the nature of different cultures, and in which they develop the confidence to present well thought out points of view that may be at variance with the *status quo*, increases each individual's potential to contribute to a healthy society.[8] Through developmental experiences in drama, students can be given the opportunity to be challenged and challenge others in a positive, supportive environment.

Rapport

As with any subject that is taught, nothing will work unless the teacher has good control and that comes from establishing a good rapport and working climate with the students. The attitude of the teacher needs to be a positive one. It is up to the teacher to establish the type of rapport that encourages the students to take risks with the full knowledge that their ideas are accepted and valued. Students need to feel confident that their ideas and suggestions are accepted and that none of their performances, verbal or non-verbal, will be ridiculed.[9] When such an environment is provided, students' levels of confidence grow and they learn not to be threatened by appearing in front of others. During the process of helping the students to develop their self-discipline the teacher, in establishing a good working rapport with the class, also develops good control. Without

these two factors, a drama teacher cannot effectively harness the creative potential of the class. This is implicit in any lesson but especially in drama where the students are not bound by desks and pen and paper.

<center>Lesson Approaches</center>

As drama and its place within the school curriculum has been defined and clarified over the years, certain approaches to the teaching of drama have evolved. Lynn McGregor clearly delineates seven main areas of approach to drama teaching used by teachers, namely:

1 Movement and mime;
2 Teacher directed drama;
3 Teacher directed drama using role play;
4 Child centred group improvisation;
5 The use of games;
6 The use of drama as a service;
7 Study of drama as training for the theatre.[10]

Each approach has value and the choice of activity is dependent upon the objectives the teacher delineates. At primary school level, a combination of the first six is used with students. The last example is used with students in the secondary school. Although the last example is not used with primary aged students, elements of performance techniques are taught, namely voice projection, body awareness on stage, tableaux, the concept of definite beginnings and endings, concentration and overall presentation techniques.

Movement and Mime

In these lessons the emphasis is not on formal mime, that is, the accurate portrayal of a physical function such as the opening and closing of objects, but it is about creating events that are not real. It requires a student to think creatively, about a scene that doesn't exist in a room that does, about a character in that scene and the character's reactions and movements. The student imagines this existence, has knowledge about the existence, recalls that body of knowledge, inventively plays with it, thinks about how to present it and then presents it, creating a performance.[11] This type of lesson may have

music as the stimulus and focus for ideas, in which case the emphasis is slightly different, however, creative expression is still important, as it is in all drama lessons. In this case, creativity:

> … means the ability to discover new movements and movement combinations, new links and relationships between partners and groups, as well as new ways of using sound and other stimuli taken from the environment.[12]

Teacher Directed Drama

This type of lesson has the student being totally involved in playing characters from a story. This is based on Peter Slade's technique of involving the students in situations outside of their own experience and, in the process, the students' views are expanded. All the students act out their ideas and interpretations at the same time. This technique is useful to use at the beginning of the drama lessons.

Teacher Directed Drama Using Role Play

These lessons concentrate on socially relevant subject material for the students and the teacher takes a role. I have only tried taking a role once, quite recently in my teaching career, and I found that it confused the students who saw me as their teacher not as another actor. This may be because of the type of drama lessons they had been used to, which did not include me as a participant. Though Dorothy Heathcote uses this method well, it is not one that I would recommend to teachers, particularly teachers with limited or no drama experience. However, the focus of Heathcote's improvisation lessons is a critical part of drama, namely:

> Dramatic improvisation is concerned with what we discover for ourselves and the group when we place ourselves in a human situation containing some element of desperation. Very simply it means putting yourself into other people's shoes and, by using personal experience to help you understand their point of view, you may discover more than you knew when you started.[13]

Through dramatic improvisation, students are able to empathise with different characters and situations and it is this element which is important in drama lessons.

Child Centred Group Improvisations

These focus on the students suggesting a scene and working in groups to present their ideas on that scene. Brian Way saw this method as a way of developing people rather

than the drama. This group work approach to drama is an extremely important aspect of drama, whether the scene is chosen by the students or the teacher.

<u>The Use of Drama as a Service</u>

Drama methodology has always been a way for teachers to teach concepts in other areas of the curriculum. This is what is meant by 'the use of drama as a service'. It is usually most successful in subjects that involve interpersonal relationships and McGregor gives the example of the use of improvisation relating to contemporary family conflict situations to help students understand <u>Romeo and Juliet</u>.

Lesson Format

Once the theme for the lesson or lesson sequence has been chosen, either by the teacher or the students, the format that I use is as follows:

(1) Individual work, to percussion sound or taped music ;
(2) About one third of the class show their work at the same time;
(3) Partner work, to percussion or taped music, unless dialogue development is the focus;
(4) About one third of the class show their work at the same time, if this work requires dialogue then perhaps two groups only show their work;
(5) Class discussion on ideas or themes;
(6) Group work on the theme, dialogue or work to music;
(7) Showing of work.

<u>Showing Work</u>

When the students show their work, it is critical that the teacher makes positive comments and highlights the aspects of a student's work that were successful. In this way the students realize that their efforts are valued and their esteem grows. Showing work in the way I have outlined means that the students grow in confidence. Asking the spectator to comment on the ideas or movements that were effective, helps them to focus on what was successful and that in turn bolsters the performer's confidence:

Showing often involves three new learning processes: recall (the ability to remember and repeat sequences of actions); improving communication skills; and the sharing of ideas … For the rest of the class, watching and listening to other people's work can help increase powers of concentration and discrimination.[14]

Donald Lightwood[15] feels that students should show their work in an informal way, where they have been rehearsing. This allows the actors and spectators to feel part of the same activity.[16] This technique is a very useful one to use as the students are able to share what they have created. Morris Stein[17] believes that the positive atmosphere that acknowledges and receives creative work can be a stimulus to further creative activity when the creator asks for or invites comments on the work.

Evaluation, or discussion of work presented, is useful when conducted in a supportive environment. The students need to know that any comments are aimed at defining areas where they are able to improve their skills for the next activity. This discussion may come from the group itself. Susan and Tim Hill[18] note that a group that reflects on how well it works together has a better chance of improving their skills than of a group that has no reflection. As part of the evaluation process students should be encouraged to highlight areas that worked well, rather than focus on areas that weren't successful. This positive aspect of evaluation helps maintain students' feelings of self worth.

If any work is to be formally assessed, which Lyn McGregor, Maggie Tate and Ken Robinson[19] feel can be useful to improve the teacher's as well as the student's performance, then the criteria for assessment can be negotiated with the students prior to the activity. Clearly delineating the areas of assessment clarifies for the students their task. This helps them take responsibility for their own learning. In movement lessons, the criterion for assessment could be as simple as whether or not the ideas shown were imaginative or inventive.

<u>Individual Work</u>

Individual work occurs at the beginning of the lesson. This helps focus the students' attention and imaginative thought processes on the task and they have a chance to develop their miming skills. Way has found solo class work to be ". . . always valuable as pre-experience introduction to the ingredients of an improvisation."[20]

Non-verbal learning exercises such as mime, preceding verbal exercises are essential to the enhanced growth of dramatic and communication skills. Students are often overwhelmed by having too many things to think about in terms of their dramatic group

explorations and this leads to work that is lacking in quality, or which continues *ad infinitum*. By exploring the solution to an open ended problem non verbally, prior to adding a verbal component, beginning drama students have a chance to clarify performance issues, without the complication of adding language. This approach may be used in their initial lessons, or only in the individual component of a lesson.

Partner Work

Partner work follows as it is important for students to share their ideas and learn from each other. Although students are keen to do this, there may be some isolates in the group who need to be supported when partner selection occurs. If there is a positive support environment, the problem of the 'left-over student' can be overcome by forming a group of three, or, in the case of a student who is a clear isolate, by developing support mechanisms and allocating the isolate to a different group each week. If the latter situation is the case, the teacher may need to help the group get started on their work. In a severe situation, the students may need developmental counselling.

Discussion

Class discussion precedes group work. Throughout all of these activities, verbal communication skills are practised. Positive social interaction, an essential skill in society, relies on one's ability to communicate. Students need to think, verbalise and share ideas in their planning of work. The ability to co-operate, negotiate and compromise, useful skills in everyday living, are experienced in group work activities. These verbal skills are highly valued in society.[21] While practising these skills, the students are also refining their ideas and values through interaction with the group and class. This is easily done in the verbal communication phase.[22] Individuals are involved in active learning. Students are not passive recipients of knowledge as their input is encouraged at all levels, including suggesting, researching and sharing information which leads to role play or performance. Reflective discussion follows, thereby developing the students' powers of discernment and critical analysis.

<u>Group Work</u>

The ability to work cohesively and co-operatively in groups is an essential skill in our society. Any group work task in drama requires that the students experiment with discovering effective strategies for the development of positive performance outcomes. Positive results lead to an enhancement of self-esteem.

In the process of working with a group, students learn the skill of compromise and strategies for negotiating the input of various ideas. Where negotiation breaks down and an idea is rejected, a student may choose to opt out of the group. However, the realization that the group will still continue with its task is usually enough to prompt students who opt out to re-negotiate their re-entry to the group, since they do not want to miss the fun. Very young students can become quite emotional in this situation and immediate intervention by the teacher may be required to assist the process of re-integration.

Although learning the skills of working in a group is important, it is not paramount. Allowing opportunity for each individual to develop and grow is a primary function of the drama lesson. Enabling students to explore their own creativity and imagination is an integral part of the work. Individual expression and ideas need examination and are to be valued even if not used in the group situation. Each individual should be encouraged to work productively, with a sense of worth, and it is important that this is valued.

<u>Improvisation</u>

Improvisation is an integral part of the drama lesson:

Improvisation is central to drama in its various forms . . . It has close links also with dialogue, speech, group dynamics, interaction, and simulation . . . The development of the creative imagination is perhaps the most important element in human growth, and drama is growth, creation; . . . It helps children to explore areas of their own and other's experience.[23]

Improvisation occurs as a solo activity or in groups. The idea of the improvisation can be expressed as a mime, dance or with dialogue. At primary school level improvisation is usually an activity with invented dialogue based on a theme or situation. The students are

given ample opportunity to experiment with themes from their own experience base and through their recollections of physical and emotional interactions. The improvisations are very short but have great value. The students are not asked to perform without rehearsal or clarification of their ideas within the group, as this would be too threatening for them. Their drama experience is too limited and confidence levels are such that they cannot be asked 'to perform'. Steve Gration, artistic director of Magpie Theatre Company,[24] finds that professional actors who have not had experience in improvisation need support to build skills and confidence in this area of work. Thus, it is no surprise that Year Seven students need similar support. Improvisation skills develop with practice and guidance.

Due to the students' cognitive development, as it specifically relates to drama, the main emphasis is on the situation and outcome. Character exploration in terms of personalities, feelings and motives is at a naive level. At this stage, roles are usually portrayed as character types. The students are not ready to comprehensively portray characters accurately and in depth. They are more interested in representing stories and situations. And, as Way suggests, this development " . . . cannot be forced, but will grow over a very long period of time."[25] They are still coming to terms with themselves as participants in the dramatic experience. This does not, however, negate their experience or belittle their level of understanding. Since they are portraying situations in which they could possibly find themselves, a great deal of empathy occurs.

While it is not normally considered part of the Year Seven curriculum content, as a part of this research study, the students are required to be involved in improvisation relating to a set text. As only four short scenes are selected, the students will find the activity challenging, but not overwhelming.

Broadening Elements

As studying a play, or aspects of one, is not part of the curriculum for students in Year Seven, the approach that needs to be taken when introducing a playscript to the students is one of improvisation of themes in a contemporary setting. Another element to use in conjunction with improvisation when studying a script, or aspects of it, is the one

that Steve Gration uses. He recommends the collection of newspaper items related to the themes being studied because:

> I think it's important that both actors and students can relate to their own experience of the issues and themes but it's also important that they go outside their own experience, because if we only ever end up doing theatre and themes about our own experience we're not moving forward. There's a whole world outside their own experience, whether it's actors or youth culture that they need to be exposed to and to step inside and to understand.[26]

The discussion of newspaper items related to the themes and the improvisation work relating to the themes, helps the students gain a greater understanding of the concepts involved in playscripts. These understandings are necessary for the students if the themes in the script are to have any significance for them. Improvisation of the set text is also a legitimate strategy for the teacher to use. If the students are able to paraphrase the script and communicate the meanings in their own words then '…they'll discover new meanings and resonances with the actual script.'[27]

Students who have not had to improvise set texts before will quite possibly have some reservations, or be lacking in confidence regarding their ability to successfully be involved in this sort of activity. It is crucial that the teacher has developed a supportive, non-threatening environment in which everyone feels comfortable.

<u>Writing</u>

While verbal communication skills are intrinsic to harmonious living in our society, it is part of a teacher's role to develop students' written skills. Motivation for writing does not always come easily for students. The task may be story writing or the exploration of feelings and ideas connected to a particular theme. When the students have dramatically acted out a story, they generally find they are able to write their version of the event in an interesting way. This is one reason why Heathcote often has students bring pen and paper to drama lessons, so that ideas may be written down while they are still fresh. The quality of description related to feelings or thoughts on a specific theme is heightened through the use of drama. The writing activity may focus on the feelings involved, the actual sequence of events or the writing of the dialogue.

<u>Performance Ideas</u>

Once students have improvised a scene with dialogue, it is useful to have them write down the actual words spoken. This helps them to understand how the script of a scene may be written and gives them a sense of achievement as they build towards the final product. This is one way to develop a script. The students have the outline of a plot, that is either devised by the teacher or taken from a known story. The plot is divided into scenes. Each scene is improvised and the students record their dialogue. This is an excellent introduction to the skills students need to acquire in writing for performance.

If the writing for performance is to be all the students' work, then the plot needs to be developed in careful detail prior to improvisation. This is a method I have used successfully and is mentioned in Errol Bray's book, <u>Playbuilding</u>. He calls it the 'story play' as this approach maps out the plot, characters and areas of tension that make up a potentially interesting theatrical piece.

The stages that this writing format needs to follow are very precise and rely on creative input from the students, much discussion, negotiation and clarification of ideas, developing solutions and making choices. The teacher's role is critical throughout this process. Helping the students to develop a credible script, with a clear and logical story line, requires judicious questioning by the teacher throughout the gathering of ideas section. These ideas need to be recorded at every stage, generally on the blackboard or on large paper, so that all students can see the choices and decisions made. The teacher needs to be able to see the potential of ideas in terms of script development and performance and to guide the students while maintaining the integrity of the students' work.

A recapping of all the themes, dramatic situations and the outline of the play is essential. Through partner discussion, the students decide on a possible situation that incorporates the elements summarised. These are reported to the whole group, discussed for potential, and selection of ideas occurs by voting. Partner discussion occurs to suggest the type and number of characters needed. Whole class discussion again occurs for the decisions to be made. This process is repeated until a clear storyline emerges.

<u>Scene Writing</u>

Once the plot outline and characters have been agreed upon, there are two ways that the script can be written. If the plot can be divided into scenes which can be acted by various groups of characters, students who have opted to act those characters are responsible for improvising that particular scene and then writing it up after getting feedback from the class. Another method is that a select group of students write the script, each student being responsible for particular scenes. This happens after whole class improvisation ideas are explored.

<u>Alternative Method</u>

An alternative method that can be used to devise a play is that students work in groups and select a character that they would like to portray. Through discussion and negotiation, it is the task of the group to weave the characters together into an interesting story which is then improvised and performed for the rest of the class. No matter how strange the combination of characters, a cohesive sequence can be devised with interesting results for performance. The students can write out the plot of their scene and then improvise it.

Learning Process

In the devising of the lessons for this research, I have focussed on improvisation work based on themes from the playscript <u>The Village School</u>. This approach falls under McGregor's heading of ' the use of drama as a service'. The students are also to improvise selected scenes from the script. The lesson format outlined in this chapter is the format that is to be utilized in 'the use of drama as a service' lessons, which will help the students put the selected topics into a contemporary setting that is relevant for them.

Improvisation of the scenes from <u>The Village School</u> need to take the following format, namely:

(1) Read scene as a class, students sitting in a circle;
(2) Discussion of content and feelings portrayed;
(3) Sequence of events in the scene is blackboarded for students to refer to if needed;
(4) Students divide into groups of own choice, depending on the number of characters in a scene (isolate catered for);
(5) Roles are allocated by the group, in this setting students with low level of reading skills are helped by the rest of the group;
(6) Groups read scene;
(7) Groups read scene and act out movements;
(8) Groups act out moves and improvise dialogue, more than once;
(9) Groups show their work.

In this way the students will feel supported and willing to experiment with the improvisation.

These lesson types form the basis of cross-cultural understandings, leading to the students own writing for performance. Specific lessons, that are teacher directed, are needed for the teaching of the Kabuki theatrical style.

At this stage it is impossible to indicate which writing for performance technique is to be used. This depends largely on the activity that is used as motivation for the writing and the direction taken by the students.

The crucial elements in the learning process, in all of this, are that the students are involved in creative problem solving and are actively involved in making choices which affect the quality of their script and performance. They have the opportunity to explore and clarify their conceptual development in relation to the main aim of the thesis.

CHAPTER 3: ENDNOTES

[1] Poole, Millicent. Creativity Across the Curriculum. Sydney: George Allen and Unwin, 1980. p 51.

"Although Plato is said to have used the child's interest in play to teach mathematics and Aristotle believed that children prepared for adult life through their play, it was not until the nineteenth century that play was really considered an essential part of the child's development and learning (Froebel, 1900)."

[2] Slade, P. Child Drama. London: University of London Press, 1954. p. 42.

"Play is the Child's way of thinking, proving, relaxing, working, remembering, daring, testing, creating and absorbing. Except for the actual physical processes, it is life. It may well prove in future years that if Play is the actual manner of a child's way of life, then Play may be the correct approach to all forms of education."

[3] Poole. op. cit., p. 52.

"Drama for young children is an extension of their spontaneous play. It is an opportunity for the teacher to guide and stimulate the children into discovering and exploring their own resources. There is also some support for the theory that play-drama has a therapeutic effect (Axline, 1947). It is thought that by playing out their feelings and fears by bringing them out into the open, children are better able to deal with them."

[4] Allen, J. Drama in Schools Its Theory and Practice. London: Heinemann Educational Books, 1979. p. 46.

" . . . play is not chaotic self-expression but a very remarkable manifestation of the need to form relationships between inner and outer reality; to project their disturbing fantasies, to test their developing strength and skills to live with their peers."

[5] Walker, Brenda. Teaching Creative Drama. Great Britain: Redwood Press Ltd., 1970. p. 9.

"Drama is really synonymous with play, whatever its definition, and we all need, even as adults, an opportunity to express this inborn instinct."

[6] deBono, E. Teaching Thinking. Great Britain: Billing & Sons Ltd., 1976. p. 5.

[7] Allen. loc. cit., p. 46.

[8] Vernon, P. E. editor Creativity. Great Britain: Penguin Books, 1970. p. 341.

"Similarly, Torrance (1961) argues that: 'Perhaps the most promising area, if we are interested in what can be done to encourage creative talent to unfold, is that of experimentation with teaching procedures which will stimulate students to think independently, to test their ideas, and then communicate them to others.' . . ."

[9] Poole. op. cit., p. 53.

"It is essential, however, that each child is totally absorbed in the situation and is not fearful of being laughed at. Read (1973) wrote that it is 'only fear that prevents the child from being an artist-fear that his private world of fantasy will seem ridiculous to the adult'. When children have confidence in their teacher, they are more likely to develop a real sense of confidence in themselves. They will not feel defensive or threatened, but will be free to express their ideas."

[10] McGregor, Lynn. Developments in Drama Teaching. London: Open Books, 1976. p. 10.

[11] Allen. op. cit., p. 30.

"One of the extraordinary qualities of the mind lies in its ability not only to assimilate, reject, adjust, and remember, but to make meaningful cross-references, a process that is known as synaethesia, and one that is very closely related to the faculty of the imagination. It is our efficiency in these respects that dictates our intelligence or our capacity for creative thought."

[12] Lett, W. R.. Creativity and Education. Melbourne: Australia International Press & Publications Pty. Ltd., 1976. p. 62.

[13] Johnson, Liz. & O'Neill, Dorothy Heathcote. London: Hutchinson, 1984. p. 44.

[14] McGregor, Lynn, Tate, Maggie & Robinson, K. Learning through Drama. London: Heinemann Educational, 1977. p. 40.

[15] Lightwood, D. Creative Dramatics. Glasgow and London: Blackie & Son Ltd., 1970.

[16] Way, B. Development Through Drama. London: Longman, 1967. p. 43.

An opposing view is held by Brian Way, namely:

". . . to build confidence in personal imagination it is necessary for the practice in using imaginative faculties to take place in a constructive atmosphere, . . . free from criticism (either praise or blame), free from audience reaction and free from judgements based on ability at other activities."

[17] Stein, M. I. Stimulating Creativity. New York: Academic Press, 1974.

[18] Hill, Susan & Hill, T. The Collaborative Classroom. Australia: Eleanor Curtain, 1990.

[19] McGregor et al., op. cit., p. 126.

[20] Way, op. cit., p. 213.

[21] Van Ments, M. <u>Active Talk.</u> London: Kogan Page, 1990.

[22] <u>ibid</u>., p. 14.

"... teachers know that learning may encompass far more than just facts. It also includes acquiring an awareness of ideas, values, skills, and procedures, and these qualities cannot be expressed as well by the written word as by speech."

[23] Lett, W. R<u>. Creativity and Education.</u> Melbourne: Australia International Press & Publications Pty. Ltd., 1976. p. 122 Article by G. Owens.

[24] Interview, with Steve Gration. <u>Artistic Director Magpie Theatre.</u> August 1993.

[25] Way. <u>op. cit.,</u> p. 182.

[26] Interview, <u>op. cit.</u>

[27] Interview, <u>op. cit.</u>

CHAPTER IV

TACKLING THE PLAYSCRIPT:

SELECTION OF TOPICS AND TREATMENT IN CLASS

In this chapter I set out to clarify two things, namely how I selected the content of the lessons and how the lessons were implemented with the students. There is a brief overview of the planning stages that were necessary and then each section is explained in more detail.

As the text of <u>The Village School</u> was the primary resource for the lessons it became important to examine that text in order to ascertain what aspects of it could be used with Year Seven students. Accordingly, I took the following steps:

(1) Outlined the script content;
(2) Elicited the elements of the Kabuki theatrical style that are inherent in the translation of the text;
(3) Listed some of the cultural elements that are mentioned in the script;
(4) Selected topics with which I felt the students could relate;
(5) Decided on which sections of the play needed to be read and improvised by Year Seven students and which sections I could tell them about.

That process was relatively easy and led me to devise lessons under three headings of:

(1) Theatrical knowledge; (2) Playscript reading and improvisation; and, (3) Selected topics. What proved difficult was deciding how the students were to make cross-cultural connections. There were two ways that I finally chose to solve this problem, namely: (1) By the students making charts related to the selected topics from the text; and, (2) By the devising of drama lessons that highlighted the main cultural situation that the students needed to understand. I believed this had the potential to create opportunities leading to writing for performance.

The last choice that needed to be made was that of determining the best sequence for the implementation of the lessons that were devised. Initially I had planned to have around

fifteen lessons. After thorough examination of all the factors that I believe could be covered, the lesson total increased to a minimum of twenty two with the addition of writing for performance lessons and rehearsals. Due to the breadth of the developed lessons, they could become a significant component of a drama curriculum for a year's study with Year Seven students.

Script Content

The synopsis of the play is clearly set out in the introduction. Although the selected piece for study is actually a scene within a larger play it is very useful to divide the selected piece into smaller scenes. This process helps clarify a number of issues, such as the relationship between characters and the variety of emotional conflicts throughout the selected piece. By doing this it is very simple to see where the major areas of tension are, where there is light relief and which characters are involved. This technique of juxtaposition of scenes is not critical for Year Seven students to know but could be covered incidentally.

At Year Seven level the students need not do an in-depth literary analysis of script but they do need to look at the functional motivation of the main characters.

The division of the play into smaller scenes is based on a careful selection which may show one or two different emotional situations between characters. Figures 1 and 2 give a quick overview of the different events in the play, which characters are involved and a brief description of the emotional content. Ten divisions are listed. The overview is helpful when determining which scenes could be read and improvised by the students. The content of the scenes not selected for improvisation can be discussed during information giving sessions.

Another component in the analysis process is to elicit from the text the theatrical elements of style that are embodied in the play. This is shown diagrammatically in Figure 3. Figure 4 shows the cross-referencing with the script and the page numbers where the theatrical elements can be found in Samuel Leiter's translation.

Characters	ps 101-108	ps 109-110	ps 111-114	ps 115-119	ps 120-127
Genzo		*	*	*	*
Tonami	*	*	*		*
Matsuo				*	*
Chiyo	*				
Kotaro	*	*			
Sansuke	*				
Lady Sono					
Kan Shusai	*				
Yodarekuri	*			*	
child 1	*			*	
farmers 1,2,3,4				*	
Gemba				*	
Gidayu	*	*	*	*	*
scene	school room	Genzo returns to school	audience discovers what is to happen to Kotaro	farmers collect sons	head cutting
mood or situation	*humour&send up sit. Yoda & Sansuke *pathos sadness at parting Chiyo & Kotaro	*depression - reactions of troubled person *elation - sees solution	*sharing secrets -killing 2 people *karma-religion *responsibility to master	*fear & suspicion *power or lack of *status in society *humour with Yoda	*orders-obeying them *inner turmoil *prayer-religion *hiding true feelings *taking ridicule

Figure 1 : DETAILS of CHARACTERS and SCENES

| Characters	ps 128-130	ps 131-132	ps 133-134	ps 135-136	ps 137-140
Genzo	*	*	*	*	*
Tonami	*			*	*
Matsuo		*	*	*	*
Chiyo	*	*	*	*	*
Kotaro					
Sansuke					
Lady Sono					*
Kan Shusai					*
Yodarekuri					
child 1					
farmers 1,2,3,4					
Gemba					
Gidayu	*	*	*	*	*
scene	attempt on Chiyo's life	revelation re relationship between K,C & M	declamation by Matsuo & Chiyo	shared grief	mother & son reunited funeral rites
mood or situation	*relief *tension *lies	*confusion *truth	*debt of obligation *mother's grief *status - duty	*giving way to emotions-sympathy *father's pride	*relief *happiness *sadness

Figure 2 : DETAILS of CHARACTERS and SCENES
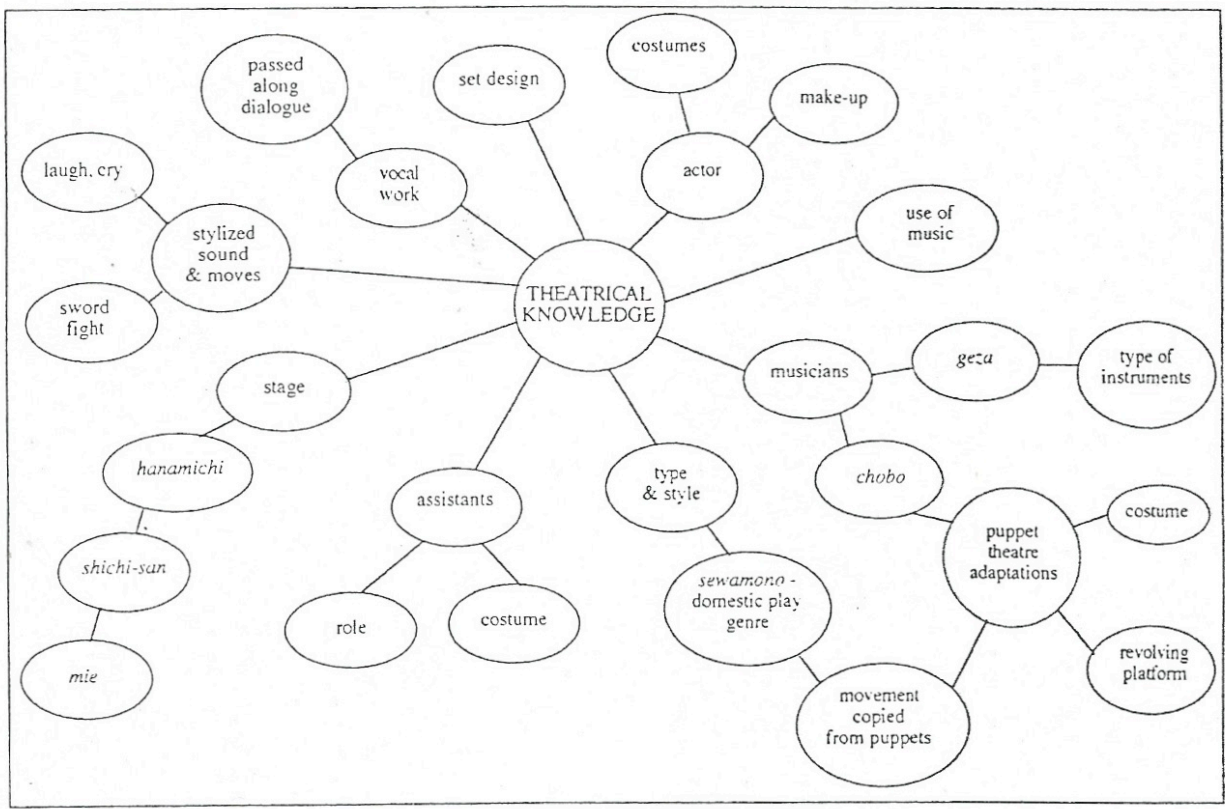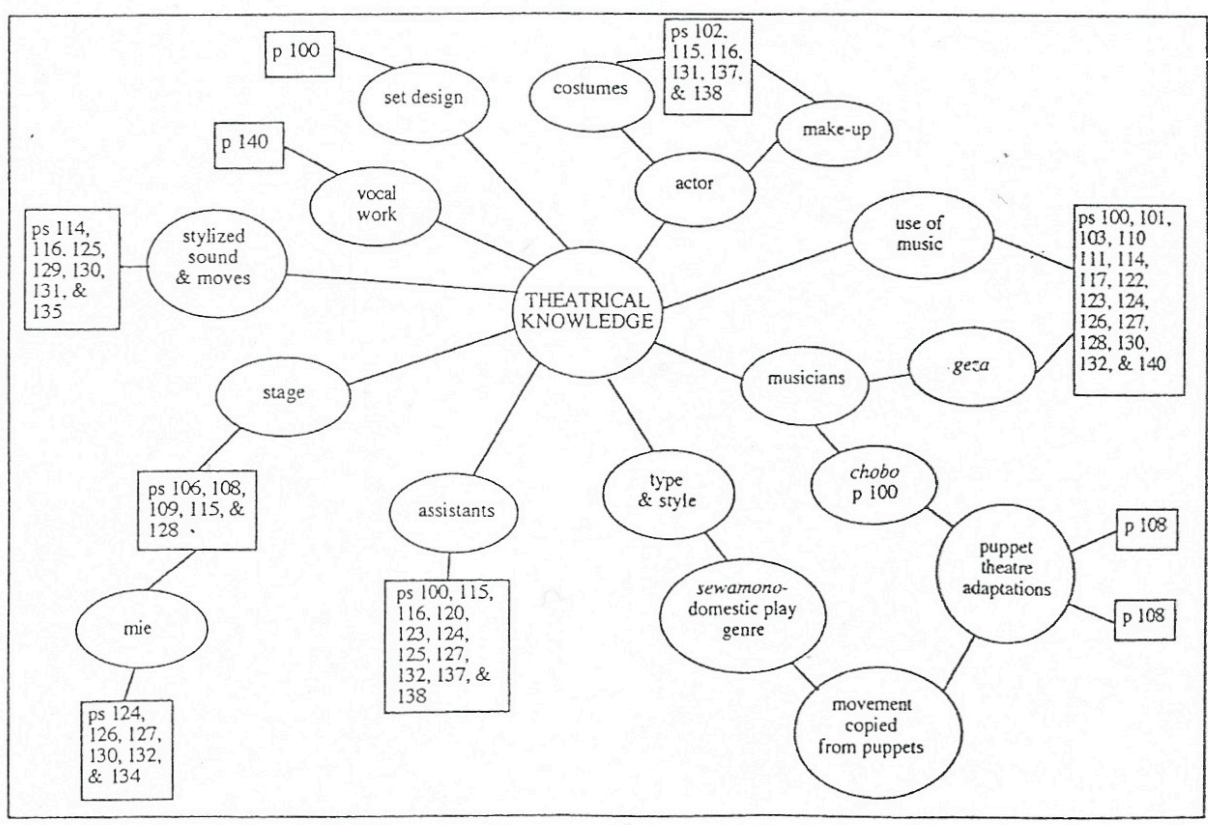
Figure 3 : THE VILLAGE SCHOOL - THEATRICAL KNOWLEDGE

Figure 4 : THE VILLAGE SCHOOL - THEATRICAL KNOWLEDGE - page numbers.

Theatrical Knowledge

The translation of the set text, by Samuel Leiter, is an excellent one to use. While most translations are an accurate translation of text, Leiter believes that, as the actual performance is an integral part of Kabuki theatre, it is necessary to include all the direction details of the performance. He details the actions of the people involved in the performance, including the actors, stage assistants and musicians, as well as any sound effects, music and costume, or scene changes, which he has carefully noted through observation of the performances.

Many elements of the Kabuki theatre tradition have been handed down over time, still incorporating the original forms with changes being of a very subtle nature. These forms are known as *kata*. The theatre form maintains a tradition in which:

> … virtuoso actors create a rich vocabulary of acting techniques that gradually crystallized over the years into codified traditions of performance. The traditional ways of performing are called *kata,* literally form, pattern or model.[1]

Although the students at Year Seven level do not need to go into the details of *kata,* it is necessary for the teacher to understand the different levels so that a selection of what is to be taught can be made:

> *Kata* exists in such numbers and variety it is no easy matter to organise them into a rational and understanding system. Generally however, Japanese writers discuss them on two levels: broad overall styles of performance as one level, and specific performance techniques as a second. In addition to this, it seems useful to discuss how different actors have created individual *kata* that are personal variations of specific performance techniques. We have then, three levels to consider.[2]

The text is a valuable aid for the teacher in understanding the *kata* in the play. Students at Year Seven level need only concern themselves with *kata* of the second type.

> … *kata* on the second level can be divided into acting techniques (both voice and movement), techniques of costume, makeup, and wigs used by the actor, and staging techniques which support the actor.[3]

The *kata* that the students need to learn about are those of movement, entering and exiting,

staging, costume and make up, vocal *kata,* sound effects and music *kata*. For details of these forms of *kata* see Appendix D.

Though the students are to read some scenes, explained in the 'Playscript Reading' lesson sequence, they will not read the details of *kata* that Leiter has included. Primarily because there is too much detail to maintain the interest of the majority of a class of Year Seven students if they have to read all the description. Secondly because the variety of reading ages is very great and not all the students have the skills to read and comprehend the detail printed.

The information detailed by Leiter is useful for the teacher in supplementing previous knowledge. Some of the elements of *kata* are taught as direct teaching lessons, while most are learned in the improvisation of playscript reading lessons. In this situation the *kata* learnt are in the context of the improvisation of the set text.

Teaching aids used in this series of lessons are videos of actual Kabuki performances as well as scenes from a video of a workshop that was held in Adelaide in 1991. This was the First International Workshop held in Adelaide and Kabuki was one of the six day workshops available to people.

Cultural Knowledge

Another element in the analysis of the script is the clarification of a selection of the cultural elements that are inherent in the script. Figure 5 outlines certain of these concepts. This diagram clarifies in the teacher's mind what elements of cultural knowledge arise through the reading of the playscript. Figure 6 refers each concept to the page number in Leiter's text. A sub-heading of cultural knowledge is 'hierarchical structure' and is explored in greater detail towards the end of this chapter.

The next step in the analysis process is to note the issues of content treated by the drama. I have elected to call these 'Selected Topics'.
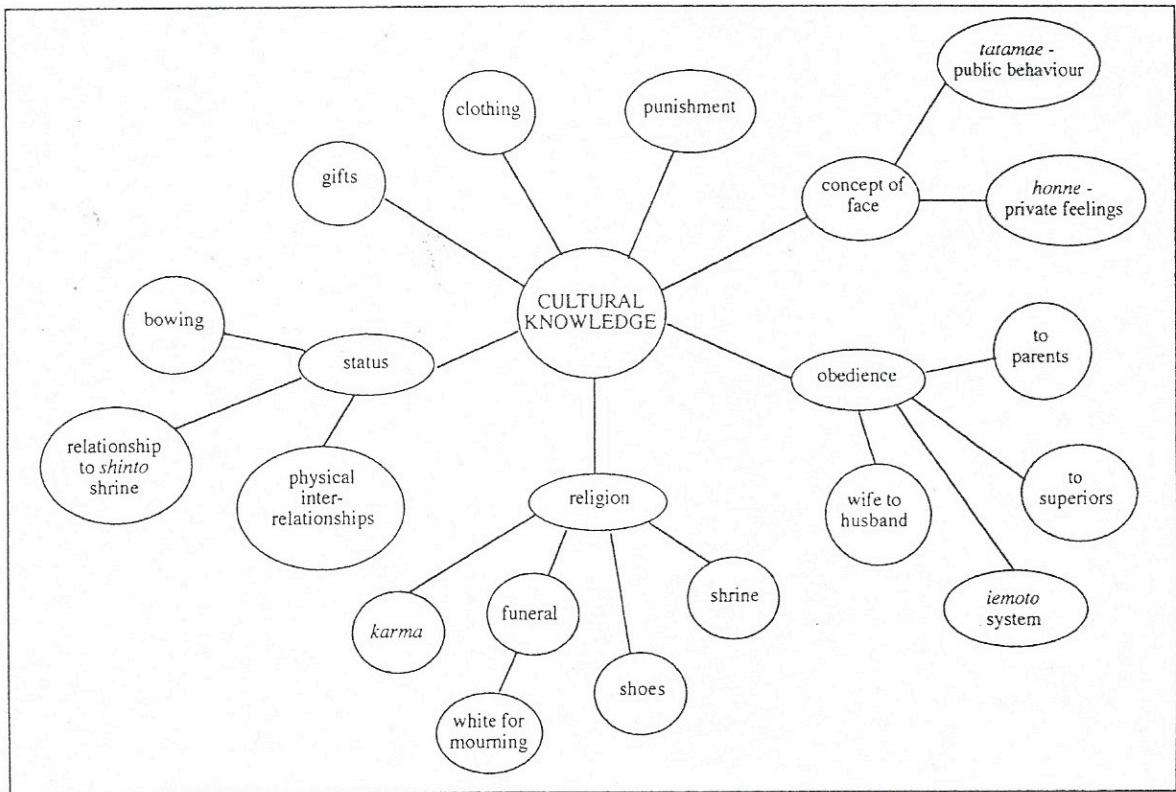
Figure 5 : THE VILLAGE SCHOOL - CULTURAL KNOWLEDGE
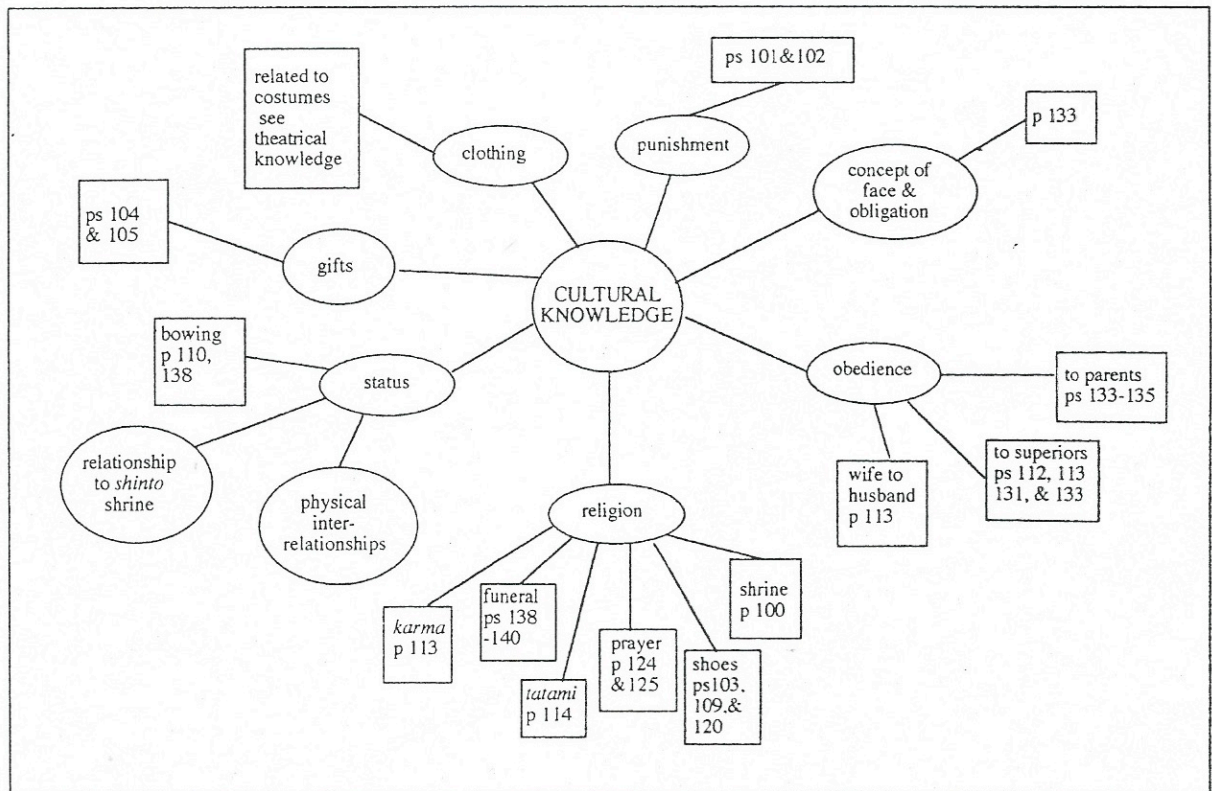
Figure 6 : THE VILLAGE SCHOOL - CULTURAL KNOWLEDGE - page numbers.

Selected Topics

I have chosen eight selected topics, namely comedy, pathos, moral dilemma, obedience, secrets and honesty, power and the lack of it, separation of families, and responsibility and debt. These have been diagrammatically represented in Figure 7. Each of these has been cross-referenced with the script of Samuel Leiter's translation. This cross-referencing is indicated in the diagram of Figure 8. The cross-referencing is particularly useful for helping to identify which lessons are to be used in the play reading and improvisation.

The selected topics shown in the chart, have been selected because they are the critical elements dealt with in the play. Year Seven students are able to improvise from their knowledge of situations that reflect these topics in their own society. Each topic has a specific lesson designed around it so that the students can play with ideas and design group improvisations. The group work activity gives the students an opportunity to explore their reaction to each dramatic element and they are able to put it into an Australian cultural setting. The lessons all follow a set format, namely:

```
individual work
        |
   partner work
        |
show some partner work
        |
class discussion, to broaden thinking processes
        |
    group work
        |
   presentation.
```
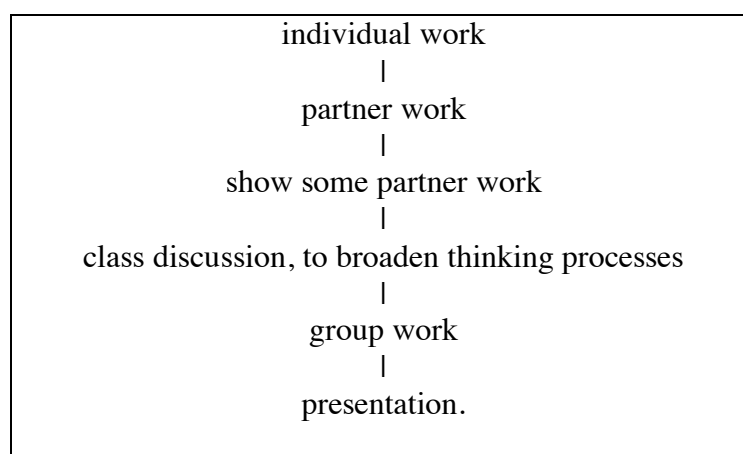
This format allows the students to focus on the task, share ideas and experiment with resolutions to conflict situations. This in turn leads to further discussion about outcomes and how events can be manipulated or changed. Usually these lesson take one hour. The time may need to be extended so that the students are able to share their work.
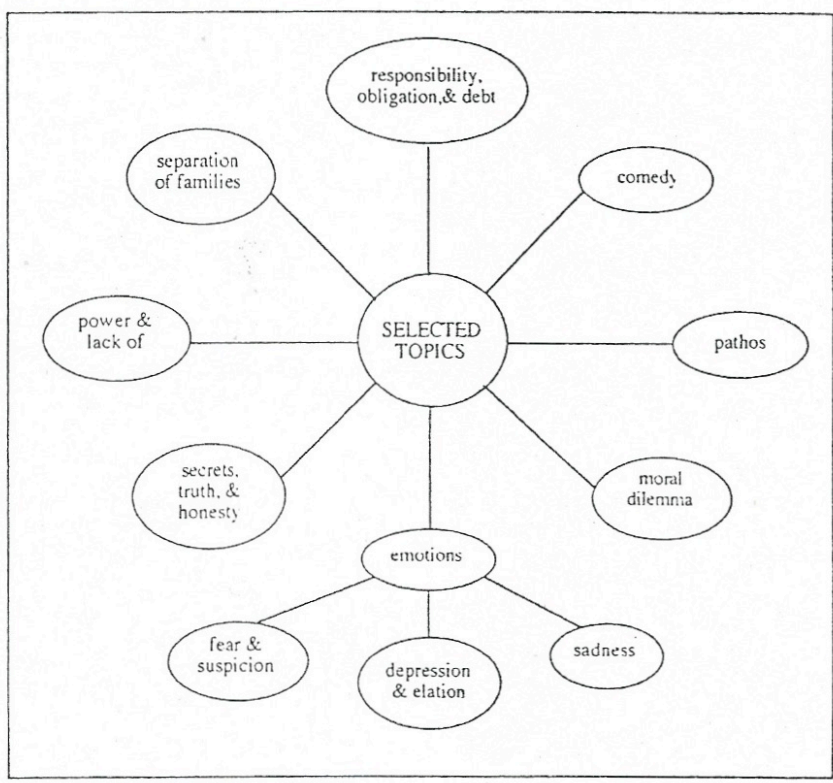
Figure 7 : THE VILLAGE SCHOOL - SELECTED TOPICS
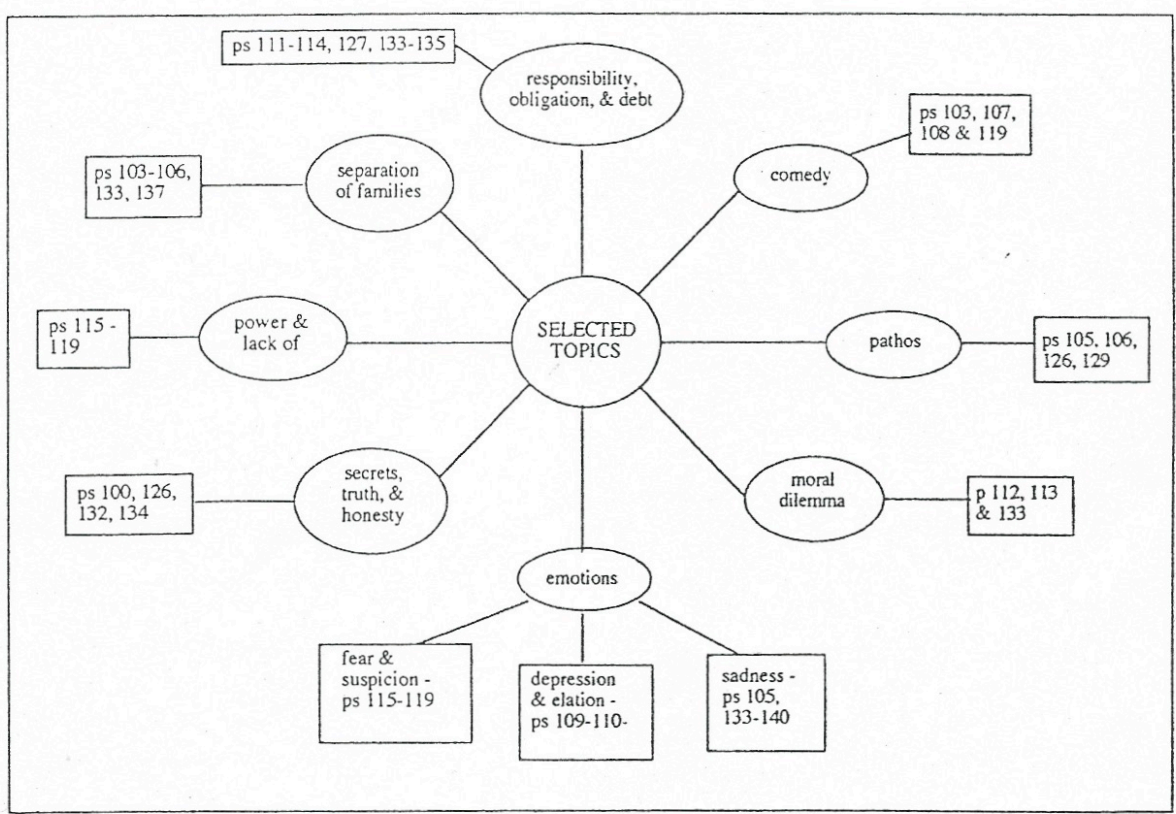
Figure 8 : THE VILLAGE SCHOOL - SELECTED TOPICS - page numbers.

Recording Work

The ideas explored through these lessons are documented, by the teacher or the students, and are possibly used in the planning stages of the students' performance writing. The written details can also be used in the cross-cultural lessons when making comparisons between Japanese and Australian society.

The next choice to be made is which sections of the play are to be read and improvised by the students.

Playscript Reading and Improvisation

Five lessons are allocated to the reading and improvisation of scenes from the play.

Scenes to be Read

The scenes covered are:

(1) The bringing of the child to the school, pages 100 to 105;
(2) The parting between the mother and the child pages 105 to 108;
(3) The entry of the police and the decapitation scene, pages 115 to 127;
(4) The funeral scene, pages 137 to 140.

These scenes have been chosen because of the variety of content in them. A range of emotions is portrayed in these scenes through the use of humour, and the depiction of fear and sorrow. The power structure in the culture is shown and the obligations that are felt by the individuals due to the power structure.

Scene 1 & 2: New Child at the School.

The cultural knowledge to be learnt in the first two scenes includes that sandals are removed, people bow, children bring their own desks and writing utensils to school, children who play pranks are punished, and the skill of reading is regarded highly. Topics covered in the drama are the emotions of sorrow, seen at the parting of a child and his mother, and humour as shown in the way one of the characters plays a prank and sends up the parting of the boy and the mother. Students are able to make cross-cultural connections and realize that

there are similarities between the Japanese people and themselves. Theatrical knowledge can be learnt due to the detail of the commentary supplied by the translator, Samuel Leiter. Set design, costumes and make-up are discussed. This is a good time to talk about stage configuration, as the *hanamichi* and *shichi-san* are mentioned. Throughout the play, the sound effects and music used are written in the script, hence the role of the musicians in Kabuki theatre is highlighted for the students.

Scene 3: Decapitation Scene.

The third scene to be read and improvised is the scene where the police arrive and, demand the head of a child. This scene covers fourteen pages and needs to be divided into two sections or the students will find it too difficult to improvise during a single lesson. The first section is the arrival of the police. The theatrical conventions of a *mie* and of actors facing the audience, rather than each other, are taught. The status of individuals is shown by their stage positions and their power rank. Stylized coughing is performed. An entrance on the *hanamichi* is used with the police carrying a palanquin. The emotions of the characters include the fear of the farmers, in case one of their sons is mistakenly selected for decapitation and suspicion by the two officials, Matsuo and Gemba. They in turn believe that Genzo, the school teacher, will try to trick them. Light relief is supplied by the antics of one precocious child. This scene highlights the fact that certain individuals have more power than others.

The second section deals with the actual decapitation. Dramatic tension is high, especially since the official, Matsuo, has demanded the decapitation of the lord's son and has placed his own son at the school in the hope his son would be substituted for the real lord's son. The school teacher reluctantly carries out the deed, but not on the son of the high ranking official he was ordered to kill. The official declares that the head of his own son is truly the head of the son of the lord. Momentary relief is felt by the teacher and his wife, Tonami. Stage assistants perform tasks about which the students can learn. Stylized coughing occurs.

Scene 4: Funeral Scene.

The fourth scene to be read and improvised is the last scene of the play. A reunion between a child and his mother occurs while the funeral of another child takes place, happiness and grief are juxtaposed. Funeral customs between countries are easily compared. White clothing, reflecting the whiteness of bleached bones, is used for funerals in Japan, as opposed to black clothing, which is the Australian custom. The emotions of the people involved are compared with the emotions of Australian people in similar situations. Costume scene changes occur with the help of stage assistants. The vocal *kata* of divided dialogue, *warizerifu,* is practised.

Method Used

The scenes selected from the play are initially read as a class and discussion focuses upon the three significant elements namely, cultural information that is inherent in the script, theatrical knowledge and dramatic elements. The fourth critical element, cross-cultural connections, is dealt with during each lesson through discussions at the end of the lesson. The students then divide into groups of their own choice. The number in the group is determined by the scene of the play. Within each group, the allocation of roles is left up to the students. As the class is familiar with this process and know how to work effectively in groups, this section of the lesson should flow smoothly.

What tends to happen is that the 'natural' leaders within the group get the more dominant roles. Any student who has problems reading is helped out by the others, as the group is based on friendship alliances which are supportive of each other. The climate in the class is one in which helpful attitudes are encouraged and fostered. Not all students in the class have a supportive network and any isolates may need to be given assistance. If the teacher has developed a good working climate in the room and the students respect each other and have developed patience in their dealings with each other, a group volunteers to have the isolate join them. The group works together to achieve the aim of the lesson. If there is more than one isolate it is useful if the teacher intervenes when the groups are formed and

negotiates with the class and facilitates the placement of these students. It is preferable that each isolate is placed in a different group, this ensures each group has the potential for success in completing the task set.

Script Reading

Each group sits in a circle, roles are selected and the students read the script. The next step is for the students to read the script while they work out their actions and moves. Once this is negotiated in the group a rehearsal takes place. After this is completed two or three times, the students return the scripts to the teacher and improvise what they have read. As this can be difficult for the students, it is useful to have the class sit down and for the teacher to elicit from the students the sequence of events and the emotions of the characters involved. This process can be blackboarded and is a useful reference point for the students when they are rehearsing without the script. Often a concern is felt by the students that they are not saying 'the right words'. It is important to stress that the actual words in the script are not critical but that it is important to convey the overall meaning of the scene in their own words.

Kabuki Theatrical Techniques

Kabuki techniques that the students have learnt in the theatrical knowledge lessons are used where appropriate. Specific Kabuki techniques, not covered in the teacher directed lessons, but which are needed in the scene, are also taught. These vary, depending on the scene. For instance, the concept of 'full frontal' acting is best taught when the students are improvising the scene which has main characters in it. Videoing the improvised scenes gives the students an opportunity to see how well they have concentrated, improvised lines and used the Kabuki techniques. Self evaluation can follow.

New Experience

The students have not had to study a script as part of their learning prior to this exercise. The reading, analysing and improvising of scenes is a new experience for the

students. A supportive environment which helps nurture these budding skills is essential.

It is up to the teacher to fill in the details of the scenes the students have not read by telling them about the scenes. Discussion arises from both the telling and the doing of activities related to the scenes. These discussions are useful for making cross-cultural connections and as learning elements relating to the culture.

Hierarchical Structure

Throughout the lesson sequence, cultural pointers are emphasised but there is one which is extremely important and this deals with the hierarchical nature of Japanese feudal society. The play reflects this very clearly as it is a play about power, not only about the separation of families. The Year Seven students need to have a clear understanding of the structure of feudal society and therefore the effects it had on the society and the Japanese people's perceptions of what was the correct course of action.

The students need to articulate that hierarchical structures exist in different levels within our society. Students, particularly, feel this in the home situation, at school and within their peer group structures. An understanding of this is important when making comparisons between cultures. The methods to do this are highlighted in the cross-cultural sequence.

The *shogun* was the supreme lord and had ultimate power while the emperor was a figure head in the Tokugawa period of Japan's history. The shogun controlled the lords, *daiymos*, who in turn controlled the warriors, the *samurai*. Beneath these existed the ordinary peasants, the *nomin* and then came the merchants, the *chonin*. Actors were very low in this ranking system and hence had little power. Within this social construct, including the organisational structure of the theatre, the *iemoto* system also existed, where in:

> Artistic skill and knowledge were transmitted from one generation to another through family lines, and through hierarchically organised groups which could usually be penetrated by means of personal introduction and recommendation. Typically, such a group would be headed by a master, known as the *iemoto,* literally family source or

origin of the *ie*, and he would pass on his position to a son, or someone specially adopted for the purpose. This principal is, of course, the same one which operated throughout Japanese society, and families associated with some artistic forms still exemplify this *iemoto* system today.[4]

A series of five lessons was devised to help the students understand the hierarchical structure of Japanese society. The first lesson concentrates on placing the students in different levels of an imaginary society. They do this through the selection of different coloured head bands by a lucky dip process. This random selection process reflects the fact that humans have no control over the level of society into which a person is born.

Although the colours designate different ranks in a hierarchy, this is not alluded to by the teacher. Hopefully the students will make that connection themselves, if not the teacher may have to suggest the possibility of different stratas.

One bag of headbands is for the girls to select from, and one is for the boys. This ensures that each level within the society has approximately equal numbers of each gender. The bands, once selected, are worn on the head. This ensures everyone participates and is easily accommodated into a strata. There are four different colours, any colours will do. For these lessons there was one yellow (put in the girls' bag because there are more girls in the class and this leads to interesting discussions about who has power in our society), five black, nine green and fourteen orange. There are enough to give one to each student in the class of twenty nine students.

The students then plan an event using the bands as the motivation for the organising of their activity.

Two possibilities follow from this beginning. One possibility is that the teacher structures a village scene set in the past where the students decide who does what and the power each strata has according to colour. The second possibility allows the class to make all the decisions with no input from the teacher. The teacher's role in the second possibility is one of facilitator in helping the students structure their ideas about their society and in determining a story line. Hopefully the students will assume that the colour bands delineate different ranks within a hierarchy. This is not specified for the students.

Within the hierarchical situation that the students devise they explore why their society has the structure they decide upon and how it evolves. In their performance ideas a conflict situation could occur, possibly similar to the one in <u>The Village School</u> and the students may explore how the hierarchical structure is changed. Throughout this process, the students discuss why they feel the way that they do. Although there is a planned sequence of five lessons, changes may need to be made during the implementation. Dorothy Heathcote says that there is:

> … planning that precedes the first session of drama… [and two] other … kinds of planning: between-session planning and planning that goes on while the drama is taking place.[5]

Hence the structure of the lessons may change during their implementation.

<div align="center">Cross-cultural <u>Connections</u></div>

The main conceptual link for the students to make is that individuals within society are affected by the power structure and that this is valid both for Australian and Japanese cultures. Although the feudal system, in its original form, no longer exists in Japan, vestiges of it still remain. Joy Hendry points this out in her book <u>Understanding Japanese</u>, as does Matazo Nakamura when he talks about the *iemoto* system which exists in the Kabuki theatre: "…this system has been strongly criticized as being feudal or outdated…"[6]. While he concedes some changes are necessary, Nakamura points out that it is precisely because of this system that Kabuki has survived intact. Other important points for the students to understand is that humans, whether Japanese or Australian, experience similar responsibilities and emotions.

<u>Lesson 1</u>

The term 'hierarchical' needs explaining to Year Seven students before the lesson can begin. In this lesson, the students list the hierarchical structures that exist in their play

idea and in The Village School. Comparisons between the two can be made. Questioning may elicit the information that a *shogun* was the head of the Japanese power structure. A sheet is handed out to each student so that they can see the diagrammatic representation of the Japanese feudal system. This comes from the resource, History Timesavers by Chris Barber. Questioning may elicit the knowledge that feudal systems occurred in England as well as Japan. Another sheet, which has the English feudal system represented as a diagram, is given out. Students can make comparisons between the two systems.

For interest, the students also receive a map showing Japan in the Tokugawa period and a sheet which gives an overview of the periods of Japanese history. The students then brainstorm situations in which hierarchical structures exist in our society. These suggested situations are blackboarded and subsequently allocated to groups of students to represent in a diagrammatic form. Once it is clear they understand the hierarchical concept of power, a discussion follows as to whether these structures also exist in Japan today.

Lesson 2

Six selected topics from The Village School are listed on the blackboard. These are power, separation, responsibility/obligation, sadness, secrets and moral dilemma.

I am aware that, within the conceptual framework of the play, there are also elements of comedy and pathos. I have chosen six of the selected topics because they relate to the central theme of the feudal system, whereas comedy and pathos are part of the dramatic devices used by the playwright in the play.

In groups of three or four, the students are allocated one topic and asked to list the events from their play idea that indicate that topic. These are discussed when the groups report their ideas to the class. A chart is made to summarize their findings.

The same process occurs with the students selecting the events from The Village School which are reflected in the six selected topics.

Lesson 3

The main focus of this lesson is that the students compare their experiences, based on the six selected topics, with those of <u>The Village School</u> and their own play ideas. During the implementation of the 'Selected Topics' lessons the students' ideas need to be recorded. These ideas are used for this lesson. The students can see that the selected topics occurred in the lives of the Japanese people, in the lives of the imaginary citizens from the hierarchical lessons and, potentially, in their own lives.

Discussion arises as to whether people in Japan today, would experience similar situations in their every day life.

Lesson 4

This lesson focuses on broadening the students' understanding of the selected topics, from situations in which they may find themselves, to wider social events. In pairs, the students cut out approximately three newspaper items. For each item, the students write phrases or sentences that indicate areas in which the item reflects any of the selected topics.

These are discussed and displayed.

Lesson 5

This lesson has been devised to help evaluate the students' understanding of the inter-relatedness of issues from the play, <u>The Village School</u>. White and Gunstone[7] believe that there are many options open to teachers for evaluation. One method mentioned in their book, <u>Probing for Understanding,</u> which is applicable to this research is the 'concept map'. This is useful in showing the relationship between things, ideas or people.

To produce a concept map the students need to place cards on to a large sheet of paper in an order that makes sense to them. The cards have the following words written on them; responsibility, honesty, secrets, moral dilemma, power, obedience, separation, and sadness. There is no correct answer, the placement is up to the students, as long as they can justify why they have made the placements. As well as placing the cards on to the paper the students need to draw lines between terms that are related. On these lines the students must

write why the cards are linked, often this is the most difficult task. It is the writing on the links that help indicate the students' understanding of the topic. Links may be made to more than one other card.

As this activity is done in small groups the students can help clarify each others' thinking. Students explain their maps to the rest of the class.

Performance Possibility

There are two possible performance writing directions to take. One is that the students carry out further exploration of the concepts associated with the separation of family, and develop a script on this theme. The other possible direction is that the students build a performance from the hierarchical lesson sequence. Either is valid with Year Seven students.

Both methods require discussion, improvisation and the devising of a storyline that will take into consideration some of the selected topics of the play, The Village School. The structure that is followed is very precise and works on the basis of negotiation between the students themselves and between the students and teacher. The teacher's role is to assist the students in their task focus, delineate all the students' ideas, clarify the choices available, help order events, so that the students can make informed decisions, while being aware of all the variables.

An important part of the process is to have the students discuss and share ideas at a partner level, whenever required, before the whole class makes decisions about the direction the play is to take. Once this has been finalised, the method of acting out the scenes and the manner in which each section is written needs to be worked out. This will depend on the storyline chosen and the number of characters involved. Either all the students contribute to certain scenes or a designated group of students write the actual script.

The writing activities occur when required, generally when the class has made a commitment to a story line sequence. As the writing leads to performance, costumes and sets

have to be designed and made. Aspects of Kabuki theatre that can be incorporated into the performance will be utilized.

<div style="text-align: center;">Lesson Sequence</div>

Once all of the ideas for lesson content are established, it is important to structure the flow of individual lessons. Figure 9 indicates the lesson sequence I have chosen to implement. The sequence begins with a series of lessons that focus on the students' perceptions of reality related to the topics I have selected from The Village School. These lessons explore events that could potentially happen to the students and gives them a chance to experiment with solutions in a safe environment. These lessons are largely student motivated and focus on issues relevant to the student.

The second group of lessons is teacher directed and the focus is on the students learning about a theatrical style from another culture.

The playscript reading and improvisation series of lessons follows. This allows the students to use their theatrical knowledge in the improvisation of the scenes.

Though I have designated a linear flow for all the lessons, the cultural knowledge and cross-cultural sequence of lessons could be taught concurrently. This may in fact need to occur if the cultural knowledge section leads into writing for performance and culminates in a performance.

Through the process of lesson implementation, the students learn about themselves and their place in society. They are also placed in situations where discussions among peers occur. The students have the optimum chance of being able to develop positive attitudes towards another culture.

Overview of Lesson Series Sequence

Topics Selected - 8 lessons

↓

Theatrical Knowledge - 4 lessons

cultural elements incidentally taught

↓

Playscript Reading and Improvisation - 4 lessons

embodying theatrical style, cultural knowledge,
dramatic element, cross-cultural connections

↓

Cultural Knowledge - variable number of lessons

sub-heading of Hierarchical Structure

↓

Cross-cultural Connections - 5 lessons

↓

Writing for Performance

↓

Rehearsals, Costume and Set Design

↓

Performance

Figure 9 : **OVERVIEW of LESSON SEQUENCE**

CHAPTER 4: ENDNOTES

[1] Brandon, J.R., Malm, W. P. & Shively, D.H. Studies in Kabuki. Honolulu: University Press of Hawaii, 1978. p. 65.

[2] Brandon *et al*. ibid., p. 66.

[3] Brandon *et al*. ibid., p. 84.

[4] Hendry, Joy. Understanding Japanese Society. London and New York: Routledge, 1987. p.153.

[5] Wagner, Betty J. Dorothy Heathcote Drama as a Learning Medium. Great Britain: Hutchinson, 1979. p. 119.

[6] Nakamura, M. Kabuki Backstage, Onstage. Tokyo: Kodansha International, 1990. p. 37.

[7] White, R. and Gunstone, R. Probing Understanding. London: The Falmer Press, 1992.

CHAPTER V

RESULTS: WHAT THE STUDENTS ACHIEVED

This chapter explains what happened when the sequence of lessons was implemented. The results of each section of the sequence of lessons is outlined.

As detailed in Chapter Four, the lessons comprise a unit of work with a linear sequence flow in mind. In practice this did not occur. Instead of one hour of drama per week, the students regularly had more than one lesson. Thus the selected topics lessons were taught concurrently with the theatrical knowledge lessons, which were followed by the playscript reading lessons. This may well have facilitated the making of connections by the students between the content of the selected topics lessons and the actual events in the playscript.

The improvisation work in the selected topics lessons and the playscript reading lessons took more time than I had initially allowed. The actual unit of work could take three terms of a four term school year, with the performance being a highlight of the activities for the year. The students' motivation in all the lessons was found to be high, although a variety of reasons were discerned for this motivation.

Selected Topics Lessons

In the selected topics lesson sequence, the students felt that the activities reflected what could possibly happen in real life and they enjoyed experimenting with the ideas. They were heavily involved in all activities and there was excellent group discussion and focus on tasks. Through the dramatic activities, the students were able to show possible feelings of individuals in specific situations and this generated good discussion. Characters and concepts were well developed and the students were able to explore the consequences involved in the activities. Sharing their ideas in group performance was

essential as it generated further discussion at small group and whole class level, leading to situations that allowed for significant conceptual clarification by the students.

<div align="center">Theatrical Knowledge <u>Lessons</u></div>

The theatrical knowledge lessons worked extremely well. I anticipated that there would be some derision towards the stylized voice and movement qualities of the Kabuki theatre. As I did not want this to occur I structured my initial lessons carefully with the aim of the students accepting the form and adopting it. This aim was achieved. There were no sniggers or laughter, of a detrimental kind, during the students' activities or the showing of Kabuki sequences on video. The photo below shows the class involved in the '*kata* of bowing.'

The next photo of three girls, shows a scene from a sequence of stylized fighting between an unsuspecting victim and the criminal. The third girl is providing the music with percussion blocks to heighten the tension and mood.

Playscript Reading and Improvisation

Four lessons in this section of work proved a good introduction to improvisation work on a text. The students automatically included their knowledge of Kabuki theatre techniques into the improvisation work. While the students developed their improvisations, I was able to stop them at various intervals, either on a small group or whole class basis, and explore with them further facts about Kabuki theatre and the scene that was being improvised. Some students were initially daunted by the idea of putting their own words in place of text. Their perception was that a play has to be read and faithfully reproduced. Once I was able to assure them that their own words could deliver the same message and that this was acceptable, they felt happy to try the improvisation. As the activity was conducted in a supportive environment and no formal assessment was made, the students felt comfortable in experimenting with the scenes.

The next photo shows two boys executing their interpretation of a *mie* on the *hanamichi* from the scene where the officials demand the head of the child. The boy with the sword tried, quite effectively, to cross one of his eyes.

Evaluation

I found that a useful activity to assess how much information the students had learned about Kabuki theatre, was to have groups report their knowledge on one specific area of the theatrical style to the class. The areas covered in the theatrical knowledge and playscript reading lessons related to the stage, role of assistants, musicians and use of music, actors' costumes and make up, stylized moves, stylized sound and dialogue. The class was divided into groups of three or four students and each group chose a specific area.

This particular class reported their knowledge to the whole school at an assembly. These assemblies are held fortnightly in the school, with different year levels being responsible for the running of, and providing 'items' for, the assembly. The

presentation consisted of explanations, wearing of *kimonos* and Kabuki make-up, role of the assistants, demonstrations of style and the improvisation of a short scene from <u>The Village School</u>. The students had been given time after the drama lessons to write notes about the knowledge they had learned and it was to these notes they referred when organising their assembly item. Some girls became interested in the tea ceremony idea and musicians and researched those two elements to add to their presentation.

Hierarchical Lessons

<u>Motivation</u>

The coloured head bands in the separate bags served as high motivational aids. All of the students were keen to get a band and try it on. The hierarchical structure they came up with was:

yellow - leader

black - scientists - 5 students

orange - citizens - 15 students

green - slaves - 8 slaves

<u>Performance Idea</u>

The details of the play to be performed were arrived at after much sharing of ideas and class deliberation and improvisation. An outline of the performance idea follows:

In the future on a planet (Planet O, which has three rings) there exists a society that has different social levels, signified by coloured bands. The leader wears yellow and is the highest social level. In this performance the leader was a girl. Evil scientists, who wear black headbands, assist the evil leader. As part of their evil nature they are quite happy to pollute or destroy sections of the planet. The scientists and their leader are served by slaves who wear green headbands. Within the society, there exist free citizens who wear orange head bands.

Each level must acknowledge the superiority of another level and this is shown by a gesture of kneeling and lightly touching the forehead and then

raising the arms into the air. The most superior being is the yellow, then the black, then the orange and then the green. Punishments were agreed upon for major and minor crimes.

Each year a ritual is held to worship the rings of the planet. The black and yellow band people both worship the ring, Oreecus. The orange and green band people both worship the ring, Oreetus. The ring Oreebut is used as a place to send criminals for ten days as punishment for a major crime. The ritual occurs due to the fact that during the year, the rings move closer to the planet and in the planet's early history the people believed that a ritual would stop the planet from being crushed. The tradition continued, though the belief changed.

As part of the history, which the students felt a need to develop, they decided that in the early years of their culture's history, there had been a fight for power. One person became leader. The people this leader didn't like became slaves, while the people who were liked became the culture's scientists. People that the leader didn't know or care about became citizens. The leader had the power to make the people wear bands to denote their position within the culture's hierarchical structure.

The current leader decides to become more powerful and orders the scientists to make a potion that will cause this to happen. Unfortunately the potion causes the leader to become very ill. The scientists are unable to find a cure and so, in desperation, the orange doctors are asked to help. They are willing to do so on the condition that the leader stops being evil. This is agreed to, but as the orange doctors do not entirely trust the leader they make an antidote that will only last for twenty four hours. As soon as the leader is cured the oath is ignored and she is evil again. However, as the leader again falls ill, she decides to repent and sincerely agrees to the orange doctors' conditions.

When the leader is cured the people decide that it is time for everyone on the planet to be treated equally and all head bands are removed for good. The leader also agrees to step down as leader to show the sincerity of her new behaviour. In the removing of the bands, the leader rediscovers her twin children, both of whom were sent from her by her father, as she was not married when she gave birth to them. One, a boy was brought up by an orange family, while the other, a girl was put into the care of slaves and, hence, became a slave. The children are recognised by their birth marks,

which were concealed under the head bands.

The society decides that it is these two young people who should now lead the planet to a positive future.

Refer to Appendix E for a full script of the students' playwriting.

Interesting Points

(1) The students' performance idea has many of the selected topics in it that occur in The Village School, namely power, separation, moral dilemma, obedience, sadness, secrets and responsibility and obligation. These were not mentioned by me in the planning stages.

(2) In their discussions about what method should be used for showing the different levels of power within their hierarchy, the students talked about only acknowledging the leader. I intervened and indicated for the purposes of this activity I wanted all levels to be acknowledged in some way. This was the only time I specifically asked for a certain direction to be taken. The students were happy to go along with this idea.

(3) During the discussions, at one point, it was necessary to clarify whether or not the leader became 'good' due to magic in the potion, or because she saw that what she had done was 'evil'. There was an interesting debate about how, if she saw the reason for becoming 'good' and acted on that, it would be better than if she became 'good' because of magic.

In this way the leader changed because of an alteration in her attitude, rather than because she had no control over the change. The students decided that this was a better reason for the change as it involved the leader making a choice based on impinging issues.

(4) In the process of determining who would be the new leaders of the planet, the students decided that it had to be the children of the leader. They then had a problem working out why the children were taken away from her and how they would be discovered during the course of the play. They decided that the twins would have been removed due to the fact that she had no husband at the time of the birth. They felt the

leader's father would have insisted upon that course of action. They reasoned that the twins could not be placed in the black strata of the society, as the leader had too much contact with that level. At the time of reaching these decisions, the students were being taught a unit in health entitled 'Growth and Development'. This unit focuses on sexuality, family issues, sexually transmitted diseases and procreation and contraception. The unit may or may not have influenced the students' thought processes.

(5) In deciding on the history of their planet the students selected events similar to the method of how *shoguns* in Japan's early history came into power.

(6) The students felt it was necessary for the play to have a happy outcome and the possibility of a bright future where all people would be equal.

(7) The names of the planet and the rings were derived from the name of the girl, Orit, who happened to be leader.

Sustaining Motivation

To complete the story line fourteen hours were needed and the actual writing of the script had already started before the final plot was agreed upon. As the process takes such a long time, it is important to work from the students' interest and motivation. It is difficult to sustain complete interest from all students for a lesson in its entirety. Generally in drama this does happen, as the students are involved in actively learning. During the course of this entire lesson sequence, there was a small group of students who found aspects of the process rather taxing. These students tended to be those with a low self concept in regard to their actual writing skills. However, because of the active learning methodology this group was able to remain positive in its lesson contributions. All of the students were motivated by the performance aspect and keen to input and organise their ideas.

Ritual

Everyone was involved in determining the ritual for their colour band. The class was divided into three groups, orange, green and black and yellow. The music used was Japanese music (*Gagaku-Ryoo* from the CD Traditional Music of Japan). This music had

formed the basis of a previous movement lesson and hence the students were familiar with the rhythm. They were able to devise a pattern of movements suitable for a ritual.

This photo shows the evil scientists and the leader involved in their ritual.

All students contributed well, so that each coloured head band group had an interesting ritual. The next photo shows the final scene of the ritual during rehearsals.

The class decided that the ritual needed to be finished by the citizens worshipping together. The photo shows three rings around the leader, reflecting the three rings of the planet, and the completion of the ritual. Note how the status of the coloured head bands indicates the depth of the final bow. The green head bands, that is slaves, made the deepest bows.

Haiku

To involve all students in some aspect of performance writing I decided it would be fitting to include some poetry. The poetry form *haiku* was chosen. A lesson was spent in writing *haiku* poems on different aspects of the students' play ideas. The drama lesson that followed this involved the students in dividing into groups of three, according to colour, except for the yellow and black headbands who worked together due to the size of their group. The students had to select one of their own *haiku* poems, arrange the order of presentation and devise movements to go with the order. We discussed the type of vocal presentation that could be used. This was not an easy task for the students, but all groups produced meaningful interpretations. A group of three girls produced work of exceptional quality. They devised an interesting sequence of movements to reflect the feeling of their *haiku* poems. The photo below shows one of their scenes.

Writing

The play was divided into ten scenes. It was clear that it would be too difficult for the whole class to be involved in the scene writing as too many of the scenes overlapped. The students could not be easily divided into groups to act out discrete scenes which, when put together, would make a total play. Quite a few students volunteered to write the scenes. Initially I allowed the class to select the students they thought would be good play writers. They based their decisions on their knowledge of each other's story writing abilities. The class selected four girls and six boys and these students divided into writing groups of their own choice. The writers selected the scenes that they wished to write. If more than one pair wanted the same scene, a decision was reached by the toss of a coin. The following is an outline of the scenes and the students involved:

	scene overview	writers
1	ritual beginning	Kate & Kim
2	yellow orders potion to make her more powerful	Aimee & Kristy
3	black scientists work on potion	Tony & Jason B.
4	potion administered, yellow gets ill	Aimee & Kristy
5	blacks try to fix, can't	Wade & Heath
6	slaves get orange to help	Wade & Heath
7	orange make 24 hour antidote	Kate
8	yellow cured and evil again	Tony & Jason B.
9	yellow ill again, decides to be good	Scott & Luke
10	whole society decides they should be equal and new leaders appointed	Kate

When some initial writing had been done, it was read to the class. The first scene was very well received but the second caused some comment from the class. The comments were not of a 'put down' nature but they did reveal a problem with acceptance of some of the scene by the class. The girls had written that the leader made a comment about the taste of the potion, saying it 'tasted like a chocolate milkshake'. A boy called out, 'only crunchy', which indicates the influence of commercials seen on television. Following class negotiation, we concluded it was better to deal with the comments now rather than in a performance situation and that the comments showed the writers that they needed to make changes. The scene reflected some attempts at humour that were not

successful and it did not fit into the tone of the first scene.

As there were different people writing the scenes, there was obviously a difference in writing style, but the students felt that the overall tone needed to be fairly consistent. At this point I put forward the idea that perhaps the students who had wanted to write scenes should have been able to do so, as play writing is a different skill to story writing. Plays emphasize action whereas stories are narrative in form. So I stated that perhaps anyone who wanted to write a scene should be able to do so, rather than not be given the opportunity to experiment with this genre for this particular activity. Thus any students who wanted to write scenes for the play were encouraged to do so and it was affirmed that a class decision could be made as to which scenes would finally be used in the play. The decision was based on play readings of the scenes which were written by more than one pair of students. Interestingly enough all the scenes that were finally accepted had been written by the students initially selected by the class.

During the writing phase, the students came to me for advice and suggestions. I read their scenes and indicated where the feelings of characters could be included or shown to the audience. I checked the work for flow and consistency to overall plan or idea. When I had read all the scenes I realized that scenes four and five needed some connection. I chose a writer, a girl who had experimented with rhyming verse very successfully in scene one to write some connecting verses. I explained that her job would be to write verses similar to those spoken by the *gidayu* in <u>The Village School</u>. Put simply, the *gidayu* says what is about to happen. I outlined and discussed the following with her:

Scene 2: wanting more power, but things not always working out the way you want;
Scene 3: making potion, difficulty in succeeding;
Scene 4: potion of power - not what it seems;
Scene 5: ineffective fixing by black scientists;
Scene 6: slaves acknowledge orange power;
Scene 7: orange agreeing to do something;
Scene 8: cure and still wanting ultimate power;
Scene 9: power cannot cure everything;
Scene 10: everyone has right to be equal;
end: difficult for us to change ways but results will make it worth it.

The student took a copy home and created her verses. She had trouble with part of Scene Seven and all of Scene Eight. I outlined some suggestions for her and she developed these. She is quite talented at writing and this activity has enabled her to extend her abilities.

The writing sections took approximately three hours. This was done in three one hour blocks at school. Some of the students did some of the work at home.

Typing

As the school has fifteen computers, the students writing the scenes were able to have a computer each, or share one with their partner, so that the script could be typed. This took three hours. Proof reading followed and more work was necessary.

Art and Design

The students worked in pairs to design costumes, logos and make-up for the different levels of the society depicted in the play. The following photograph shows the logo designs that the class selected.
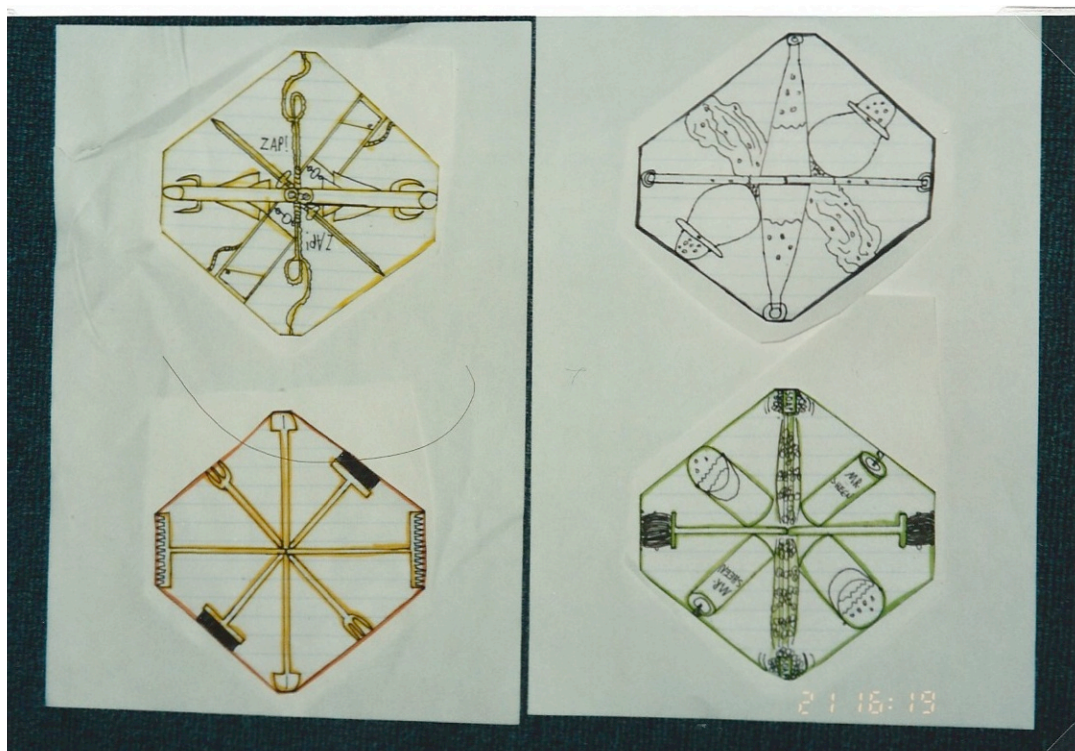
The colour of each logo indicates the level of society to which it belongs. Illustrations

from Ruth Shaver's book on Kabuki served as an inspiration for designs and the students voted to select final choices. The following photograph shows the make-up designs selected by the class.

The students could not decide between two make-up ideas for the green slaves. Their solution was to use one design with the personal slaves and the other design for the rest of the slaves.

Due to budgetary restrictions, the costumes needed to be made from anything that was available. Parents brought donations of scraps of material from companies around Adelaide to school and these formed the basis of the costumes. An afternoon was spent making the costumes from the donated materials, using an old shirt as a base. Another session was spent making props and other items that were necessary.

Music and Allocation of Roles

When all the script was typed, proof read and scenes chosen, the roles were allocated. Some roles were clearly delineated by the head band colours. It was discovered that some students did not have any lines to say and thus it was decided to include everyone in the opening ritual scene and the ending of the play but during the rest of the play these students would take on the role of the *geza* musicians and provide background music for the performance.

Very few of the students have a background in formal music training. Hence I devised some lessons in which the students experimented with the informal notation of percussion music. Sections of the play were chosen as needing background music. The students 'composed' percussion pieces to accompany the chosen sections. These 'compositions' were written down using a notation the class had decided upon. In the early stages of rehearsal all the class was involved in 'composing' music in groups for different sections of the play. The students responsible for the music selected the pieces they preferred and composed others where necessary.

A boy who enjoys playing the guitar volunteered to take home the connecting verses and write some background guitar chord music. Thus the play will have some *chobo* musicians, that is a chanter and modern day *shamisen* player.

The students who became the musicians needed to make minor alterations to their costumes and then rehearsals began.

Lighting

The school owns two portable spotlights and no dimmer board. In the scene where the slaves help the scientists make a potion to make the leader more powerful an interesting effect would be to have a strobe light working. Two boys who have a scientific bent decided that they could possibly make a strobe light for the class to use.

Performance Space

As there is no space in the school that accommodates a whole class performing it was important to find a different performance venue. The local football club had a suitable

space and extra lights. In groups, the students designed backdrops for important scenes and painted these.

Cover Design

The students designed a cover for their playscript. Before they could do this we had a session of brainstorming ideas for the title of their performance piece. The students sat in a circle, discussed ideas with a partner and made suggestions. Ideas flowed but none were interesting enough for the students to accept. The class divided into groups of approximately four and brainstormed two things which they needed to record:
(1) the qualities inherent in the play, that is, freedom being important and (2) suggestions for titles. They could write down the titles they had already suggested and add more.

6 groups, 3 of girls, 3 of boys.

Suggestions from girls	Suggestions from boys
Problems with Power on Polluted Planet	Poisonous Potion
The Wish of Freedom	Oprah does O
The Ritual for Freedom	Hope for Freedom
*Life in the Hands of Evil	Slaughtered Society
The Push for Equal Rights	Bionic O
People of O	The Young Leaders
No Freedom	O
Fight for Freedom	Polluted Park
We Want Freedom	Ozone not Friendly
Leader of the Planet	Ozone
Suffocation of the Nation	Living Colour
Scared of Her	Red Hot Pollution Problem
Afraid	O Dear
Colours	Perils of Power
Give Us Freedom	The Politics of Planet O
O Help	The Troubled People of Planet O
O 5 Million	Planet O's Pollution
*Hungry for Power	
*Time for Change	
Something's Wrong	
Colours of Time	
*Colours of O	

When each list was read the students voted on the ones they thought had potential, signified by the asterix, and again the students voted. Two were equally popular - 'Life in the Hands of Evil' and 'Time for Change'. These titles were discussed, allowing the students to give reasons why they preferred one title over the other. Initially the discussion

centred on why they did not like a certain one. After encouragement they specified positive reasons as to why their choice should be accepted. Voting followed. The class decided on 'Time for Change'.

Each child designed a cover for the playscript. As the class liked aspects of three designs, shown below, a new cover was designed, incorporating all three students' ideas.

Cross-cultural Connections

Concurrent with the performance writing lessons further lessons from the sequence were spent with the students discussing where hierarchical structures exist in our own society, and where the selected topics from The Village School are reflected in the students' play and in our own society.

Hierarchical Structures

After some exploration of concepts relating to hierarchies, the students, working in pairs or groups of three, listed the hierarchical structure that existed in their play. The next task was to list the hierarchical structure in The Village School. To assist the students with their knowledge relating to hierarchical structures, I provided them with two sheets that showed the feudal structures in Japan and England. These are shown in Figure 10. They were taken from the book History Timesavers by Chris Barber. A comparison of the two charts helped the students see similarities between the two cultures. For interest, the students also received a map of Tokugawa Japan and an overview of periods in Japanese history. This helped them establish a time and place reference.

The students then brainstormed and recorded situations where hierarchical structures now exist in our society. These were blackboarded and then allocated to different groups, with each group being given the task of illustrating the nature of the situation diagrammatically. They were able to do this competently and did it with enthusiasm. Two examples of the students' work are shown in Figure 10. A discussion followed as to whether those structures could exist in Japan today. Some students had no problems making the cross-cultural connections.

Charts

Six selected topics from The Village School were listed on the blackboard, namely power, responsibility and obligation, separation, moral dilemma, secrets and sadness. In groups, the students recorded the events from their own play that illustrated these topics. Two of the selected topics and the students' treatment is shown in Figure 11. They also listed the events depicted in The Village School that illustrated these topics. Figure 12 gives two examples of the students' work. As these topics were the focal point of their selected topics lessons, which were the first lessons given in the sequence of lessons, the students' ideas had been recorded. Two examples are given in Figure 13. These were all displayed on the pinboard. These listings became charts which facilitated the students' ability to cross-correlate these six topics and hence make cross-cultural connections.

Authority in Japan

Feudal times:

- Emperor (powerless)
- Shogun
- Daimyo (samurai lords)
- Bushi (samurai)
- Peasants (nōmin)
- Chonin (merchants etc)

Feudal pyramid of power

- king
- greater barons and bishops
- lesser barons and knights
- freeholders
- villeins
- serfs

Fire Brigade

- Captain
- Marshals
- Senior Firemen
- Normal Firemen
- Cadets

- Premier
- Ministers
- Chief of police
- Police Department
- Mayor
- Businesses
- Adults
- Children.

Figure 10: **HIERARCHICAL STRUCTURES**

POWER

- head bands show power
- The leader has power because she is the ruler.
- bowing to the person higher than you shows power.
- yellow children eventually have power over everyone
- blacks over slaves and orange.
- Slaves have no power.
- orange have power over green.
- orange doctors have power over health of yellow.
- rings have power.
- orange have power but do not use it.

MORAL DILEMMA

- Whether Blacks should help leader or not
- Oranges have to help leader, even if they don't want to
- Even though people don't want to bow they have to
- slaves don't want to police but have to.
- leader's decision to police or not
- leader to keep children or not
- Children continue evil ways
- whether children accept leadership.

Figure 11: WRITING for PERFORMANCE

Sadness

- It was sad when Chiyo had to leave her son.
- It was sad because Kotaro had to have his head cut off.
- Kan Shusai was sad because he thought he was going to die
- Tonami and Genzo were sad as they had to kill a child.
- Matsuo was sad because he had to sacrifice his son.

Secrets

- Chiyo kept a secret from Kotaro the went to school not expecting to get his head chopped off, but Chiyo knew.
- Matsuo kept a secret that he had an obligation to a lord.
- Tonami and Genzo kept a secret that Kan Shusai was in the school
- Chiyo and Matsuo kept a secret that they were married.
- Matsuo kept a secret that the head in front of him was not Kan Shusai

Figure 12 : THE VILLAGE SCHOOL

Responsibility / Obligation

- responsible for looking after young child - lost + kidnapped
- ride operator at the show leaves people on the ride
- mother tells teenager to look after younger sister - continues to watch t.v. while sister chokes
- child has younger brother - friend asks them to go out with them - goes and leaves younger brother home.
- dog looked after -runs away - child looks for it
- 2 office monitors -1 is responsible -1 is irresponsible injured child comes in -1 gets help, other other gives bad advice.

SEPARATION

- parents fight over money and divorce.
- teenager runs away
- kidnapping of child while parent in shower + other parent away
- earthquake in hotel areas
- car crash
- child accidentally lost
- child lost at show -found with help of police
- children left at home while parents go on holiday.

Figure 13 : SELECTED TOPICS

Newspapers

Working in pairs, the students cut out newspaper items which reflected the six selected topics. This helped them to understand the place of power, responsibility and obligatio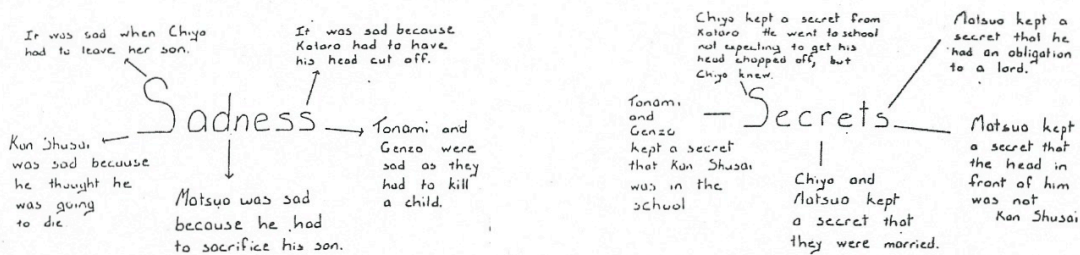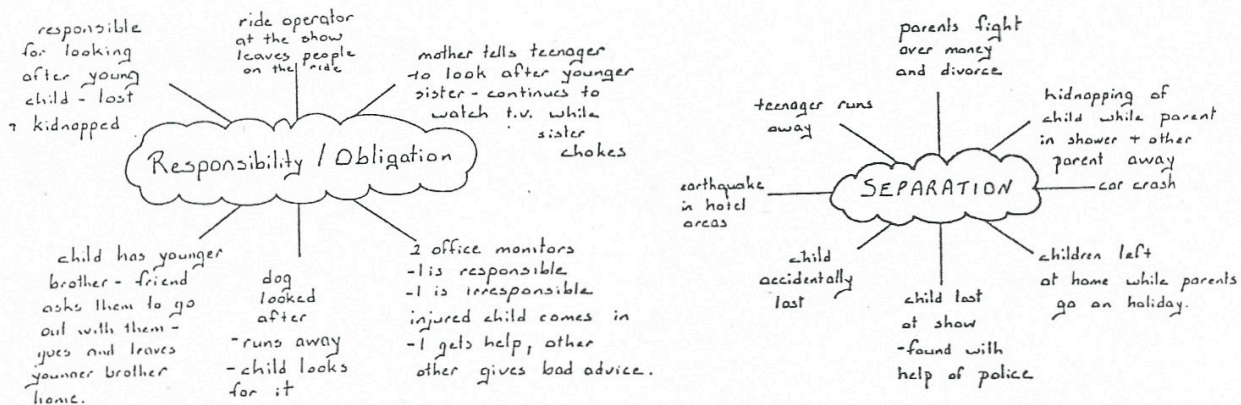n, separation, moral dilemma, secrets and sadness in our contemporary society and they were able to form the hypothesis that the same would be true for other cultures of the world, including Japan.

Concept Maps

The last structured learning activity which occurred while rehearsals were in progress was the investigation of the concept map. The words the students had to place in connecting order were the six selected topics we had been investigating and two more taken from The Village School. In hindsight it would have been better to only have the six concepts rather than introduce 'honesty' and 'obedience' as two others for the students to consider. Fortunately this addition did not phase the students. Figure 14 gives examples of concept maps completed by two groups of students.

The unit of work was extremely successful and could be the drama focus for a whole year with Year Seven students.
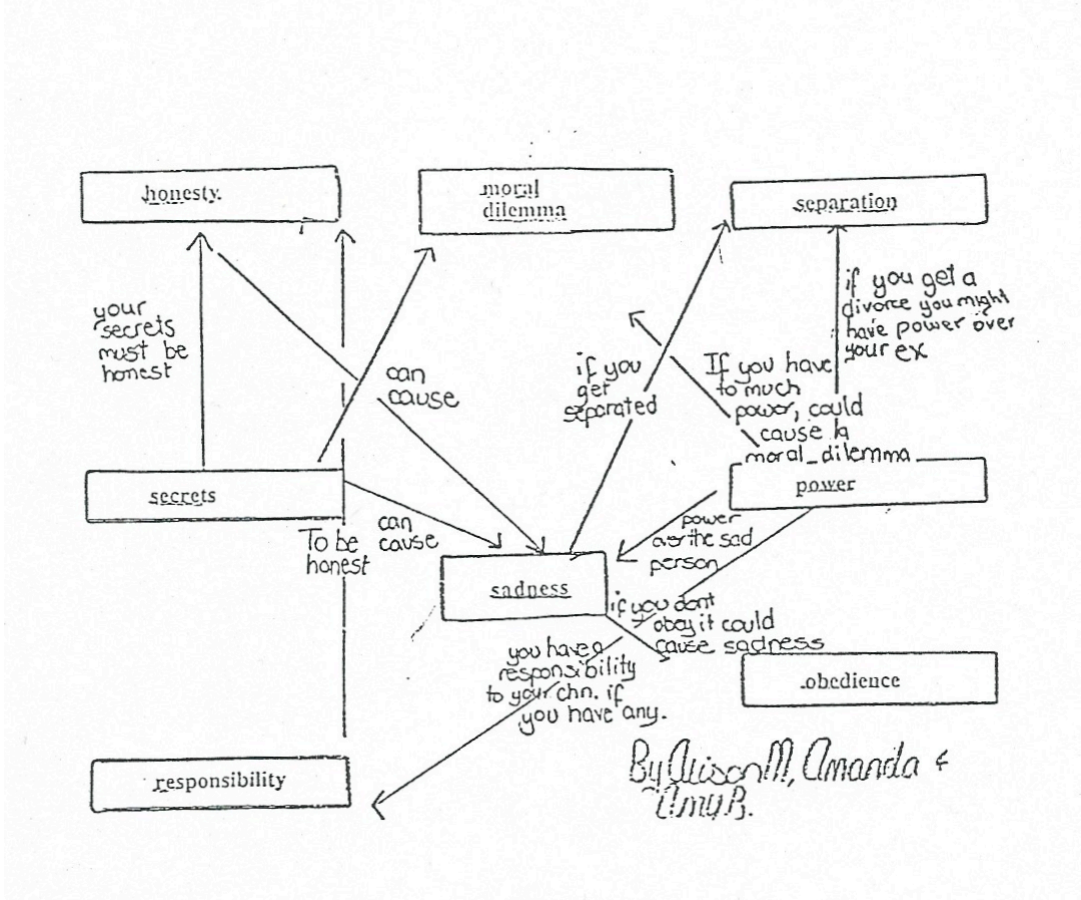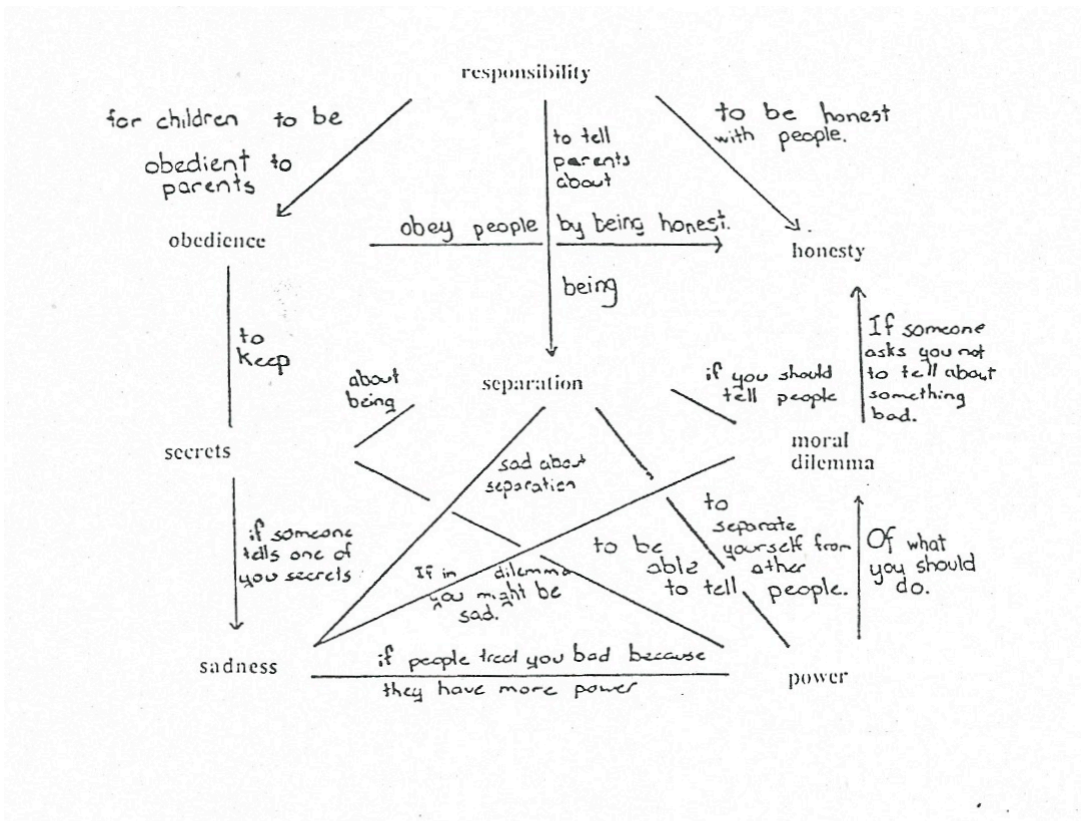
Figure 14: **CONCEPT MAPS**

CHAPTER VI

CONCLUSION:

ON AN OPTIMISTIC NOTE

The series of lessons had a greater impact on the students' learning than I would have initially thought possible. The six main selected topics of the play, that were charted as described, formed the basis of many insights. They learnt to cross-correlate the main concepts of power, responsibility and obligation, separation, moral dilemma, secrets and sadness, with aspects of their own experience and the social structures that surround them. The learning experience has also helped the students to make connections during other lessons where they are able to recognize and discuss some of the deeper issues related to questions raised in the drama lesson sequence.

As part of my review of the effectiveness of the lessons, I held a class discussion and feedback session. Fully one quarter of the students realized that they had been involved in a process that required discussion and input from them which developed into growth in their learning. In terms of gauging students' understanding, this is a significant awareness rate. All are now aware of concepts that they had not previously even considered. They felt they'd been made to think. While some students felt the charts took too long to complete and that the issues could have been discussed rather than written, it was generally felt that the charts were an effective focus for the sharing of ideas and discussions. The concept maps were highlighted by an individual as being very effective, even if 'they were hard to do', for the sharing process involved, as it encouraged the students to 'make us talk, make us think and make us share ideas.' The activity with the newspaper items helped the students see the elements outside their own situations.

Some students experienced a little difficulty with the task of writing up notes about Japanese theatrical style, which I encouraged them to do after the theatrical sequence lessons. The students are not used to the idea of using a person as a resource, rather than a book. Also, some of the students were initially not comfortable with the idea

of writing notes associated with drama. For in their perception, drama is similar to a physical education lesson in that you do it, you don't write about it. Others, however, were quite happy to accept the task as another dimension to their learning. I will note here that the comments about having less writing to do are typical comments from some students and if they were given the option there would be quite a few lessons in other curriculum areas in which they would also prefer not to do any writing.

Improvisation associated with particular scenes of the set play was an excellent introduction to text improvisation work for the students. This approach would be useful for all students before setting out to analyse a complete text, as required in secondary school. Literary analysis is often done as a pure intellectual activity. Greater understanding of concepts involved in a script can occur if the students are allowed to physically 'play' with the concepts prior to reading the text.

A few students felt that the writing for performance section took too long, but at the same time conceded that the time requirement was unavoidable if all students were to be able to input ideas. One student suggested that after each session planning the sequence of events for the script, we should have done some 'drama', that is, improvisation. This is one strategy I have used for writing for performance in the past, however, with this particular class only a few scenes were improvised before the script ideas were completed.

Generally, the students thought the sequence of lessons was well structured and most enjoyable. The unit of work has been challenging for the students. From their anecdotal comments it is clear that they are now aware of issues they would not normally have considered.

Survey Results

The surveys were necessary to indicate the students' initial attitudes so that I was aware of their stage of conceptual development. This helped me ascertain what expectations were reasonable in the area of attitude change and what degree of shift from the initial stance had occurred.

The results of the surveys indicated a number of interesting things. I was surprised at the students' initial thoughts and opinions. The results from pre-Survey One and Two showed less tolerance and understanding than I was expecting from the class as a whole. On the day of the survey implementation, two students were absent. Though this research does not look at responses as a function of gender, I collated the initial results on this basis as the students had indicated their gender on the survey sheet. More of the boys responded in the negative areas than did the girls. During the course of the year, two students from the class left the school and the class size fell to twenty seven.

The post-lesson sequence survey results indicated a shift towards positive attitude change in the areas covered. Though the change was relatively small, it does suggest now that the lessons have been useful in bringing about some change in positive attitude.

Survey One, shown in Figure 15, with twenty four statements, covered the students' attitudes towards a twelve year old Japanese student. These statements were grouped so that four sentences covered each of the following areas; ability to differentiate between Asian people, social distance at which the Japanese student would be kept, friendship acceptance, respect for the Japanese student, similarities between the Japanese student and the individual completing the survey and social acceptance of the Japanese student. The graphed results are in Figures 16 and 17. The following table shows the percentage change in attitudes:

Results for Survey 1	
aspect	percentage shift in positive direction
differentiation	30%
social distance	30%
friendship	27%
respect	46%
similarities	35%
social acceptance	28%

SURVEY 1

A Japanese twelve year old student (boy or girl)		
1. would	look the same as all Asian people.	would not
2. would	have the same customs as other Asian people.	would not
3. would	have the same values as other Asian people.	would not
4. would	have the same religion as other Asian people.	would not
5. (I)would	accept the student into my school.	(I)would not
6. would	accept the student into my class.	would not
7. would	accept the student into my neighbourhood.	would not
8. would	invite the student into my house.	would not
9. would	accept the student on my sports team.	would not
10. would	eat a meal with this student.	would not
11. would	talk with this student in a group.	would not
12. would	talk with this student by myself.	would not
13. would	think the student could teach me things of value.	would not
14. would	like to learn more about the student's culture.	would not
15. would	listen to the opinions of the student.	would not
16. would	ask the student for advice.	would not
17. would	agree that there are similarities between the student and me.	would not
18. would	agree that there are similar emotions we both share.	would not
19. would	agree that we both have similar responsibilities at home and school.	would not
20. would	agree that we both have similar concerns about the future.	would not
21. would	welcome the student as a visitor to Australia.	would not
22. would	welcome the student as a permanent resident in Australia.	would not
23. would	accept the student as a potential worker in Australia.	would not
24. would	want to visit the student's country.	would not

Figure 15 : **SURVEY 1** (gauging the responses to a hypothetical Japanese twelve year old student.)
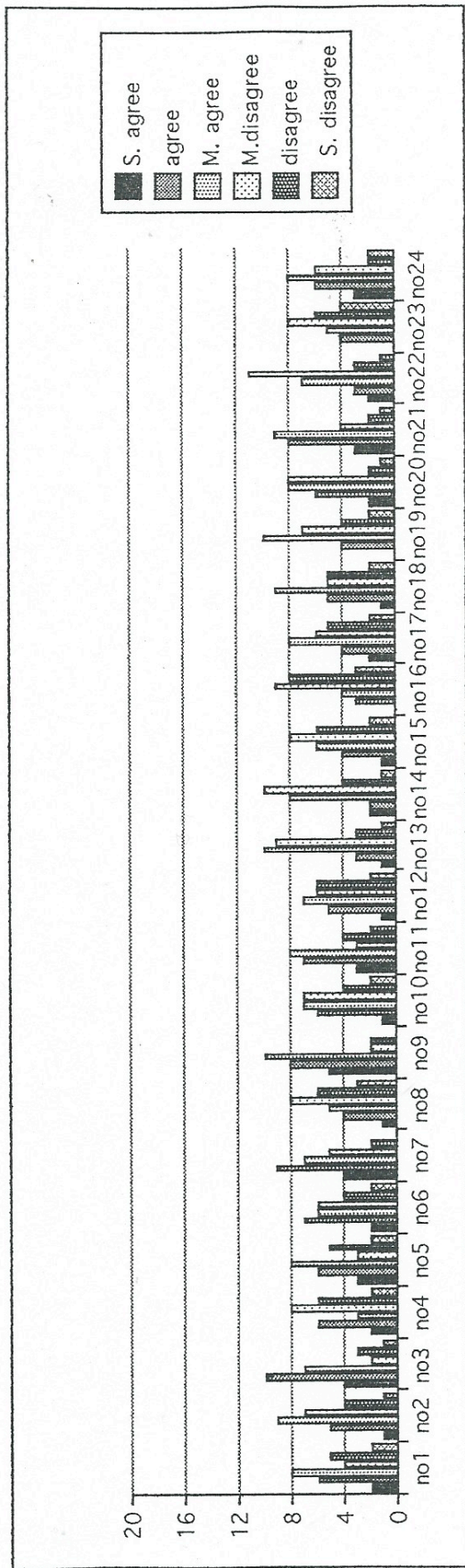
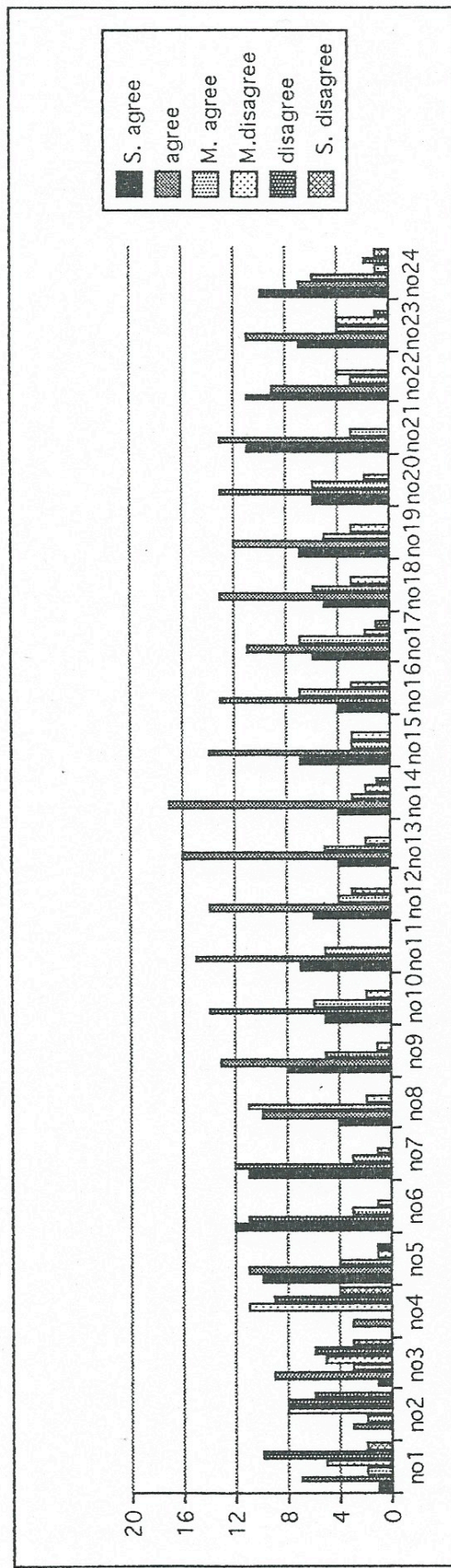*Figure 16*: PRE - SURVEY 1 RESULTS

Figure 17: POST - SURVEY 1 RESULTS

The results of the survey indicate that the students were more willing to acknowledge and accept a Japanese twelve year old student than they were prior to the unit of work being implemented with them. There had been a positive change in attitude.

Survey Two, shown in Figure 18, had twenty one statements where the students had to indicate how strongly they agreed or disagreed with each statement. This survey was based on the selected topics from the play, The Village School, namely; power, responsibility, emotions, secrets, separation and behaviour, focussing on moral dilemma. The aim of the survey was to ascertain whether the students felt that Japanese and Australian people had similar concerns and problems. The pre- and post- surveys indicate that there had been a change in attitude, in that the students were more willing to concede that Japanese people are more like Australian people than the students first thought. The graphed results of the pre- and post- surveys are shown in Figures 19 and 20.

The following table shows the percentage change in attitudes. While most show a positive shift, a negative shift is shown in the area of emotions. This could be because the questions themselves were not clear. The shift in attitude does indicate, however, that the students, after the experience of the study, were less certain of their opinions with regard to the Japanese people and their emotions. This shows that their views are not as fixed as they were initially.

Results for Survey 2	
aspect	percentage shift in positive direction
power	25%
responsibility	13%
emotions	-3%
secrets	26%
separation	15%
behavior / moral dilemma	11%

As can be seen, the results indicate an attitude change in a positive direction. The students, at the completion of the unit of work, are more willing to concede that there are similarities between themselves and the Japanese people.

SURVEY 2

1.
Adults have power.

2.
Some adults have more power than others.

3.
Adults in different countries have different degrees of power.

4.
Adults in Japan have the same amount of power as adults in Australia.

5.
Children have power.

6.
Children in Japan have the same amount of power as children in Australia.

7.
Adults in Australia have responsibilities.

8.
Adults in Japan have the same amount of responsibility as adults in Australia.

9.
Children in Australia have responsibilities.

10.
Children in Japan have the same amount of responsibility as children in Australia.

11.
Human beings have similar emotions.

12.
Australian people hide their emotions well.

13.
Japanese people hide their emotions well.

14.
If necessary, Australian people keep secrets for good reasons.

15.
If necessary, Japanese people keep secrets for good reasons.

16.
Separation of families occurs for a variety of reasons.

17.
Similar factors cause the separation of families in Australia and Japan.

18.
People in Australia think it is important to behave properly.

19.
People in Japan think it is important to behave properly.

20.
Sometimes people in Australia act in ways they know are not right.

21.
Sometimes people in Japan act in ways they know are not right.

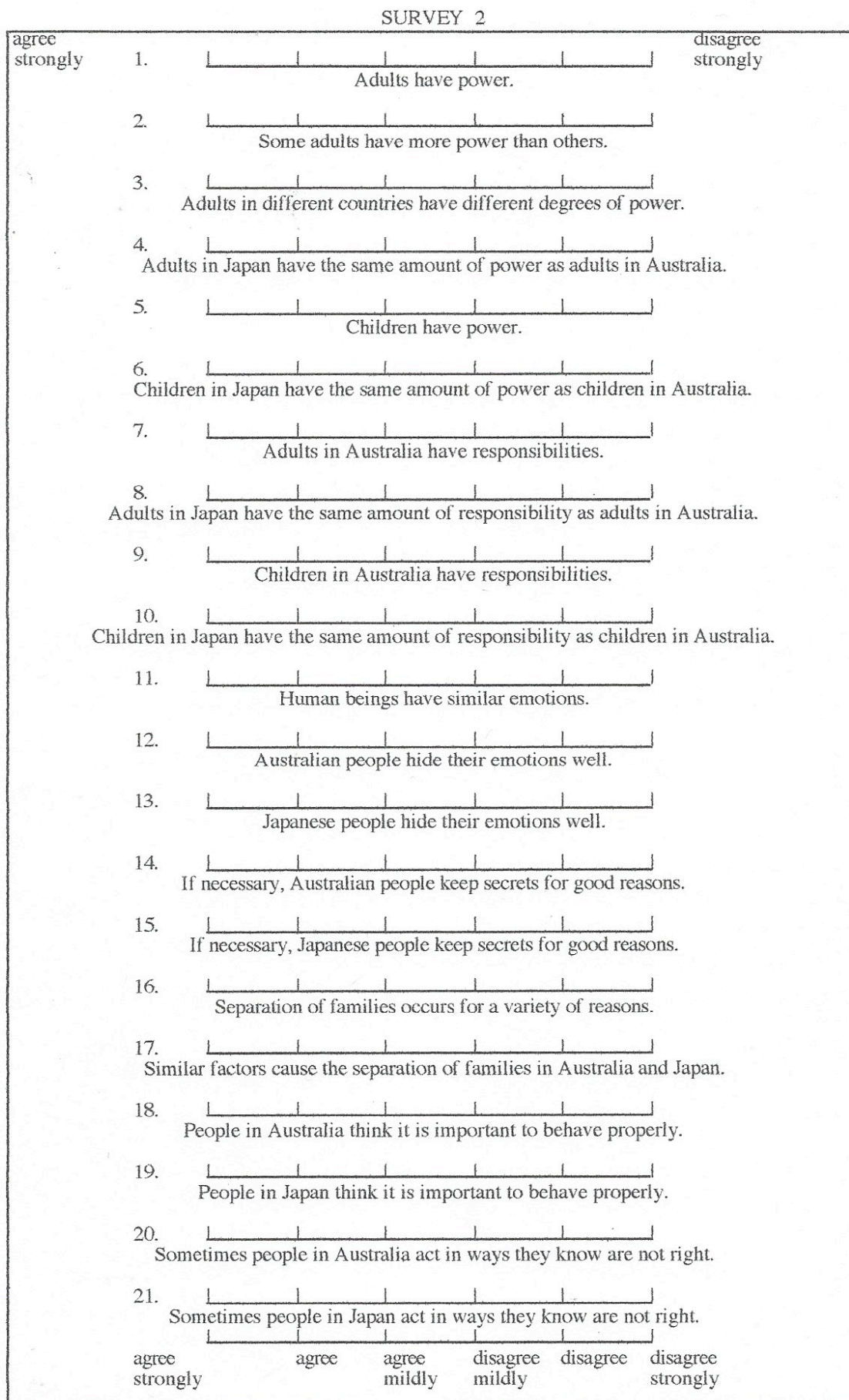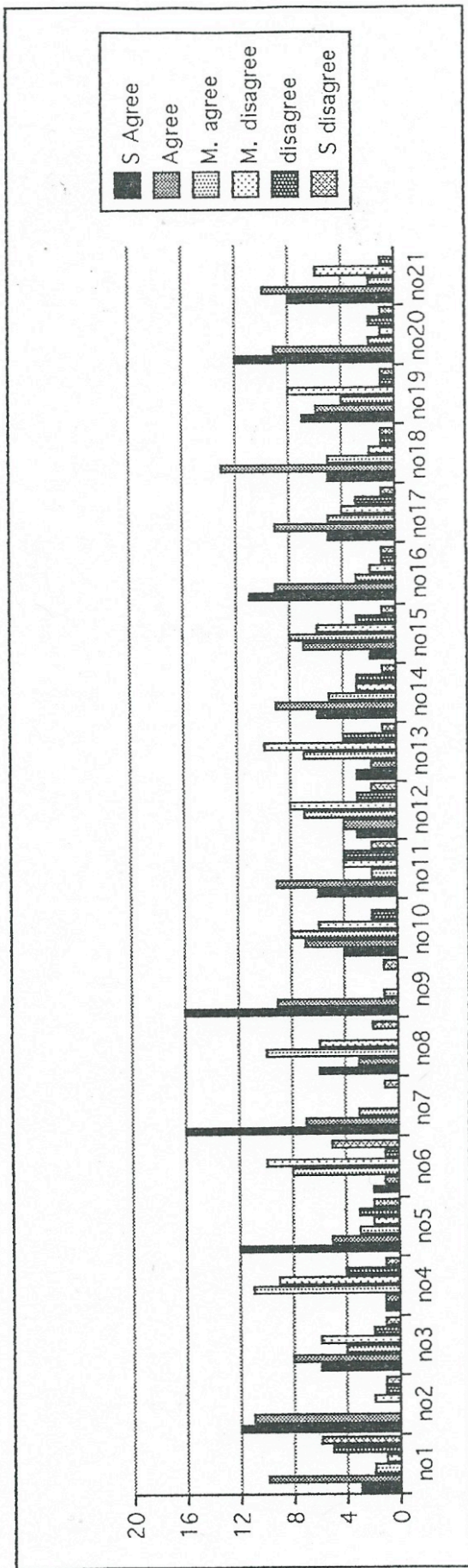| agree strongly | agree | agree mildly | disagree mildly | disagree | disagree strongly |

Figure 18 : **SURVEY 2**

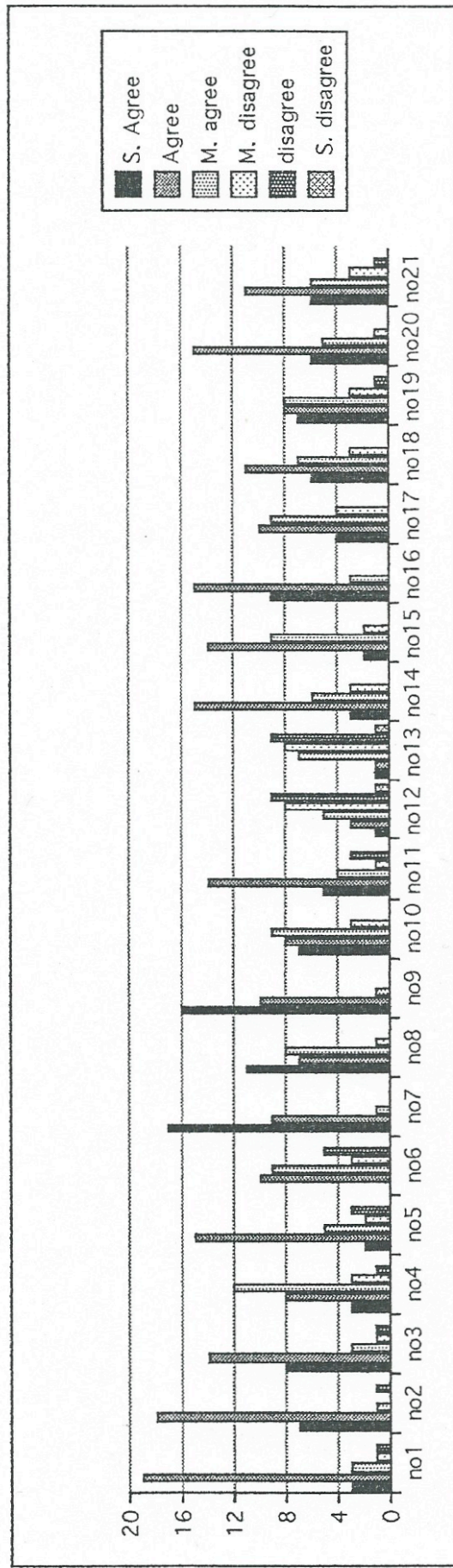*Figure 19*: PRE - SURVEY 2 RESULTS

Figure 20: POST - SURVEY 2 RESULTS

Survey Three, shown in Figure 21, was given to the students at the completion of the unit of work. The survey examined the students' degree of willingness to learn more about the theatrical style, their willingness to comply with another culture's customs and their willingness to share their knowledge of hierarchical structures.

The results indicated the growth of a positive attitude by the students towards Kabuki theatre. Seventy five percent of the class was willing to learn more about Kabuki if they were given the opportunity. Gerald Girod in Writing and Assessing Attitudinal Objectives discusses the concurrence stage of attitude change, which is on the middle level of his model demonstrating the hierarchical stages of attitude change. Question seven fitted into this description. As sixty three percent of the students responded favourably to this question, which indicated a willingness for them to share their knowledge with others, a significant positive attitude clearly seems to be indicated. All of the students were involved in a Kabuki demonstration at a school assembly. This activity is an example of the concurrence stage. All students worked well and only one students was not keen about having to share the knowledge. The Kabuki demonstration was carefully presented and favourably received.

Responses to questions eight to thirteen reflected the students' attitudes to Japanese customs and their willingness to participate in the customs. Generally these responses indicated a positive attitude, though the results were not quite as positive as for the first group of questions.

The last three questions focussed on hierarchical concepts. Most students, seventy percent, felt comfortable sharing their knowledge in this area. Over fifty percent were willing to explain their interpretation of hierarchical to other students and comment on any hierarchical charts drawn by other students.

Overall, the survey indicated that the students, after completion of the unit of work, held positive attitudes towards the unit.

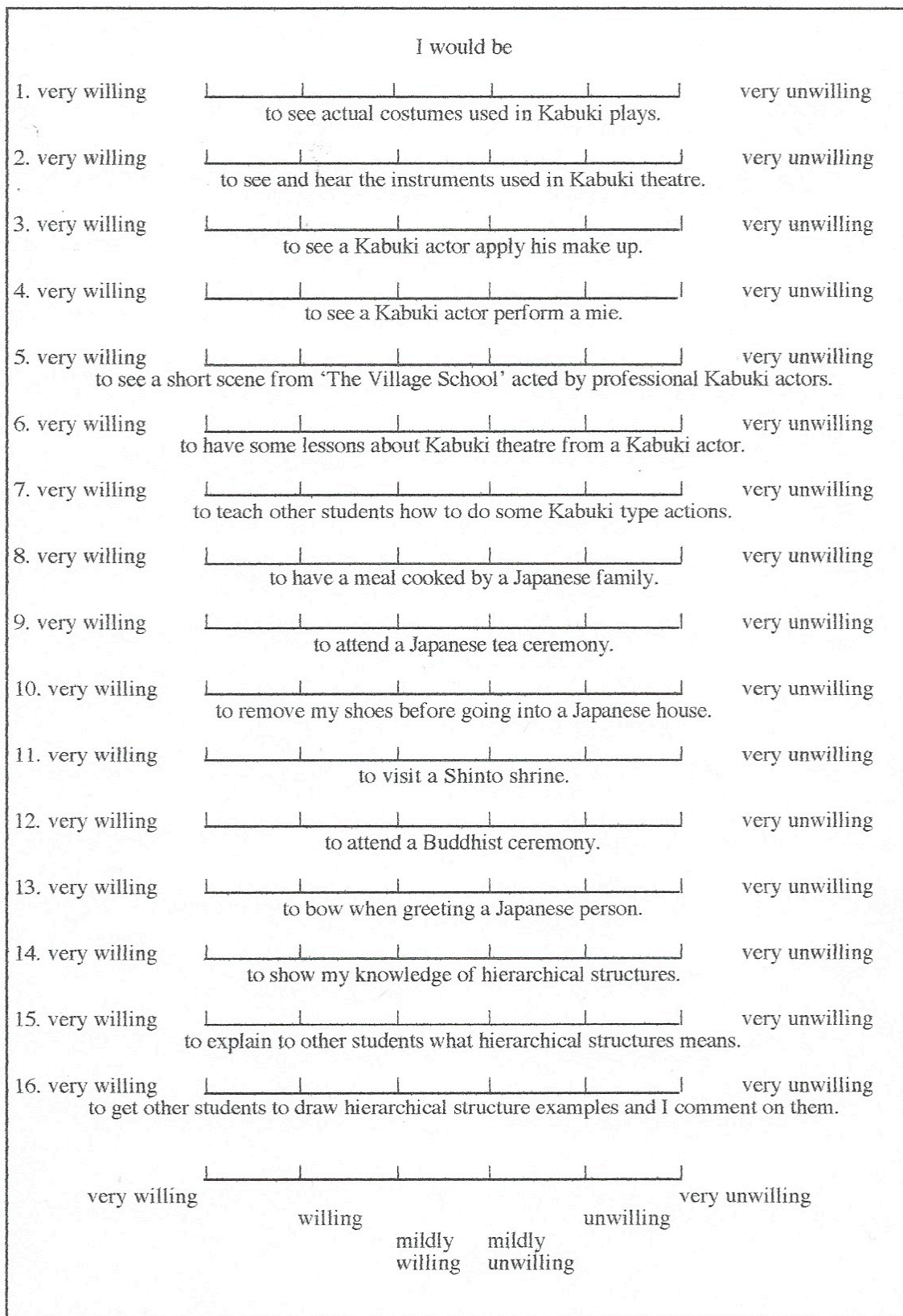The graphed results of the survey are shown in Figure 22.

SURVEY 3

I would be

1. very willing |___|___|___|___|___|___| very unwilling
to see actual costumes used in Kabuki plays.

2. very willing |___|___|___|___|___|___| very unwilling
to see and hear the instruments used in Kabuki theatre.

3. very willing |___|___|___|___|___|___| very unwilling
to see a Kabuki actor apply his make up.

4. very willing |___|___|___|___|___|___| very unwilling
to see a Kabuki actor perform a mie.

5. very willing |___|___|___|___|___|___| very unwilling
to see a short scene from 'The Village School' acted by professional Kabuki actors.

6. very willing |___|___|___|___|___|___| very unwilling
to have some lessons about Kabuki theatre from a Kabuki actor.

7. very willing |___|___|___|___|___|___| very unwilling
to teach other students how to do some Kabuki type actions.

8. very willing |___|___|___|___|___|___| very unwilling
to have a meal cooked by a Japanese family.

9. very willing |___|___|___|___|___|___| very unwilling
to attend a Japanese tea ceremony.

10. very willing |___|___|___|___|___|___| very unwilling
to remove my shoes before going into a Japanese house.

11. very willing |___|___|___|___|___|___| very unwilling
to visit a Shinto shrine.

12. very willing |___|___|___|___|___|___| very unwilling
to attend a Buddhist ceremony.

13. very willing |___|___|___|___|___|___| very unwilling
to bow when greeting a Japanese person.

14. very willing |___|___|___|___|___|___| very unwilling
to show my knowledge of hierarchical structures.

15. very willing |___|___|___|___|___|___| very unwilling
to explain to other students what hierarchical structures means.

16. very willing |___|___|___|___|___|___| very unwilling
to get other students to draw hierarchical structure examples and I comment on them.

|___|___|___|___|___|___|
very willing   very unwilling
      willing   unwilling
           mildly   mildly
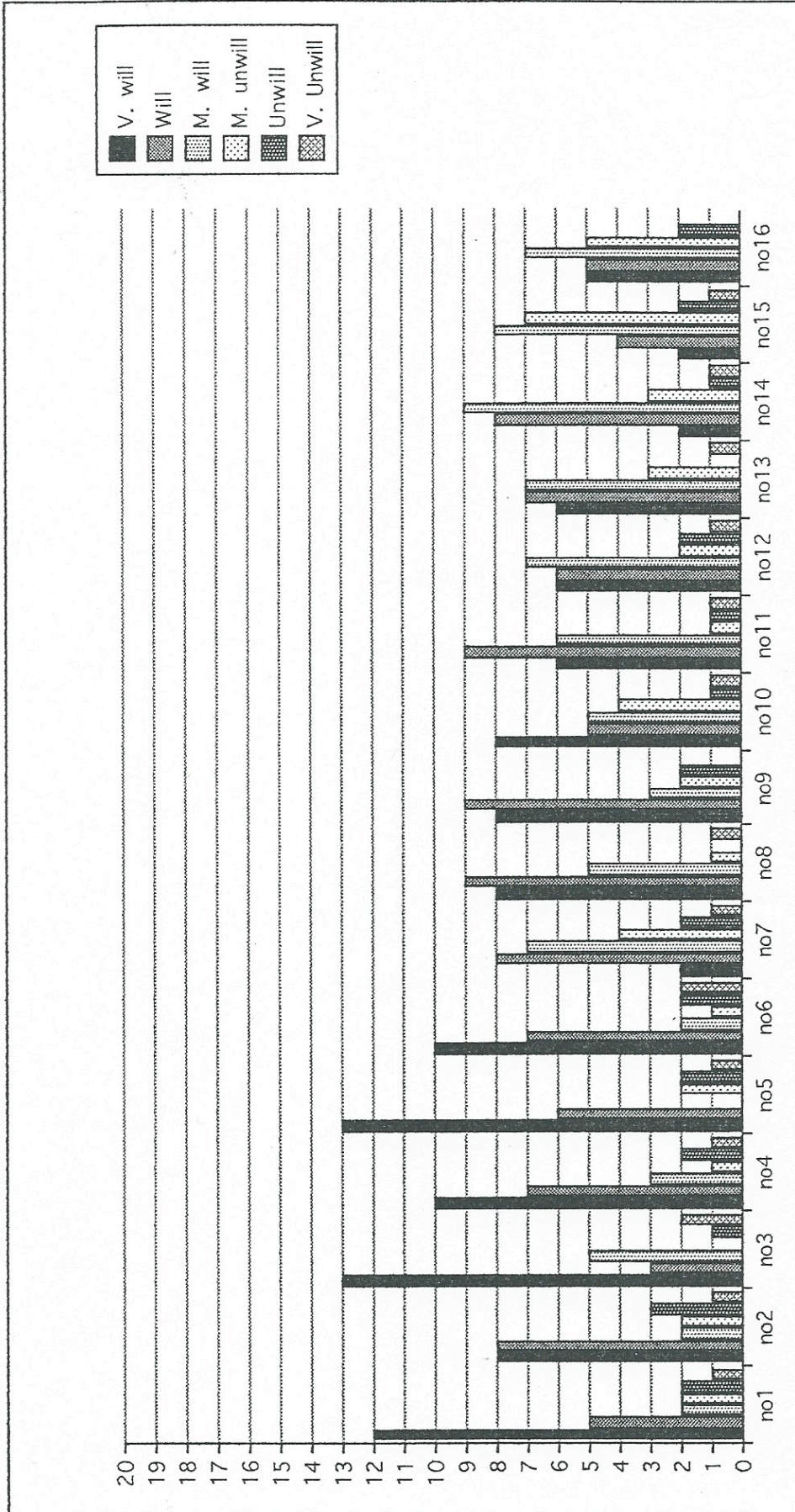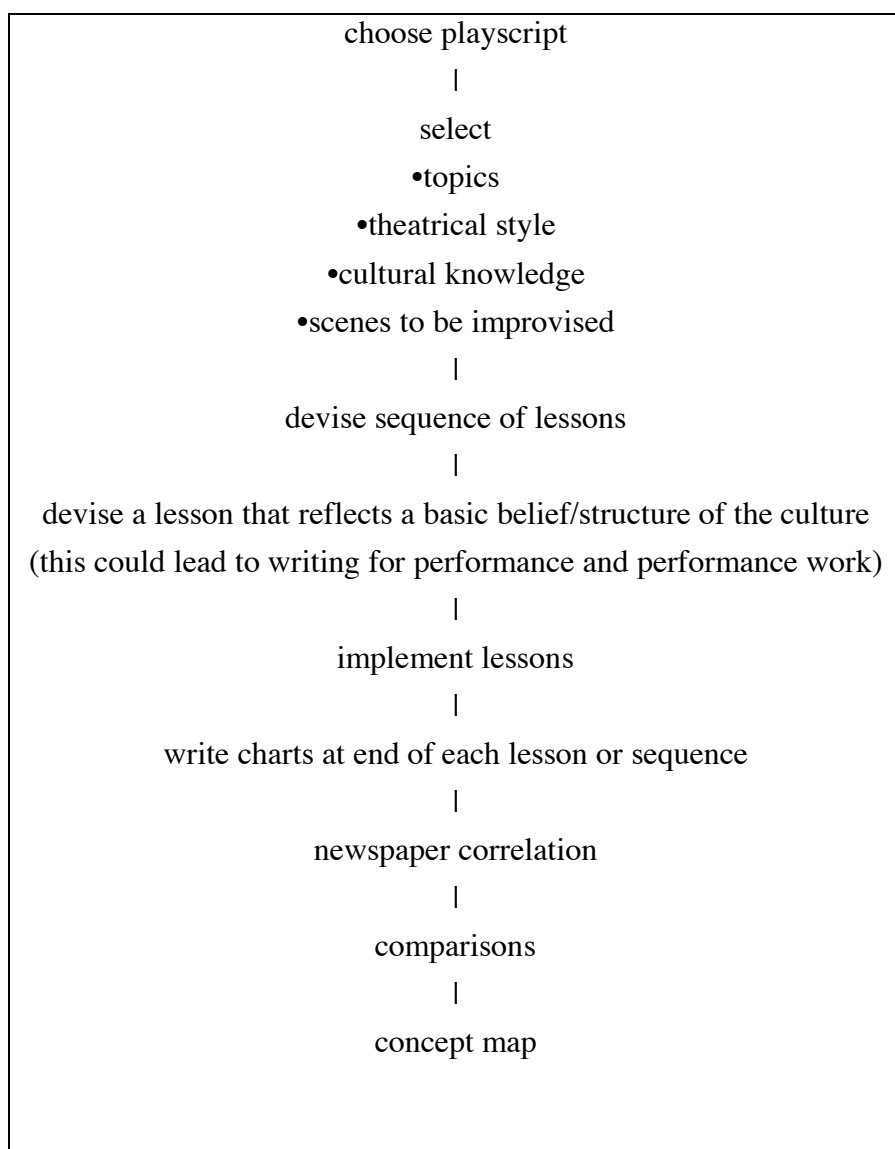   willing   unwilling

Figure 21 : **SURVEY 3**

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Figure 22 : SURVEY 3 RESULTS

Template

The major conclusion that I am able to draw from my investigation is that a playscript can be used effectively as a primary resource to develop students' insights into their own culture, as well as another culture. The format of lesson sequences that I have devised is one that can be used as a 'template' for developing other units of work. The critical factor is that the choice of play needs to reflect some common aspect of the cultures to be studied. If this is the case, the selected topics within the text can provide the basis for developing the students' cross-cultural insights.

The following is the format I would adopt for designing lessons using a text as a basis for cross-cultural understanding:

choose playscript
|
select
•topics
•theatrical style
•cultural knowledge
•scenes to be improvised
|
devise sequence of lessons
|
devise a lesson that reflects a basic belief/structure of the culture
(this could lead to writing for performance and performance work)
|
implement lessons
|
write charts at end of each lesson or sequence
|
newspaper correlation
|
comparisons
|
concept map

Real growth has occurred in the students through the implementation of this unit of work. The format used proved to be successful. The format, which seems so simple now, took many hours of planning and thought. As hierarchical structures have existed in many societies, the hierarchical structure lessons, using headbands, are applicable to more than just the Japanese society.

Drawing up the charts is necessary for the final analysis, but needs to be done in the lessons designated or else too many charts have to be completed in a short span of time. This can be tedious for the students.

The writing for performance reflects all of the selected topics in <u>The Village School</u>. It would be interesting to discover whether the choice of play affects the students' final writing for performance if they are taken through the sequence of lessons that I have defined. Perhaps that is a subject for further study. Another subject for further study would be whether or not the lesson sequence could be implemented by other teachers and how much more detail would need to be added to the lesson outlines for teachers who have no background in drama.

This unit of work has highlighted for me, the need for curriculum changes in areas of learning associated with Year Seven students to ensure that they are being involved in learning which is associated with life skills. It is a teacher's role to challenge students and develop their awareness of issues that they might not normally consider. This unit of work has achieved that. Further, if children are to operate successfully within our social structures, there is a need for students to experience learning situations that assist them in developing understandings related to the way in which these social structures actually operate. The students also need to realize that people throughout the world have similar problems and desires.

What better way to achieve this than through drama?

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APPENDIX A

SCRIPT

of

<u>THE VILLAGE SCHOOL</u>
(<u>Terakoya</u>)

Written in 1746 by Takeda Izumo, translated by Samuel Leiter

One act from <u>Sugawara's Secrets of Calligraphy</u>
(Sugawara Denju Tenarai Kagami)

Leiter, Samuel (1979). Sugawara's secrets of calligraphy IN *The art of Kabuki: Famous plays in performance,* (pp. 100-140). Berkley, Uni. Of California Press.

NOTE:

This script is included in the print copy
of the thesis held in the University of Adelaide Library.

APPENDIX B

DETAIL OF <u>THE VILLAGE SCHOOL</u>

PLAY:

OUTLINE AND HISTORICAL CONTEXT

The Village School is one of the ten most often performed Kabuki plays. It has long been known in the West, having been the inspiration for John Masefield's drama, *The Pine*.[1]

The Village School (*Terakoya*) was written in 1746 by Takeda Izumo II (1691 - 1756). It is a scene from the longer play, Sugawara's Secrets of Calligraphy (*Sugawara Denju Tenarai Kagami)* but is often presented on its own. It was initially written for the puppet theatre in 1746 and was adapted and performed by the Kabuki theatre that same year because it was such a successful puppet theatre play.

Izumo worked with Namiki Senryu (later Sosuke, 1659-1757) and Miyoshi Shoraku (1706-1772) to develop the play about Sugawara's secrets. Each playwright wrote one of the main acts, the other acts were written by lesser playwrights employed at the theatre. This system of writing was used for most Kabuki scripts due to their length, some plays took ten hours to be performed. The three playwrights wrote each of their acts on the theme of separation between parents and children. Izumo's act was originally the fourth act of the play and is still well known today.

The famous Japanese playwright, Chikamatsu Monzaemon (1653-1725), who wrote for the Kabuki and puppet theatres, had already written a play about the legend of Lord Sugawara in The Chronicle of Lord Sugawara (*Tenjinki*). Chikamatsu "… was the first playwright of Japan to transfer actual events of the day to the theatre. He made the theatre a kind of living newspaper at the service of the illiterate populace. The domestic plays are a lively portrayal of Japan in the Genroku Era [1628-1720] with its problems, pleasures and gossip."[2] Other playwrights also used current news items in the development of their ideas.

In Sugawara's Secrets of Calligraphy, the playwrights used a topical issue relating to the birth of triplets in Osaka and they focussed their plays on the samurai triplets, Umeomaru, Sakuramura and Matsuomaru. Their names are often shortened and

refer to plum, pine and cherry trees respectively. Each character has the emblem of their name on their *kimono*. Matsuo is the eldest son, the second son is Umeo and Sakura is the youngest son. They each serve different masters.

Historical Background

Aubrey and Giovanna Halford give a synopsis of each of the acts of the play in great detail in their book The Kabuki Handbook. They also give a brief historical overview.

Lord Sugawara lived in the middle of the Ninth Century. He was appointed Privy Councillor by Emperor Usa and his role was to confine the power of the Fujiwara family. He and Fujiwara Shihei became regents to the young heir when the Emperor abdicated. Regent Shihei became so jealous of Lord Sugawara that he convinced the Emperor that the lord was plotting to put a prince (Prince Tokiyo) on the throne. Thus the lord was exiled to Kyushu where he died, aged fifty nine. The lord was a master calligrapher and created the Kanke style of writing. "… following the Chinese tradition, calligraphy (which implies a great deal more than beautiful brushwork) was considered the first qualification for high government service."[3] More than twenty years after his death, the lord was forgiven and deified as the God of Calligraphy and patron saint of writers.

Outline of scenes prior to The Village School

To understand the events of The Village School, it is necessary to know of the other events depicted in the whole play. This helps explain relationships and obligations.

The triplets, around whom the acts are written, are shown as the sons of the lord's personal retainer (Shirodayu). The lord named them after the trees he loved best. They become retainers for different masters. The second son took his father's place as retainer to the lord, the youngest son became retainer for the prince (Prince Tokiyo) and the eldest son became retainer for the regent (Fujiwara Shihei). When the masters of these men

come into conflict, the loyalties of the three are divided and cause them shame.

The lord had trained Takebe Genzo in the art of calligraphy but had to dismiss him because he fell in love with Tonami, a lady-in-waiting in the lord's household. This was considered a serious offence. Both left Kyoto and set up a school. When the Emperor orders the lord to name his successor he decides to recall the school teacher (Genzo). The lord appoints the school teacher as his successor and presents him with a book containing his secrets of calligraphy despite the fact that he refuses to forgive him for the betrayal of trust. On the way back to their home, the teacher and his wife are intercepted by the second son who announces that the lord has been arrested. The teacher offers to hide the lord's son (Kan Shusai) from his enemies as they believe that the house of the lord will be exterminated. The lord's son goes with the teacher and his wife.

The second son and youngest son become *ronin* (masterless samurai) after the power struggle mentioned above and they are upset that their eldest brother must work for the lord's enemy, the regent. They accuse him of being disloyal to the benefactor of their family. The eldest brother feels he has obligations to the master with whom he has taken service. The three disagree violently. Their father believes that his eldest son should leave the regent instead of being disloyal. He disowns his eldest son and gives him his cap, which is all he will inherit from his father. The youngest son believes that he is responsible for the lord's disgrace and exile for promoting the love affair between the prince (Prince Tokiyo) and the lord's daughter (Kariya). Hence, he decides to commit *seppuku*. The father agrees that this is the only proper course open to him and so, the son dies.

When the eldest son hears of his brother's sacrifice, he decides he has been unworthy and should do something to atone for his disloyalty. Before he can act, the regent learns that the lord's son, is with the school teacher. He decides to send the eldest son, in his role as official, to the teacher and demand the head of the boy. A cordon is placed around the village. The official decides he must find a way to save the lord's son if he is to regain favour with his brother and father. This scenario leads into The Village School.

Outline of The Village School

The play opens with a scene in the school room. A new pupil (Kotaro) arrives with his mother (Chiyo). She leaves him there, but promises to come back later. The teacher arrives and tells his wife he has to hand over the head of the lord's son. When he sees the new pupil, the teacher decides to substitute the new child for the lord's son. The new child is obviously not the son of a farmer, as most of the other students are. If necessary, the teacher decides he will kill the mother as well.

When the official and his retinue of police arrive, the teacher's wife hides the new child and the lord's son. Each of the other children is inspected before their fathers take them home. The teacher, apparently having no option relating to the demand of the child's head, appears to comply and beheads a child (offstage). The head is inspected by the official who declares that it is the head of the lord's son. Everyone leaves.

The mother arrives wanting to see her son. The teacher attempts to kill her, but she is ready and avoids his blows. The teacher and his wife discover that the mother knows her son has been substituted for the lord's son and is thus, now dead. At this moment, the official returns and declares that he is the mother's husband and he has looked on the head of his own child. They show their grief and explain why they were willing to have their son killed. They felt that this was the only way the official could atone for his disloyalty to the lord. In this way, they have offered the ultimate sacrifice. The play ends with a funeral service and the reuniting of the lord's son with his mother (Lady Sono).

Outline of the End of the Play

Another act was written in the original play, but now this act is not performed. In it, the second son tells the dying lord that his wife, son and daughter are safe. The regent is haunted by the ghost of the lord. The regent is killed by the lord's son and daughter with help from the second son. Due to their efforts the lord's guilt is re-examined and he is exonerated.

Feudal System

The play clearly reflects the feudal system and the hierarchical structure of power. Leiter points out that scholars of today do not believe that this system was honoured by the populace, but, rather, criticised and that the playwright reflects this criticism, albeit in an indirect way. "Such critics feel this subversive criticism is implicit in Genzõ's famous line, 'It is painful indeed to serve one's master.'"[4] This line was changed in the Meiji period, by the actor Danjurõ IX, and remained in this form until the end of the second world war reading, "Now we can truly serve our lord!"[5] The people were reminded of their obligation to serve those in power. Two actors used the original version in the 1910s but changed to Danjurõ's version in the 1930s, possibly due to government pressure. After the war, they reverted to the original.

At the time of Kabuki's rise to popularity, there were dissident groups within the community who wanted a restructuring of power - they were labelled the *kabukimono* and many were beheaded to stop their rise in popularity. Due to this rigorous suppression of dissent, the feudal system was maintained until Commodore Perry's visit to Japan in 1868 which set the scene for the entrance of Western technology and thought into Japan. Thus began the Meiji restoration period (1868-1912) in Japan's history.

Endnotes

[1] Leiter, S. The Art of Kabuki. Berkeley: University of California Press, 1979. p. 61.

[2] Bowers, F. Japanese Theatre. Rutland, Vermont & Tokyo: Charles E. Tuttle Company, 1974. p. 63.

[3] Halford, A. S. & Giovanna, M. The Kabuki Handbook. Rutland: Charles E. Tuttle Company, 1956. p. 308.

[4] Leiter. The Art of Kabuki. p. 61.

[5] ibid., p. 70.

APPENDIX C

KABUKI DEVELOPMENT

KABUKI DEVELOPMENT

Historically, Kabuki theatre began at the end of the Sixteenth Century at the same time that Japan closed its doors to foreign influences. The *shogun* who held military power at that time was Iyesu Tokugawa and hence the period became known as the Tokugawa period. Sometimes the period is referred to as the Edo period since the capital at that time was at Edo, now known as Tokyo. The regime was stultifying and preserved the status quo at all costs. The warrior class, which was a minority of the population, held the power. A group, the *kabukimono*, formed to question the authority of the power structure but they were put to death before the movement could gain in strength and popularity. The beginning of the Seventeenth Century saw the fusion of Shinto and Buddhist beliefs and the integration of Confucianism.

It is against this background that Kabuki evolved with a dance outside a Shinto temple which at that time was in the charge of a Buddhist priest. The dance was performed at Izumo by a skilled *maiko*, in the service of the shrine. A *maiko* was a young woman of good social standing who had a diploma to dance *kagura* as a regular attendant at a shrine. The *kagura* is the entertainment given in the presence of a Shinto deity. The woman was called Okuni and she joined forces with Sanzaburo, a youth from a military family who was supposedly studying to be a priest. He was more interested in the arts and she performed dances to popular songs and his musical compositions. 'This was *Kabuki*, a slang designation of the time.'[1] Kabuki now means song, dance and skill. During the Tokugawa period it meant something *avant garde*:

> …in spite of occasional signs of aristocratic favour, *Kabuki* remained essentially an entertainment of the common people - in reality a protest against social as well as dramatic conventions.[2]

Okuni died in the early sixteen hundreds and Women's Kabuki, *Onna Kabuki*, carried on the tradition. The shows became very risque to the point that the government banned women from the stage in 1629. As prostitution was a flourishing business in Japan

and areas were set aside for this profession it is quite likely that the safe guarding moral values was not the true reason for banning women from the stage. Lombard hypothesises that Kabuki was prohibited because it was espousing dangerous thoughts and encouraging popular freedom. Though the ban was enforced some women, as Pamela Gilbert-Falkenburg[3] points out, still continued to perform.

Young Men's Kabuki, *Wakashi Kabuki,* followed the tradition started by the women. This, too, was banned in 1652 for similar reasons of sexual exploitation. Men's Kabuki, *Yaro Kabuki,* evolved from this beginning and still exists today. After the Meiji Restoration period began in 1868, in which Japan opened its doors to foreigners the Kabuki Reform Movement was active between 1873 and 1890. One consequence of this was that women began to participate in a limited way in Kabuki.

ENDNOTES:

[1] Lombard, F. A. An Outline History of the Japanese Drama. New York: Haskell House, 1966. p. 288.

[2] ibid., p. 291.

[3] Gilbert-Falkenburg, Pamela. Women in Japanese Theatre. Australia: Gilbert-Falkenburg Pamela, 1985.

APPENDIX D

DESCRIPTION OF *KATA*

DESCRIPTION OF *KATA*

Kata of movement

The sliding walk, or step, *suri ashi,* is executed with bent knees, a straight back, arms held on the body just below the waist and feet hardly leaving the floor when walking. Forward actions usually begin with the left foot as that is considered the dominant side of the body. This is reflected in the positioning of actors on the stage, where stage left is considered the dominant side.

Women's *kimonos* were quite tightly wrapped around them and restricted movement, hence in Kabuki plays the actors who play *onnagata*, female roles, walk with their feet quite close together and their toes turned in. *Samurai* used to always wear two swords, one short and one long, both tucked into the waist band. To balance the weight of their swords they usually walked with bent knees as do the actors playing these roles. The body's centre of gravity is lowered in both those roles as it is for a commoner. Here the reason is that commoners who worked in the fields had to walk that way when working on muddy ground. Generally the upper class of people is portrayed with a slow, dignified walk, while the lower classes are portrayed moving more quickly with their *kimono* hems tucked into their waists.

The sliding walk is facilitated by the wearing of *tabi,* similar to socks, white for indoors and black for outside. Cloth *tabi* were worn in the Edo period, prior to that they were made of animal skins. They are worn with a sandal called *zori*. Commoners usually only wore the *zori*.

When kneeling on the floor, the actor kneels on his right knee first, then his left, toes are still bent, this is called the *kiza* position. The body rests on the backs of the heels. To continue to the formal kneeling position, *seiza,* the actor puts his right foot flat first, then his left. "Women should kneel with their knees touching each other. Men's knees should be far enough apart to insert two fists."[1] Hands are placed on the upper section of the thighs, thumbs under index fingers. The position of the eyes is important. This

depends on the status of the individuals. If both are equal then it is permissible to look into each other's eyes. When looking at a superior, eyes should be slightly lowered and to show extra respect to the person opposite, eyes should be further lowered, about to the level of the centre of the chest.

To bow, an actor's head and back are kept in a straight line when bending forward, hands placed flat on the ground, finger tips touching and hands form a 'v' shape on the floor, the forehead almost touches the hands. Synchronizing the breathing is important. Breathe in while bowing, breathe out in the low position and breathe in when standing. To stand, the procedure of kneeling is reversed, in that the actor begins with the left foot.

A swaggering walk is sometimes employed and this is known as *roppo*. Many heroes employ this walk as it also highlights an actor's looks and carriage, being part of the spectacle of Kabuki.

Stylized combat is an important element in Kabuki theatre. There are two types. One is done in slow motion with highly stylized jabs of sword, fan or pole. Each attack culminates in a *mie*. This type of combat occurs in the set text. The other type of combat pits the hero against a group of people and it also ends in a *mie*.

A *mie* is a pose held at a critical moment in the play. It arrests all action and intensifies the emotion of the moment. Leading up to the *mie* the actor may move legs, arms and head in a circular type motion that stops suddenly with a jerk of the head. One eye may cross over. The degree of activity and the intensity of the *mie* depends on the role being played. *Wagoto* (gentle hero roles) and *onnagata* (female roles) do not have such exaggerated body movements, nor do the eyes cross. *Mie*s often occur on the *hanamichi*. A *mie* may be executed by any combination of people.

Generally, main actors face the audience when acting. The theatre form is not realistic and the expressions of the actor and what he is saying are deemed important, hence full frontal (*shõmen engi*) acting occurs.

Kata of entering and exiting

When main characters enter or exit the stage they need to make an impression on the audience. They often do this by entering or leaving via the *hanamichi* and begin

talking or perform a *mie* at the *shichi-san* position. This is used only once in the set text and indicates to the children that the *hanamichi* is more than an entrance passage.

Kata of staging

The Kabuki stage can be large, up to eighteen metres deep and the proscenium opening up to twenty seven metres wide. At right angles to this on far stage left, there is a narrow walkway from the back of the theatre. This is called the *hanamichi*. Sometimes a narrower walk way is used on the far stage left, this walkway is called the *kari hanamichi*. The Kabuki Guide, written by Masakatsu Gunji[2], has the following plan of the modern day Kabuki stage:
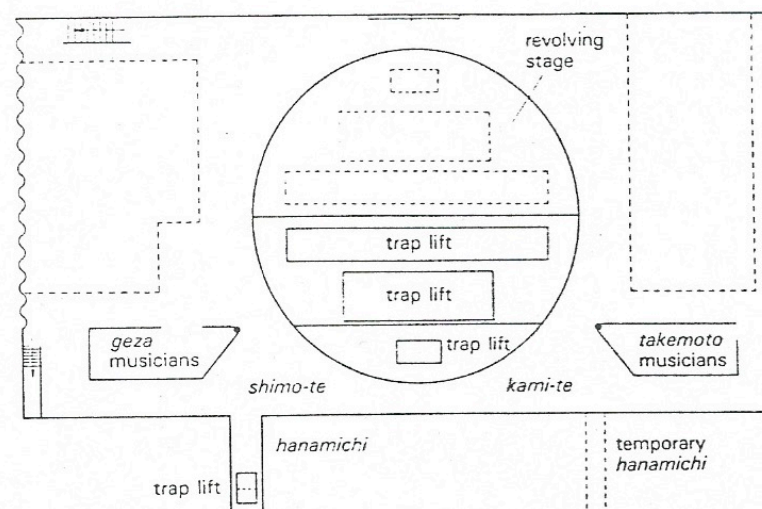
21. Plan of a present-day Kabuki stage.

The revolving stage (first used in 1758) takes up most of the centre stage. Trap lifts (first used in 1736) are used on the main stage and the *hanamichi*. The trap lift on the *hanamichi* is positioned at the *shichi-san* (seven three) which is seven tenths of the distance from the back curtained area. (Until balconies were built in the theatre in the late nineteenth century, the *shichi-san* was seven-tenths of the distance from the stage.) This position is used for *mie*s. Trap lifts are used for supernatural appearances. Larger trap lifts, extending the width of the revolving stage, are used for dramatic scene changes (first used 1727). This is done in full view of the audience and adds to their enjoyment of the spectacle of Kabuki.

Platforms are used in the upstage position so that actors can be easily seen and to help indicate the status of individuals. At times, stools are used to raise a higher ranking

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person. The status of an individual is also shown by which side of the stage the actor occupies. "Higher ranking characters are usually closer to the *kamite*[stage left], lower ranking characters are placed on the *shimote* [stage right] side."[3]

The set designer in Kabuki theatre has a particular way of handling the perception of space. All backgrounds which are parallel to the front of the stage have only one vanishing point, usually at the centre of the stage and placed at about the level of the actor's head. Sets are non-representational and thus:

> … the scene painter is less concerned with creating a literal sense of actuality than he is with providing for the actor a rich, lavish, colorful (sic) background having that quality which the Japanese call *karei* - magnificence, splendor, (sic) brilliance.[4]

Hence, perspective rules are ignored, ratio of actual size of objects and sets to size of humans is not adhered to and common objects are enlarged if they are significant to the story. Real space and size is subservient to the theatrical importance of the objects. Backdrops of houses are moved as actors move to create a theatrical emotional distance between the two. Children dressed as the actors are used to show distance in certain scenes or doors get smaller while the actor stays the same size. Any theatrical device is used to help the audience understand the message and the emotional content of the play.

Since portrayal of reality is not paramount, some sets show both the interior and exterior of a place simultaneously on stage. A black cloth border is used to define the upper limit of the set, where applicable. The Village School is one play where the exterior and interior of a room are shown at the same time. Often a new time and place is revealed by the simple dropping of a curtain, which is removed by a stage assistant. Cloths have a place in depicting certain scenes, blue for water, white for snow, brown for the earth and black for night. Actors carrying lanterns show night scenes, lights are not dimmed, maintaining the tradition that everything can always be seen as it would have been during the performances which were put on during the day in the Tokugawa period.

If there is a pine tree cut out on the set, it indicates that the play is a Kabuki adaptation from the puppet theatre. Hence, as with the puppet theatre, there is also a revolving platform on stage left for the *chobo,* a *shamisen* player and chanter, known as the *gidayu*. The text being studied is an adaptation from the puppet theatre and hence has

the cut out pine as a backdrop on stage.

The stage assistant has a special role to play in Kabuki. There are two types of stage assistants who have two different roles. One is always dressed in black (or white, if it is a snow scene) and moves scenery, the set and opens and closes the curtains. He is called the *kyōgen kata* and usually scurries on his haunches across the stage. The other assistant acts more as a personal assistant to a particular actor and usually is studying to take over that actor's roles later in life. If necessary the role can be assumed at a moment's notice. This assistant is called the *koken*. Generally the *koken* is dressed in a formal kimono which is not as elaborate as the actor's costume. Actions are deliberate and carefully controlled. Help is given with props that an actor needs and assistance is given with costume changes. At times, the *koken* also wears black. Both the *koken* and *kyōgen-kata* wear white if a snow scene is depicted. Both assistants are informally known as *kurogo* and are assumed to be invisible.

Kata of costume and make-up

There are numerous make-up, costume and wig types in Kabuki. Traditional *kata* of dressing specific characters makes them easily recognisable to the audience. For the purposes of this study, the ones mentioned in the text by Leiter and general make-up types from Ruth Shaver's book[5] are shared with the children.

The *kumadori* make-up is water based and there is a great variety. A white face shows nobility because people of that status were mainly inside, while a brown face indicates a commoner, someone who worked outside. Villains usually have red faces. Blue lines indicate spirits, gods or evil characters, red lines indicate strength and bravery, and brown indicates some kind of creature. Make-up is not only applied to the face but to the body as well. When this occurs it is usually drawn on to a body stocking rather than the actor's body.

A cloth cap, called a *habutae* is put on the head before applying make-up. This conceals the actor's hair and allows wigs to be worn. Often the top of the cloth is painted which helps make an actor's face look bigger, particularly important when there was no lighting for performances. This fashion of having a top section shaved arose from the time

samurai were constantly at war. Wearing a helmet was very hot with a full head of hair, hence the *samurai* shaved the top section to allow air flow under the helmet. This tradition remained in the Tokugawa period even though there were no major wars. *Samurai* boys also had their hair shaved, keeping a forelock until they reached adulthood. Commoners emulated the fashion.

Changing costumes is an art in Kabuki theatre. These changes tend to occur on stage, in full view of the audience with the help of a stage assistant. Often the costume changes help reveal the true character or nature of a situation, as in The Village School where outer *kimonos* are removed to reveal the white *kimonos* associated with grief and funerals. The changes can be for a purely theatrical effect as in some dance pieces. There are two ways these costume changes can occur, but they both rely on the help of the stage assistant. One way is through peeling back the top half of a *kimono* to make a complete new one and the other is that the outer *kimono* can be completely removed to display another underneath. Both methods depend on the removal of some basting threads at the critical moment.

Kata of vocal sounds

Dialogue is not spoken as in normal speech. Words are accentuated and drawn out depending on their importance. The language spoken is also archaic and not understood by many modern Japanese, though the plot is familiar and well known. Patterned dialogue, *keiyōzerifu*, was often written in the seven and five syllables which also belong to *haiku*. Another form of dialogue was spoken in twelve regular beats with a pause at the end of a phrase. This is known as *yakuharai*. Actors may also choose to pause after the first seven syllables and then draw out the syllables in the next line.

One major vocal *kata* is *watarizerifu*, passed along dialogue, where single lines are shared by more than one actor but the last line is said by all. This occurs in the last scene of The Village School. Some productions have the *gidayu*, the chanter, speak the ending of the play. This divided dialogue can also occur between two actors who are unaware of each other's presence on stage, with humorous or heart wrenching effects.

Kata of sound effects and music

Music and sound effects are an integral part of Kabuki. Musicians are assigned to different areas, depending on the play and their role. The offstage *geza* musicians provide music most of the time, but the actors do not move to the rhythm of that music, even in fight sequences. Only in dance or puppet style plays does the action match the music. *Geza* music sets the mood of the scene. *Hyõshigi (ki* for short) are wooden clappers which are used throughout a performance and to signal curtain opening and closing, scene shifts and musician entrances. *Tsuke*, shorter wooden clappers, are used through out the performance to accentuate the actor's movements. The *tsuke* player must synchronize his sounds to the moves of the actor and thus must watch the actor carefully.

ENDNOTES

[1] Nakamura, Matazo. Kabuki Backstage, Onstage. Tokyo: Kodansha International, 1988. p.161.

[2] Gunji, M. The Kabuki Guide. Tokyo and New York: Kodansha International, 1987. p. 29.

[3] Nakamura, Matazo. Kabuki Backstage, Onstage. U. S.: Kodansha, 1988. p. 77.

[4] Ernst, Earle. The Kabuki Theatre. Honolulu: Uni. Press of Hawaii, 1974. p. 147.

[5] Shaver, Ruth. Kabuki Costume. Rutland: Charles E. Tuttle Company, 1966. pp. 339, 340.

APPENDIX E

STUDENTS' WRITING

TIME FOR CHANGE

Characters

leader	yellow head band
5 evil scientists	black head band - one head scientist
free citizens	orange head band (2 are doctors)
8 slaves (to scientists and leader)	green head bands (2 slaves are personal slaves to the leader)
narrator	
father of leader	
children of leader	1 green child 1 orange child
musicians	members of class who are not actors

Scene

|		
		Writers
1	Haiku poems	Kate Saunderson and Kim Joyce
2		Students in R9
3		Jason Brown and Tony Robinson Tony Robinson and Jason Brown
4		Kristy Smyth and Aimee Campbell
5		Heath Enjakovic and Wade Kampes
6		Heath Enjakovic and Wade Kampes
7		Kate Saunderson
8		Aimee Campbell and Kristy Smyth
9		Luke Cellier and Scott Henley
10		Kate Saunderson
	Narrator's Dialogue	Kate Saunderson

CHANGE FOR CHANGE
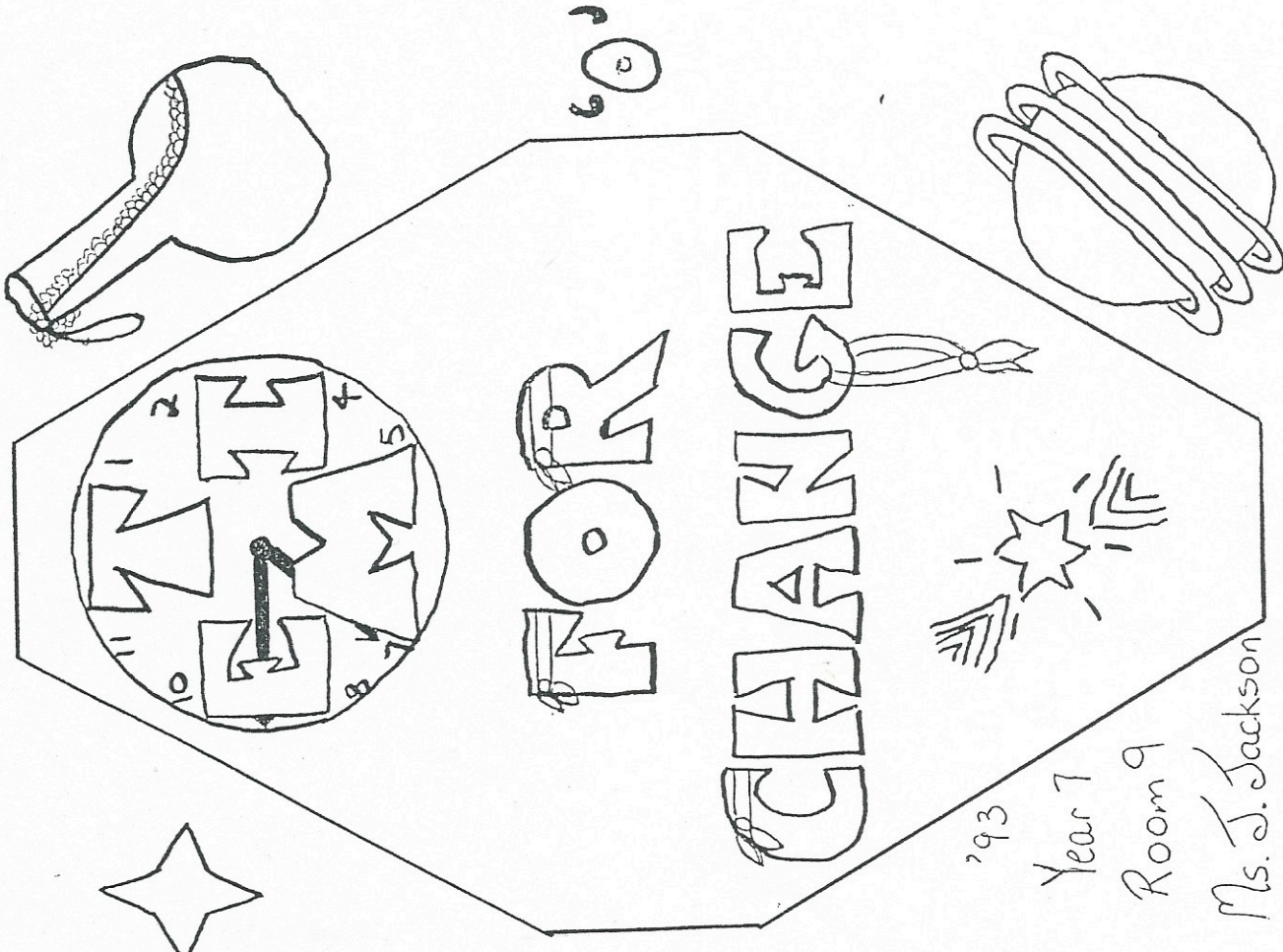
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Year 7

Room 9

Ms. J. Jackson

Scene 1 by Kate and Kim

Leader

Our yearly ritual must come to an end
Our honour to our rings we now must send
Forgive our mistakes and deadly sins
The new year must now begin.

Leader and Scientists
(Oreecus)

We worship you Oreecus our ring
Darkness and gloom we hope you bring
Your evilness is an honour to hear
We will worship you another year.

Citizens and Slaves
(Oreetus)

Oreetus, Oreetus you are so great
Telling us to love not hate
We need your help now more than ever
For you are so wise and clever.

All
(Oreebut)

The place we are all scared to go
Is the ring Oreebut, don't you know
We are sent there for doing one wrong little thing
It is our horror banishing ring.

Leader

Now let me hear your honour to me
I rule over all of you, you see
You need me here just to survive
Without me here you'd be deprived.

Scientists

We worship you o'mighty leader
Our promises to you we swear to keep
We put our life and trust in your hands
We are the evil black head-bands.

Synopsis of Scene

Scene

1 worship of rings and leader
2 establishing roles
   leader wanting more power
3 scientists making potion
4 potion going wrong
5 scientists try to redeem the mistake
6 slaves get help from citizen doctors
7 doctors make potion
8 potion tried
9 hearing of voices, potion successful
10 giving up of power to children
   freedom for all

Citizens
We work in the fields all day long
Singing happy joyful songs
We try to keep the planet clean
So no pollution can be seen.

Slaves
We slave all day and all the night
Trying to do everything right
Our lives are poor and not much fun
Working for the wicked one.

Slaves
Slaves to the leader
Green work all day in the sun
Not much time for fun.
by Hayley

All of the green slaves
Hate being bossed around
By the mean leader.
by Adam S.

I hate being green
My ring is not powerful
I wish I was yellow.
by Daniel

Doing chores all day
All work and no time to play
Slaves have no power.
by Kristy

Leader's slaves work hard
Trying not to spill their load
We are busy slaves.
by Brett

Getting leader's food
Giving her the best of things
Making her happy.
by Alison M

Slaving all day long
With no time to play at all
We slaves don't have fun.
by Amiee

We don't rest till night
As you can probably see
Green people are slaves.
by Alison D

Citizens

The community
Hard workers of the planet
Fighting to survive.
by Kate

People working hard
Crops and animals dying
Soon all will be gone.
by Emily

Oranges cleaning up
The sky all black now
No one else cares yet.
by Adam S

People hate leader
Forced to serve leader
Turn against leader.
by Jason B

Orange are angry
Black are polluting water
Orange want it clean.
by Trevor

Orange citizens
Hope for a good lot of crops
To make some money.
by Heath

We are always kind
The orange people are good
We help everyone.
by Amanda

We worship our ring
We worship Oreetus
We clean the planet.
by Dianne

Scientists and Leader

Yellow is evil
Destroys the planet and rings
Controls everyone.   by Orit

Manipulative
Evil black band scientist
Supporting leader.   by Nikki

Powerful black bands
Ruin the planet badly
Not caring at all.   by Victoria

I am the leader
I only care for myself
I have no pity.   by Orit

Scientists working
Busily mixing potions
For the evil queen.   by Scott

Worship the leader
Experiments have gone wrong
Everything evil.   by Luke

She is the leader
Planning the future for us
She is the greatest.   by Amy W

Narrator
More power is desired but out of reach
If she could she would suck power like a leech
Wishing for power doesn't make it so
Things often have a way of causing woe.

Scene 2 by Jason B. and Tony

Leader
(*Yawn*) Slaves get me some refreshments, I'm thirsty.

Slaves 1 & 2
Yes our great Leader, we shall be as quick as possible. (*slaves leave room*)

Leader
I wish I could be more powerful. I wish I had been more powerful when I was younger too. Then I wouldn't have given my children away to my father just because I wasn't married. I hate him for that. That's why I'm going to ruin the world he built. I'll show him. Slaves come here!

Slaves 1& 2
We are here leader.

Leader
Where's my food and drink? Give it here.

Slave 1
We couldn't get it, the pantry was locked.

Leader
That's not good enough. I should send you two to the dungeons.

Slave 2
No, no. Can we make it up to you? (*Down on their hands and knees.*)

Leader
Yes. You can, get me the head scientist.

Slaves 1& 2
Yes Leader, right away Leader (*Slaves go to scientists.*)

Head Scientist
Get me a slave to experiment on.

Scientist 2
No. Get one yourself.

Head Scientist
Don't argue with me I am the Head Scientist. Get going.

Scientist
OK I'm going don't rush me.

Scientist 3& 4
Stop fooling around, someone's coming. (Slaves open door walk in and bow.)

Scientist 5
It's OK its only two slaves.

Head scientist
Don't you know it's rude not to knock before entering.

Slave 1& 2
Yes oh wise one, it was our mistake. It will never happen again.

Head Scientist
Make sure it never does, or you'll get the zap in the dungeon!

Slave 1
The Leader orders your presence in the throne room. Follow me.

Head Scientist
No. You follow me. (two people leave room.)

Leader
Took your time fetching her didn't you slaves.

Slaves 1& 2
A thousand apologies leader. We are slow and worthless.

Leader
Be gone.

Head Scientist
What of my services do you require, oh great leader?

Leader
I want you to make me something that will make me more powerful than you could ever imagine.

Head Scientist
But you're already powerful enough.

Leader
Can't you see I want it all!!!

Head Scientist
Perhaps a potion, leader.

Leader
I just had an idea why don't you make me a potion.

Head Scientist
That's a brilliant idea. oh great wise one. I'll get on to it straight away.

Leader
Just remember you've got from sunrise to sunset. If you don't get it done Zap!

Head Scientist
Leader, that's impossible.

Leader
You've been warned.

Narrator
If the potion isn't finished in one measly day
The black scientists will have to pray and pray
It will be difficult to succeed
We'll all just have to wait and see.

Scene 3 by Tony and Jason B.

Head Scientist
Quick you worthless, good for nothing scientists come here because I have something important to tell you.

Scientist 2
I am in the middle of a very important experiement so hurry up and talk.

Head Scientist
Shut up you ignorant fool and listen. Our leader wants us to make her a potion which will make her more powerful.

Scientist 4
But she already is extremely powerful.

Head Scientist
Shut up and don't cut in. As I was saying we have to make her a potion and we only have from sunrise to sunset and if we fail.... (Head scientist moves his finger across his throat indicating they will be killed).

All Scientists
That's impossible.

Head Scientist
That's what I tried to tell her but she's the boss. Now get to work you lazy sods. Slave, get me the hydrochloric acid and some test tubes.

Slave 3
Yes, oh wise one (Slave 3 leaves room.)

Scientist 2
Slave, get me some liquid nitrogen and some beakers.

Slave 4
Yes, oh wise one. (Slave 4 leaves room.)

Scientist 3
Slave, get me some cyanide and a bunsen burner.

Slave 5
Yes, oh wise one. (Slave 5 leaves room and slaves 3 and 4 return).

Scientist 4
Slave, get me some depoisonization fluid and a measuring container.

Slave 6 & 7
Yes, oh wise one. (Slave 6 & 7 leave room and slave 5 returns).

Scientist 3
Slave, hurry up with that cyanide. Bring it over here now.

Slave 5
Yes, oh wise one. Whoaaaaaaah, who left that liquid all over the floor? (Slave slips over and spills acid all over the floor)

Scientist 2
You idiot, do you realise what you have just done. That cyanide is precious.

Slave 3
Sorry it was my mistake. I swear it will never happen again.

Scientist 2
Sorry isn't good enough this time. Off to the dungeons with you slave and make sure you get there promptly. You and you (points to slaves) take her to the dungeon.

Slave 7
Yes oh wise one.

Slave 4
Will you allow me to get you some more acid, oh wise one?

Scientist 2
I will give you three minutes exactly and if you fail you will find yourself with your friend in the dungeon.

Head Scientist
Stop fooling around and get on with your work, it is already midday. (Scientists work hard on the potion.)

Leader
The scientists are taking their time. I think I'd better go down and check on them. (Leader leaves room.)

Head Scientist
Hurry up fools, it is only an hour until sunset. (Leader enters room.)

Head Scientist
Ah leader, what an unexpected surprise.

Leader
I see you have finished the potion. (Leader picks up vial and puts it to her lips.)

Head Scientist
No, stop, don't drink it.

Leader
How silly of me. How could I have forgotten about the ceremony. Scientists, get the slaves and the citizens and assemble in the throne room. (both leave room)

Leader
Let the ceremony begin. (Head scientist walks slowly up the isle between the audience carrying the vial on a velvet cushion.)

Head Scientist
We worship you oh glorius leader
Please accept this token of appreciation.
It is a potion of our creation
We guarantee it will make you stronger
And your life will be much longer. Music for ceremony
places it to her lips. (Head scientist hands vial to the leader and she places it to her lips. Music for ceremony)

Narrator
It's hard to tell if the potion has worked
Around the corner a surprise lurks.
Maybe the leader will be taught a lesson
But then again I'm only guessing.

Scene 4 by Kristy and Aimee

Leader
Gulp! (swallows potion) Oooh! That was foul! It tasted like something you'd give the slaves to drink in the dungeon!

Scientist 1
Sorry, we thought it tasted like vanilla.

Leader
Have you been tasting my drinks?

Scientist 2
No, no!

Leader
I should hope not. I'm the one who is supposed to get more powerful. Not you.

Scientist 3
We only added a couple of drops of vanilla essence to make it taste better.

Leader
Well I don't think you added enough.

Scientist 4
Our sincerest apologies, leader.

Leader
All right! Be off with you! Slave! Fetch me some water to get this terrible taste out of my mouth!

Slave 1
Right away, leader. (Slave goes to kitchen, pours water) Oooh! Theres' a bug in here! I'll have to get another glass. (gets another glass)

Leader
Where's my water? That slave's taking an awfully long time to get here. Maybe I should punish him/her, I haven't put someone in the dungeon for a while.

Slave 1
She might be getting impatient. I think I'd better get going. (Slave enters room and hands water to leader. She drinks)

Leader
Aaah! That's much better! I think I feel like something to eat. Slave, what's new in the kitchen today?

Slave 2
Um, I'm not sure. I'll go check for you.

Leader
Hurry up! (Slave goes to kitchen) Gee, that's funny, my throat's beginning to hurt. I think I'll go have a rest after eating. (Slave returns.)

Slave 2

Ah, today we've got that orange cake with the white filling for dessert and for main course we have roast hillyog. The meat is supposed to be extremely tender and delicious.

Leader

Well I'll have that then and make it snappy. I'm not feeling very well.

Slave 2

Is there anything I can get for you?

Leader

No. Just get me my food.

Slave 2

Right away. (Slave leaves room)

Leader

Hey you Make sure you clean my other robe. It's been sitting there for ages.

Slave 6

Yes Leader. (Other slave returns with food)

Slave 2

Here you go.

Leader

Thank you. The smell of the food is off putting and not tantalizing as it usually is. My body feels very weary. I think I'll go relax on my couch.(Puts legs up on couch & falls asleep. Wakes up and sits up in pain) Yawn! (blinks) Oh no I'm seeing double! My head feels like it's spinning! Slave! Come here! Fetch me some medicine or something! Quickly!

Slaves 7& 8

Yes leader.

Leader

I think I'm getting worse! I feel hot and I'm starting to sweat! Oh where is that slave! I'll have to go myself! (tries to get up) Oh no! I can't move my legs!

Slave 8

Here is something that might help you. It's medicine.

Leader

Thank you. (Now speaking hoarsely. Reaches for medicine. Hands start to shake). Why is this happening to me? Me of all people I'm meant to be powerful! How come I'm not up bossing people around? This can't be happening! It just can't! This medicine isn't working. Get the scientists to make me a proper antidote. I'll let them experiment on you.

Narrator

Nothing they do seems to turn out right
The black scientists were up all day and night
The Leader's still stick and she blames it on black
They'll have to work fast to get her back.

Scene 5 by Heath and Wade

Head Scientist

(Running into lab)
Quick! Quick! The leader has ordered an antidote to make her well again.

Scientist 2

When does she need it?

Head Scientist

As soon as possible, now let's get to work.

Leader (in Leader's room)

Where are those stupid scientists, slave, go find them. I thought I could trust them, they betrayed me.

Slave 1

Yes leader.

Slave 1

(Bow) The leader would like her potion, quickly.

Scientist 3

I'm afraid we've had a few mix-ups so it might take a little longer than expected. I hope she doesn't punish us too severely for our mistakes.

Slave 1
(Whispers) Oh no the leader's not going to be very happy about this. (Walks out of lab)

Slave 1
Leader, it will take longer than expected because of a few mix-ups.

Leader
Those bumbling idiots, I'm getting sicker and sicker every day. Get me a drink, get me anything to make me better.

Scientist 4   In Lab
We've worked very hard on this, if it doesn't work, I don't know what we'll do. (to head scientist). Take this to our leader.

Head Scientist
Leader, it's finished, drink it, it will work immediately.

Leader
(Gulp, gulp, swallow) Oh, this didn't work you moron.

Head Scientist
Oh sorry, please spare us.

Leader
No. You will work harder. When I get the next one, I'll decide.

In Lab   Head scientist
Oh no, it didn't work, if we're not careful we'll end up in the dungeon.

Scientist 3
Try this.

Scientist 2
No, try this.

Scientist 3
No that won't work, I'm sure this will (running off and returning). Try this leader

Leader
(Gulp, gulp, swallow) Hang on, my eyes are getting clearer, I'm better. No, they're blurry again, that didn't work either. Personal slaves take them to the dungeon.

Narrator
The orange wisdom will be detected
They're not as dumb as green expected.
It's up to them to save the Leader
I hope they do, for they think they need her.

Scene 6 by Wade and Heath   in Leader's room

Slave 4
Leader, where are the scientists? Aren't they meant to be making you a potion?

Leader
Their potion didn't work, I sent them to the dungeon.

Slave 5
Then, how will you get better?

Leader
Oh! I don't know, leave me alone, you're worse than useless. Go and get the other slave from the dungeon and go to your quarters. Obey me now.

Slaves' room

Slave 5
What should we do? The leader will get sicker and sicker... and then...die.

Slave 8
I hope that happens soon. she's a nasty mean person.

Slave 9 (green child)
You don't have to be so mean.

Slave 6
Maybe another leader would be good for us and the planet.

Slave 2
Yes, that definitely sounds like a good idea.

Slave 7
Well, who could get the power to overthrow this leader?

Slave 1
Yes, that's a good question.

Slave 4
Well no-one could do it, I suppose.

Slave 3
Unless she dies, because she's got no next of kin. Then they'd have to elect someone.

Slave 8
We've never had elections.

Slave 6
But I'd like to be free, without a leader, so I could do whatever I wanted.

Slaves 1 & 2
So would I.

Slave 7
But we need a leader, just think what would happen without one. Everything would get out of hand.

Slave 8
No it wouldn't. We could do a better job than that leader and her cruel scientists.

Slave 5
Enough of this arguing. What are we going to do about her?

Slave 7
We need to help her. Life's not so bad with her as long as we do everything she wants.

Slave 4
Why don't we get the orange doctors to help save her life?

Slave 3
They wouldn't help us.

Slave 1
Why should they? They try and save our planet not like our leader.

Slave 9 (green child)
She's the only leader we know. We've got to save her.

Slave 6
It's worth a go.

Slave 3
Yes, I suppose so.

Slave 7
Who's gonna' go?

Slave 4
I will.

Slave 3
So will I.

Slave 5
Okay, get going, there's no time to loose.

Music. As they go to doctors' surgery

Slave 3
Excuse me doctors.

Doctor 1
What do you want?

Slave 4
We were wondering if you would help us with the leader, you see she's sick, and the scientists can't help her.

Doctor 2
Why should we help her? She's an evil, vicious polluter.

Slave 3
But....

Doctor 2
Not buts.

Slave 4
Give her a go, she's human just like you and me.

Doctor 1
We do have things to do you know.

Slave 4
We'd be very grateful.

Doctor 2
Okay, We'll give it a go, but no promises and on one condition.

Slave 3
What's that?

Doctor 2
That she stops polluting the planet.

Slave 3
It will be hard to convince her. We came here without her consent you know.

Doctor 1
We will do it if she agrees. Right?

Slave 4
Right, how much can we thank you?

Doctor 2
Wait and see, now go. *Music*

Slave 3
Excuse me leader.

Leader
What do you want?

Slave 3
Well....

Leader
Get on with it.

Slave 3
We went to see the doctors.

Leader
You what?

Slave 4
We will explain.

Leader
You bet you will.

Slave 3
We asked them if they would heal you.

Slave 4
They said yes, if you would stop polluting.

Leader
Oh well, I know what I shall do, tell them I will.

Slave 4
Oh good.

Leader
Go, go, tell them now.

Slave 3
Gee, that was easy. *go to Doctor's surgery*

Slave 3
Doctors, doctors.

Doctor 2
Calm down.

Slave 4
The leader said yes, do you believe it?

Doctor 1

No, not really, oh well we'd better get started

Narrator

Orange have agreed to help now
They are honour bound to do this somehow.
This conflicts with their belief
Can a solution bring relief?

Scene 7 by Kate

Doctor 1

Pass me that powder will you?

Doctor 2

Here. What if she's lying. (Working)

Doctor 2

What? Who? The leader? No, she wouldn't. She's too sick to think of it.

Doctor 2

Don't underestimate her. You've seen her evil ways. Maybe we need to think of a safety plan.

Doctor 1

Yeah. She could quite easily fake being good and then go back to being evil. How about we make the potion work for a month or something and then it wears off.

Doctor 2

Hey yeah! But a month is too long. That's enough time for her to ruin the whole planet! How about a day. 24 hours. Then if she stays good we'll give her the permanent potion.

Doctor 1

That's a great idea but what makes a potion work for only 24 hours?

Doctor 2

I think there's a powder that the black scientists use. It makes people mutate into those purple warty loons that go thumping through the forest for 24 hours.

Doctor 1

Well, let's go.

Slave 8

(bow) Can I help you?

Doctor 1

Yes. We are making the potion to save our Leader's life but we need a powder from the scientists laboratory. Can you get it for us?

Slave 8

Well, I'm not supposed to but since it's for our Leader I'll risk it.

Doctor 2

Thank you. Now we need a bottle with a green label and yellow writing.

Slave 8

Okay. I'll go look. (doctors sit and wait. Green people walk past and bow but give strange looks.)

Slave 8

Is this it?

Doctor 1

I hope so. Thank you. (Green bow. Orange leave. Back at lab. Start work)

Doctor 2

Let's see if this potion works.

Doctor 1

I'll go get the raog to test it on. Here

Doctor 2

Let's see. (Gives potion to animal. Animal starts to mutate).

Doctor 1

Take it to the time chamber. (they go to another chamber).

Doctor 2

24 hours cut to one minute for our experiment. Yes. Okay. Ready?

Doctor 1

Yep.

Doctor 2
Lift off. (*Watch animal change*).

Doctor 1
Whoo. It works! It works!

Doctor 2
Now we have to adapt it to the antidote.

Doctor 1
That shouldn't be too hard. We'd better start working.

Doctor 2
Yeah. (*working*) What would she do if she knew it was only for 24 hours?

Doctor 1
Don't know. Probably send us to ring Oreebut for punishment. But she won't find out.

Doctor 2
Sure. Hey I think ......yes. I've finished it!

Doctor 1
Great. Let's add it to the potion and take it to the leader.

(*Take potion to leader. Other orange people follow. Get to entrance and meet personal slave. Slave bows.*).

Doctor 1
We've brought the potion for the leader.

Personal Slave 2
She has been waiting for your arrival. Follow me. (*Doctors taken to the leader*),

Leader
(*Weakly*) Good you're here. Give me the potion

Doctor 2
Wait. We have one condition. If we give you the potion you must promise to stop polluting the planet.

Leader
(*Pauses*) Well, okay. Now the potion?

Doctor 1
Here.

Narrator
Curing a meglomaniac doesn't give appreciation
Power corrupts to the point of non-negotiation.
Ultimate power is the only desire
Can a way be found to force her to retire?

Scene 8 by Aimee and Kristy

Leader
How long will it take until I am totally cured again?

Doctor 1
Probably a few hours. It is probably best to lie down for a while and have a sleep. That way your body will be able to recover quicker more quickly.

Leader
Good idea. Now please leave. Slave, get a pillow. I'm lying down on the couch.

Slave 3
Silk or Satin?

Leader
Umm. Both. I feel extra greedy today.

Slave 4
Leader, leader, wake up!

Leader
What? What happened? Are we under attack?

Slave 4
No, no. I came to ask you how many oranges you wanted this week.

Leader
You imbecil! How dare you wake me! For punishment you can go to the ring Oreebut! Stay there for ten days!

Slave 4
Yes, leader, but can I at least tell the citizens how many oranges you want before I go?

Leader
I'll have ...... two dozen and make sure they are ripe.

Slave 4
Right away.

Leader
Gee, I think that potion's worked already. I feel better and meaner than ever. Slave, gather the rest of you and the scientists and bring them here. I want a word with the lot of you.

Slave 5
We're on our way. slaves depart

Leader
Be back here before I can blink my eyes. (Slave leaves room to get scientists and slaves. Slave returns with crowd.) Well, well. As you can see, I am well again and I would like to make something very clear to you. Just because the citizens made me promise to be good, it doesn't mean I will be faithful to it. The citizens are fools and I never intended to become good. I just wanted to make that very clear to you and if anyone doesn't like it, then they can go to the dungeon. Am I understood?

Everyone
Yes, oh mighty leader.

Leader
You may leave now and get back to your work.

Narrator
Power is not the answer to all
It is quite dangerous if you answer its call.
Power cannot love or comfort or care
It will take all your feelings and leave you bare.

Scene 9 by Luke and Scott

Leader
I think I'll go for a walk to see if anything has changed on my glorious planet during my illness. (She starts feeling dizzy and a need to sit.)

Leader
Why do I fell dizzy?! What's wrong with my legs?!

Slave 1
I don't know oh wise........

Leader
Get me a drink, slave. My throat is burning. Get me those amateur doctors. I'm going to throw them into the dungeon to rot! (Calming a little). Help me to my throne slaves, NOW!!! (Slave 2 leaves for the doctors)

Slave 1
Yes ma'am, Right away ma'am. (Slave struggles to get her on her throne.)

Slave 2
The leader orders your presence at the palace. Follow me. walk to leader Here are the doctors.

Leader
You betrayed me you double-crossing amateur doctors.

Doctor 1
But you double-crossed us first your worship.

Leader
You dare answer back to me. To the DUNGEON with you. slaves take doctors to the dungeon

Slave 3
(Enters with a drink) Here is some of the clean water on this planet. Make it last for there is not much of this luxury left.

Leader
Do you think I do not know that. You stupid slave. I am not quite as stupid as you, as a matter of fact I am not stupid at all. Ha ha ha ha. Ohh laughing hurts.

Slave 3

How about you have some rest leader.

Leader

Well, that's the first good idea I've heard all day. Maybe you're not as stupid as I thought. Leave me in peace. I need to contemplate my next evil deed before the sickness kills me. My ears are ringing. Why doesn't it stop. I can hear voices.

Father

Orit! Orit!

Leader

Daddy, is that you?

Father

Yes it is. I have come to tell you, you must change your ways otherwise the planet will perish and you will wear chains instead of a halo. Forever.

Leader

Daddy come back!!!!

Father

I must go now. Farewell my daughter.

Leader

Nooo. But daad. When will I see you again.

Father

Soon dearie soon.

Leader

When's soon Dad?

Father

You'll find out Orit. I must tell you that it is time for you to tell your children the truth. You know who they are. Don't you?

Leader

No. Who are they dad?

Father

You'll find out when the time comes. There is a sign on their forehead exactly like yours. Bye. (echo).

Leader

Bye. Wait I forgot to tell you I'm too ill at the moment.

Father

Release the Doctors and they will help you. For good.

(leader wakes up)

Leader

Get the Doctors here. NOW!

Slave 1

But you s......

Leader

No buts. Now go fetch the doctors. (Slave enters with doctors)

Leader

I am .... well... ummmmmm....

Doctor 1

What is she trying to say?

Doctor 2

I'm not sure. Shh. She's trying to tell us something.

Leader

Err, I...err...am going to change......err

Doctor 1

Hurry up. Spit it out.

Leader

Don't rush me. OK I am going to be good, for good. I want you to heal me and I will be changed. To prove that I am going to change I am going to make everyone of an equal status, but there will be two leaders to take my place. Everybody is free to clean up the planet and you will only get punished if you pollute. This will mean

everyone living in harmony. Is it a deal?

Doctor 2
Yes leader. By the way who will these two new leaders be?

Leader
You'll find out.

Doctor 2
Just in case you turned good like this, we made a permanent cure.

Doctor 1
You drink this and it will make you well but it will make you a little drowsy at first.

Leader
Will there by any other side-effects?

Doctor 2
No there shouldn't be, now drink this and go and tell the people about your changed self.

Leader
Thank you. (glug, glug)

Narrator
Every one has a right to be equal in power
No-one should feel small or feel the need to cower.
Maybe equality is the change they need
And maybe they need a change of lead.

Scene 10 by Kate

Leader
My time as your leader has come to an end.
The rules that I've made you may now bend.
I will retire right here and now
Your new leaders are related to me somehow.

So take off your headbands and you will see
That two of you have a mark like me.
These are the new leaders of Planet O

Please fellow citizens, give them a go.

When I was young I was not married
But foolishly two children I carried.
I gave them away to orange and green
I hope you will come up here to be seen.
(Two children come up to leader).
My children I hope you will accept the leadership of Planet O. Do you?

Green Child
Yes, of course. I shall be honoured. Do you um.... brother

Orange Child
Yes I suppose. But why weren't we told sooner?

Leader
As I said before I was not married when I had you and it was against the law to have children and keep them when you were not married. So you see I had to give you away.

Green Child
I wish we had been told sooner but.....

Orange Child
We will take over your leadership mother.

Leader
Good, thank you. Now before I retire I have one last wish. (To all.)
My last leading wish is to help all of you
It is that you're equal and never again blue
So throw away your headbands and don't look back
You're all the same, even the black. (Crowd cheers).

Citizens
Thank you leader, our dream has come true
We will always be grateful and remember you.
It has always been our wish for all to be in balance
Now we are free to show each other our talents.

Slaves
We are so happy that we are all the same
We will never again go through the suffering and pain.

We hated being slaves and being told what to do
Now we're all equal and it's all thanks to you.

Scientists
We are not happy with the decision you've made
We worked hard for you and this is how we're repaid.
But we realize changes are needed now
We will try and make it work somehow.

Leader
Now I shall hand over my leadership to my children (*Places crown on their head and bows*).

Green Child
My first leadership ruling is to have all zappers and dungeons destroyed. They will not be needed anymore. (*Crowd cheers*).

Orange Child
I would like to call up the two doctors who saved my mother's life. Without them she would have surely died and our planet would be in chaos without its leader. (*Doctors come up.*) (*children talk quietly*)

Green Child
After talking with my brother we have decided that after we pass away or retire these two doctors will be your next leaders. Do you accept?

Doctor 1
Yes we accept. We shall be honoured. Thank you.

Doctor 2
Yes, thank you.

Narrator
It will be difficult for them to change their ways
But things will be fine once they get through the haze.
It will take a while for things to calm down
But soon things will be normal in this Planet O town.

APPENDIX F

GLOSSARY OF TERMS

GLOSSARY OF TERMS

aragoto - exaggerated acting style, including make up, costume and action. Edo (Tokyo) acting style.

chobo - comprised of *gidayu* and *shamisen* player

chonin - merchants.

daiymo - lords.

danmari - five to ten minute pantomime, often introducing all the actors. May be left over from the time when it was used as a way of displaying the attractiveness of prostitute-performers.

furi - pantomimic dance

geza musicians - usually stage right, hidden by bamboo screen.

gidayu - chanter, similar to narrator.

habutae - cloth cap donned before applying make up.

hanamichi - walk way to the stage area.

Heian period - 794 - 1192

hyoshigi (*ki*) - wooden clappers.

iemoto - head of house.

kamite - stage left.

karei - magnificence or splendour.

kata - traditional form in performance.

kata of performance- five general styles, namely, *danmari, aragoto, wagoto, maruhon,* and *shosagoto*.

keiyozerifu - dialogue written in alternate lines of seven and five syllables per line.

kiza - kneeling position.

koken - personal stage assistant to an actor.

kumadori - water based make up.

kurago - informal name for stage assistants.

kyogen kata - stage assistant of scene changes

mai - dance with deliberate turning and movement, derived from Nõ.

maruhon - puppet style, refers to use of the full script of a puppet play for Kabuki performance. *Chobo* has a greater role than in most Kabuki plays.

mie - pose held for several seconds and halts action of the play and intensifies the emotion. Arms, legs and head may be moved in acircular position prior to 'snapping' the head and freezing in a tableau. One eye is crossed over the other to make the expression fierce. Subtler mies without eyes crossed, are performed by actors in *wagoto* and *onnagata* roles.

Nara period - 710 - 794

nomin - peasants.

odaimono/ochomono - plays dealing with imperial society.

odori - lively dance

onnagata - female role played by a male

roppo - swaggering walk.

samurai - warriors.

sewamono - domestic play genre.

shamisen - musical instrument.

shichi-san - position on the hanamichi, three tenths distance from the stage.

shimote - stage right.

shogun - military leader.

shomen engi - 'full frontal' acting, where actors face the audience rather than each other.

shosagoto - dance style play. Incorporates three types of dance - *odori, mai,* and *furi.*

Suri ashi - sliding steps.

tabi -white or black socks with one division between first and second toes.

Tokugawa period - 1600 - 1867

torite - police.

tsuke - short wooden clappers.

wagoto - gentle style of performing, hero roles, created by Kyoto-Osaka actors.

watarizerifu - 'passed along' dialogue, single lines shared by a number of actors.

yakuharai - dialogue spoken in twelve regular beats.

zori - sandals.