

Mistakes, I've made a few...

Reflexivity and Drama Teaching

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Overview

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Warming up
Mistakes I've made

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The role of Reflection
Telling Case Stories

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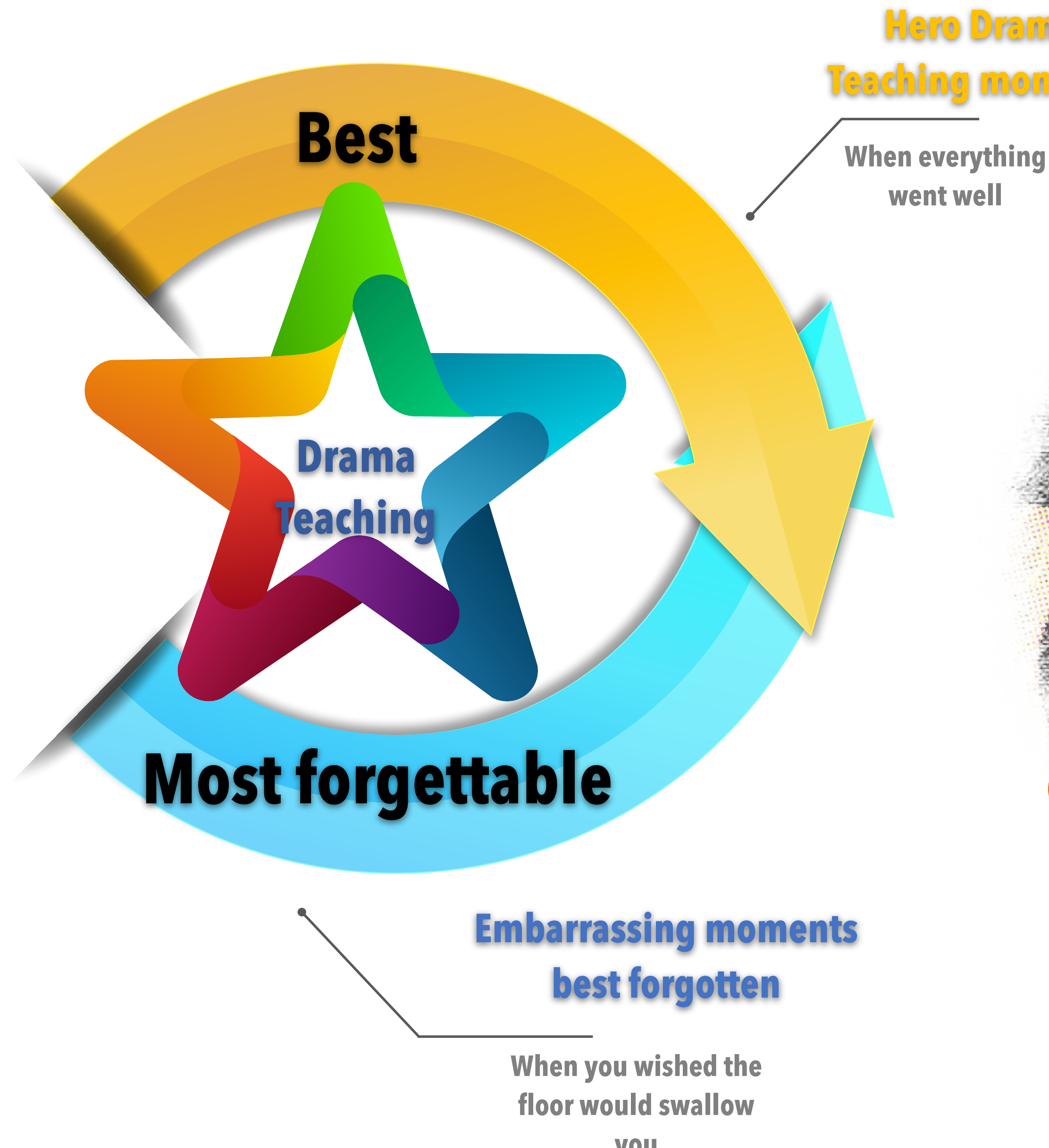
Creating and Analysing Critical
Incidents

04

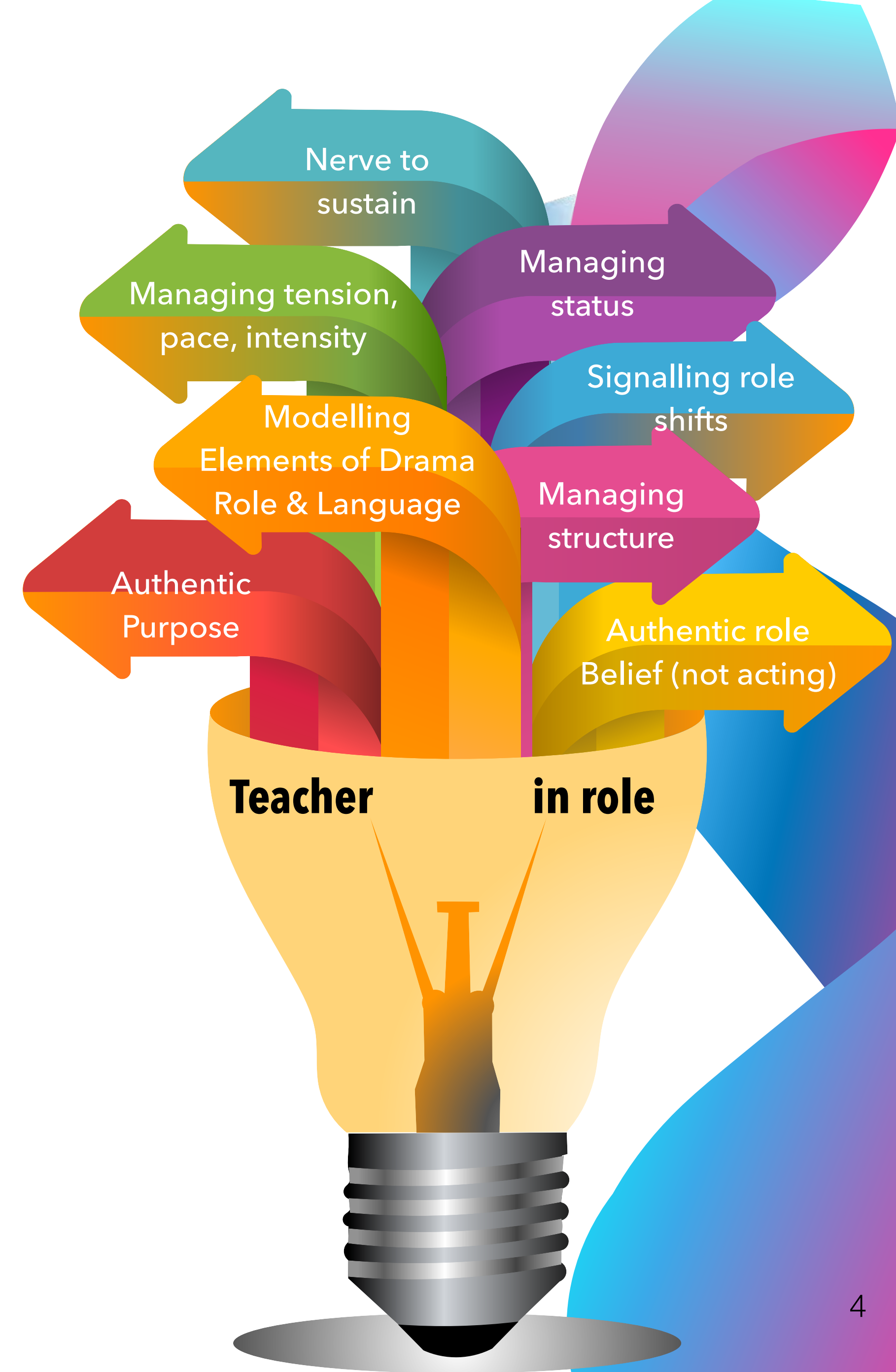
Criticality
Reflexivity for future practice



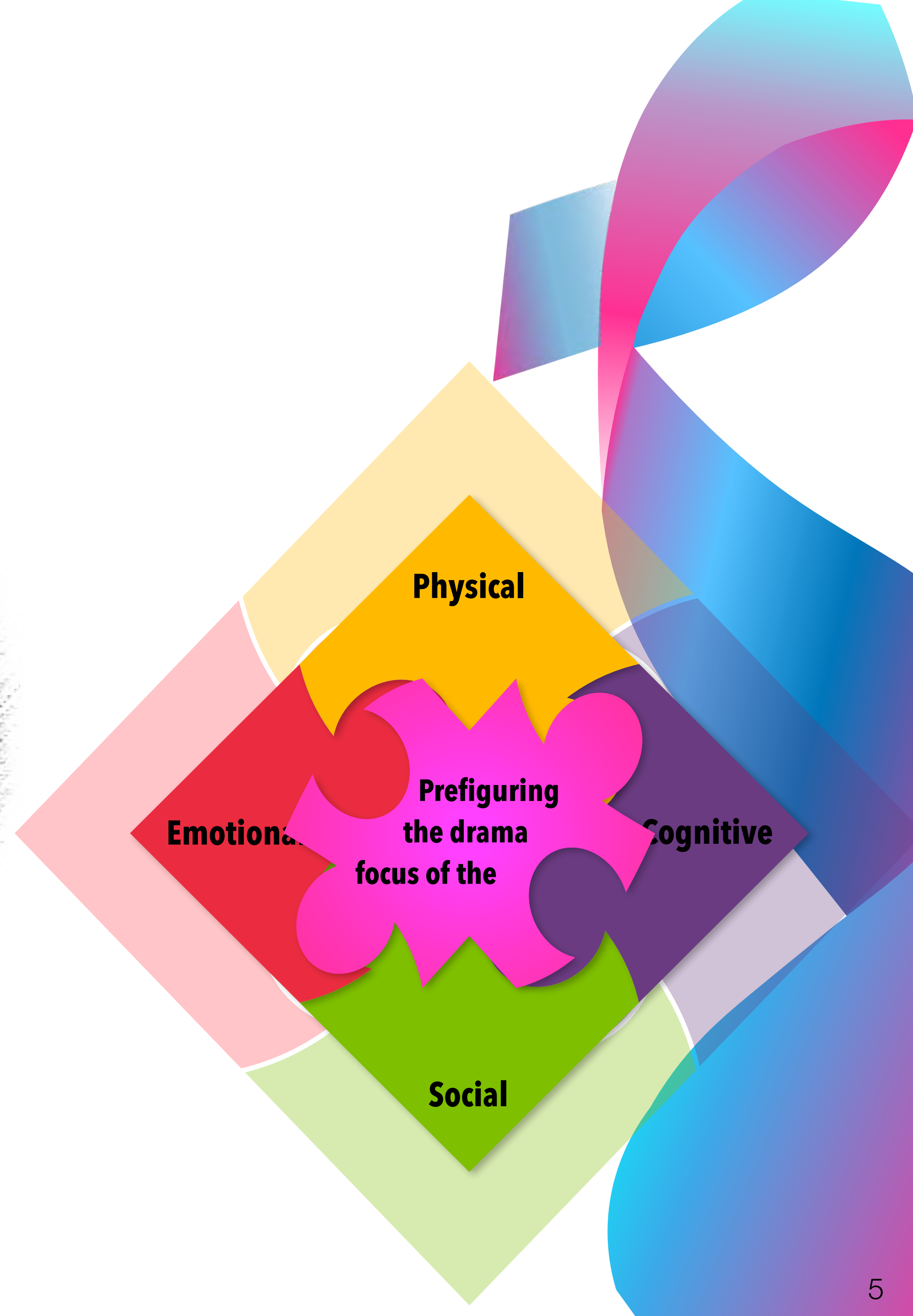
Drama teaching moments



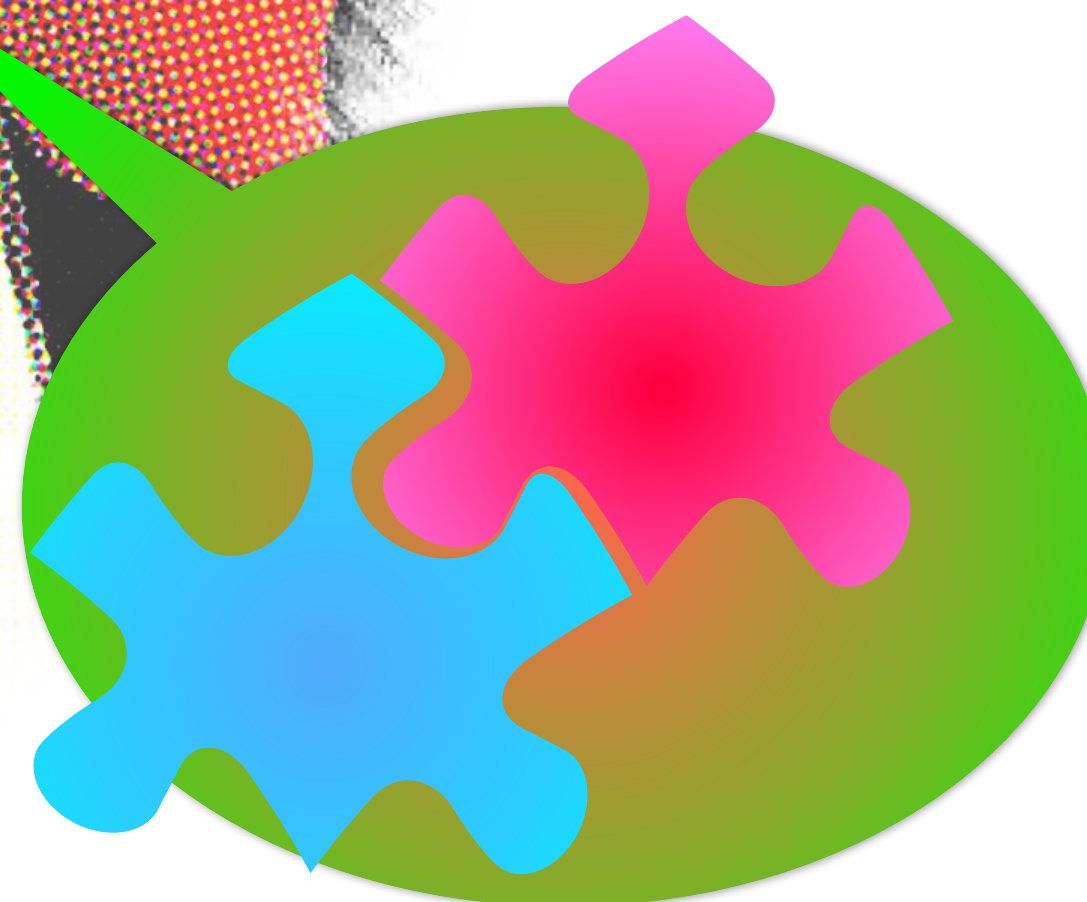
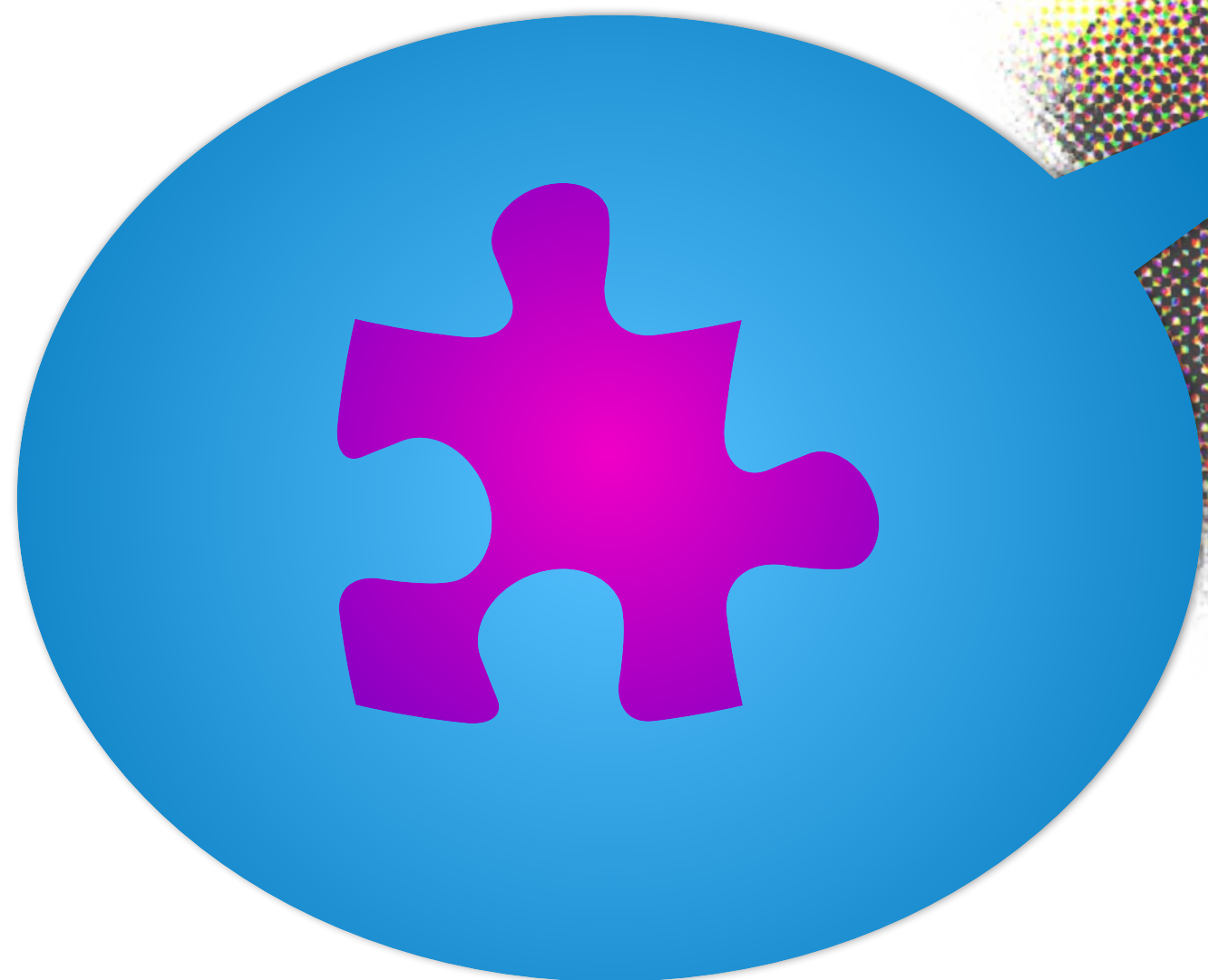
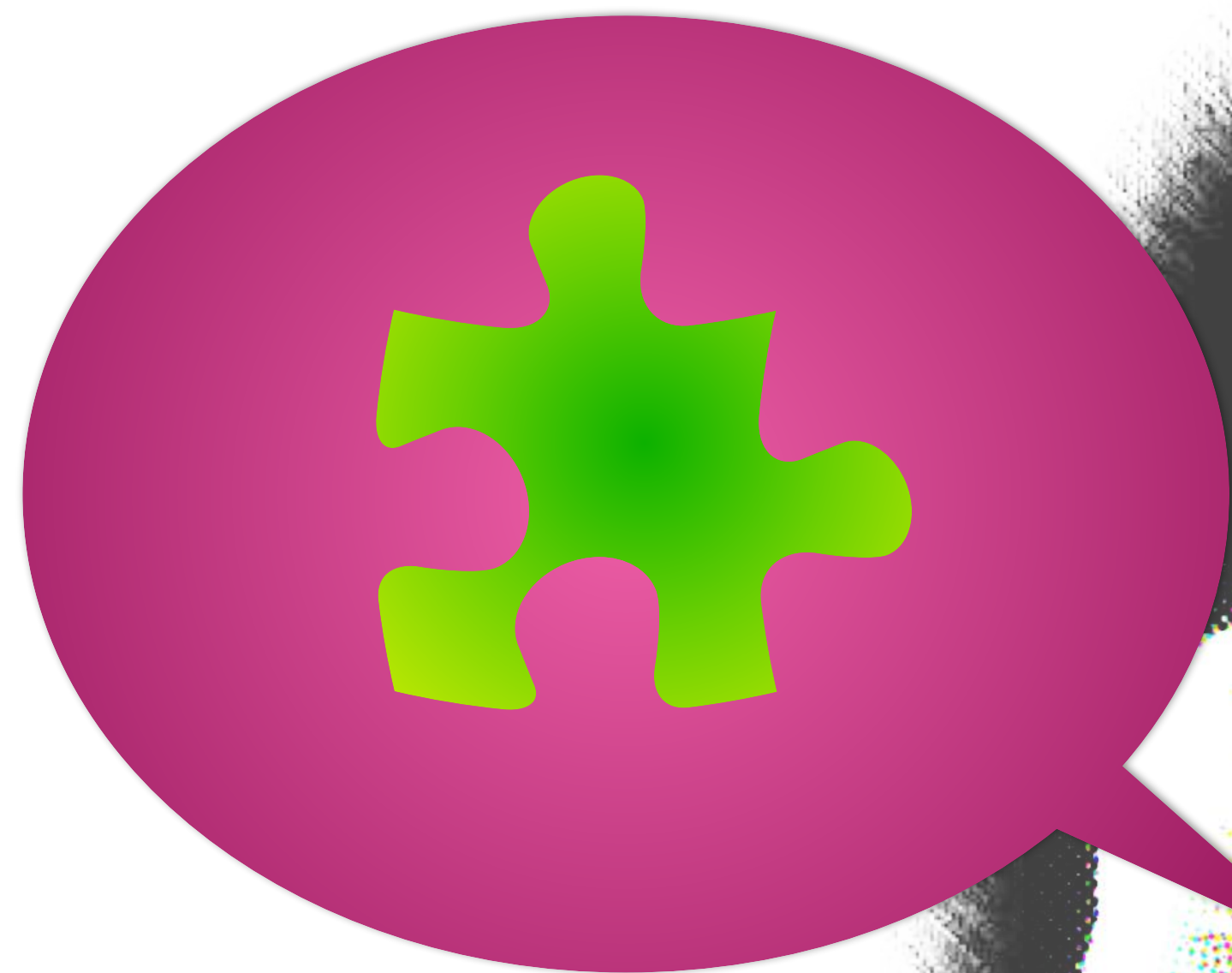
What could possibly go wrong with T-i-R?



But I've used all my warm ups



Your stories



Other stories

STRANGER IN THE ROOM

I sat the students in a circle and proceeded to recap the last lesson, the student who was away previously said under her breath 'this is stupid', 'who is she', 'why are we doing this'. In front of the group I called upon her and with a stern voice asked if she had a problem and if I could continue with the lesson. She went red, and it was noticeable to me that she was embarrassed. Throughout the lesson, she did not participate in any drama activities and proceeded to make fun of other students.

I JUST WANT TO WATCH

When dealing with the student, I understood from my readings in the unit that engagement, progression and continuity are at the heart of teaching and are essential to learning and assessment (Fleming, 2000). In other words, I knew if I left the student to sit and watch I was not doing my job and engaging him in drama.

UNEXPECTED

We had been working together for almost a year, when one lesson was very different to all that had preceded. We were practicing a new song, which was a normal activity for us to engage in. I remember vividly, we were laughing and enjoying the new tune we had chosen together. There was, as far as I knew, no reason to think this was anything other than a normal and enjoyable lesson, just like many we had enjoyed previously.

Suddenly, with no warning at all and no indication of any kind that there was anything wrong, this apparently happy 13 year old girl, wet herself.

REAL DRAMA

What became clear is that there existed little progression of learning. Students may have been 'doing drama' but their engagement was superficial.

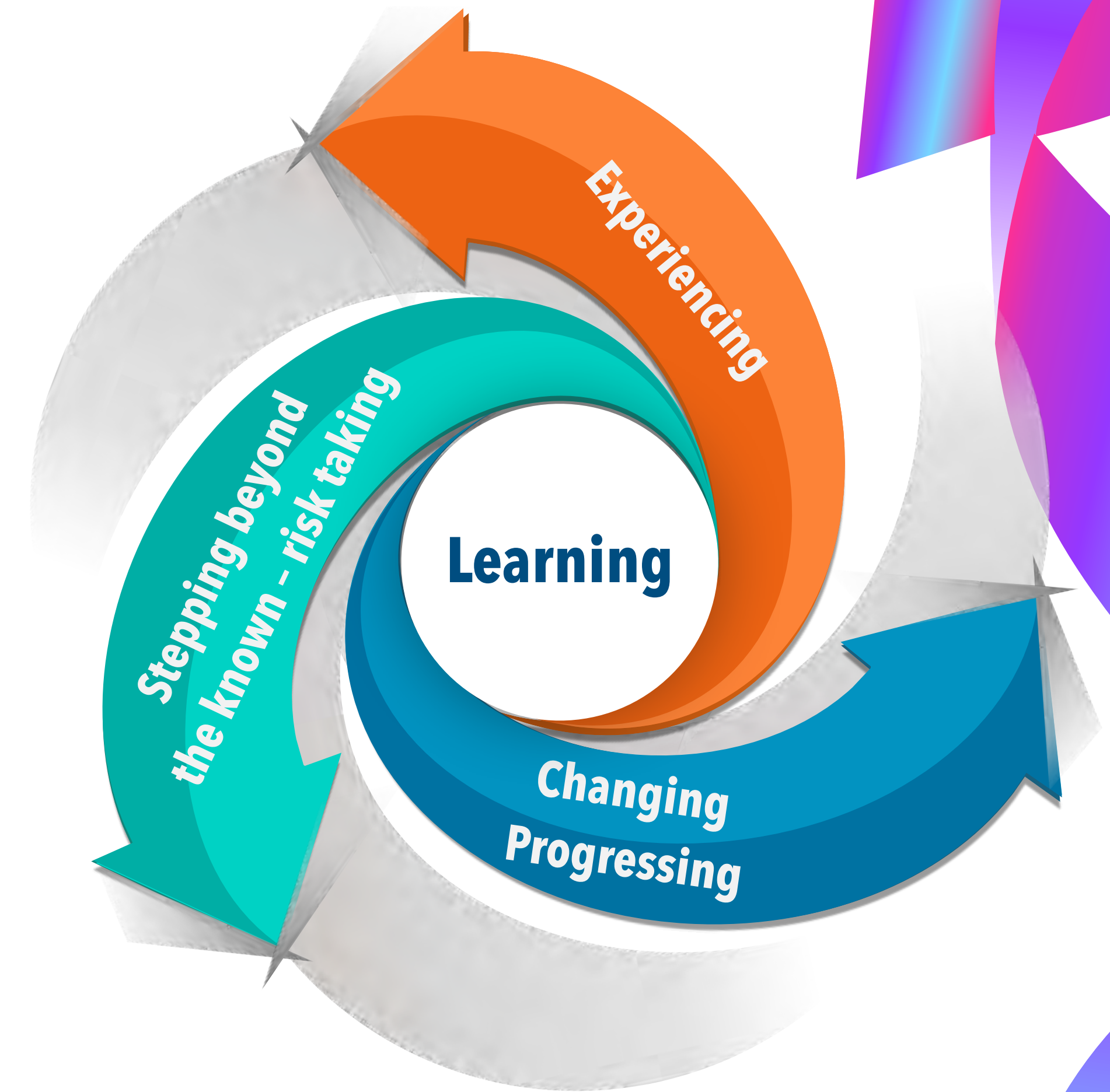


Learning

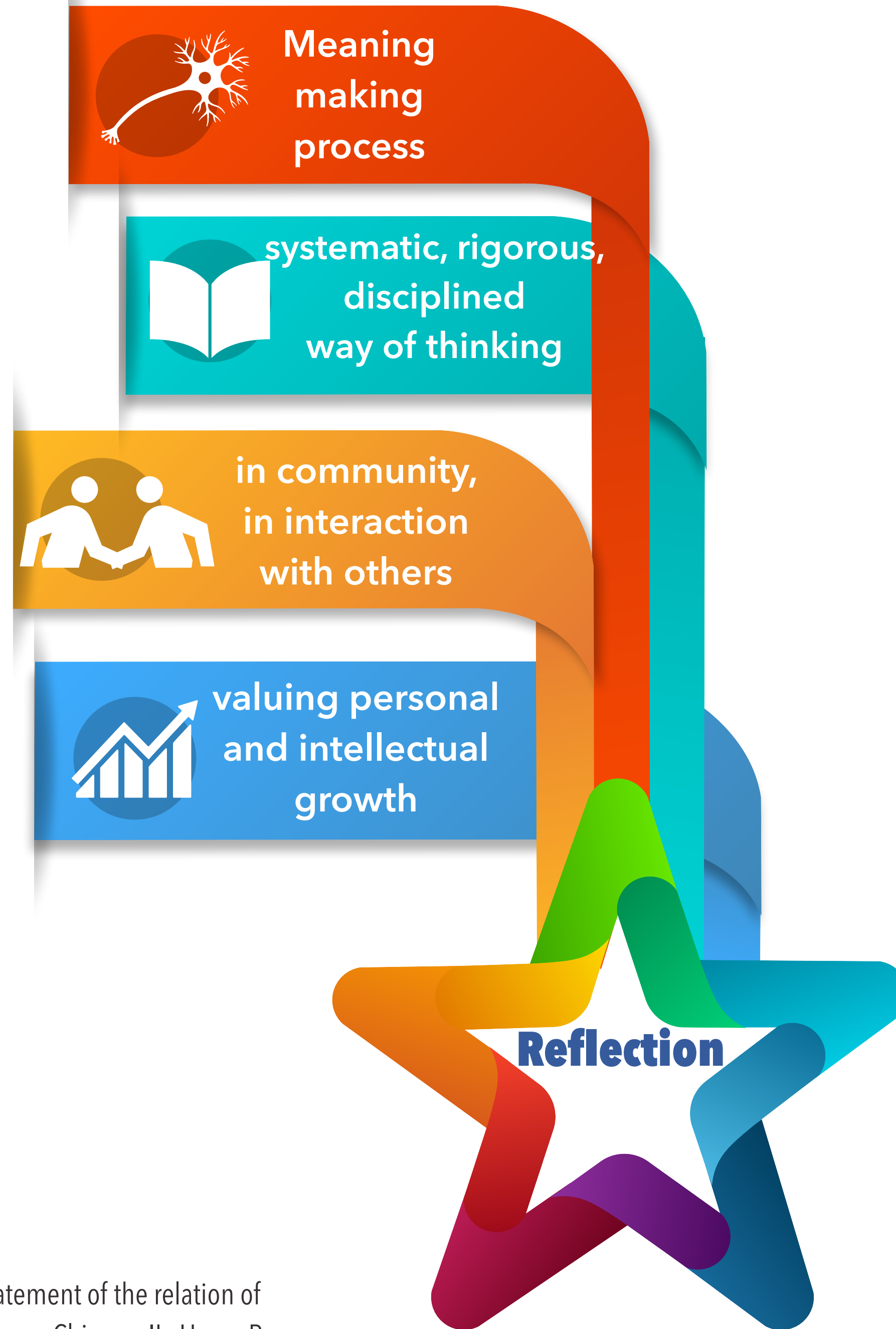
We engage in connected processes of

Reflection

Experience

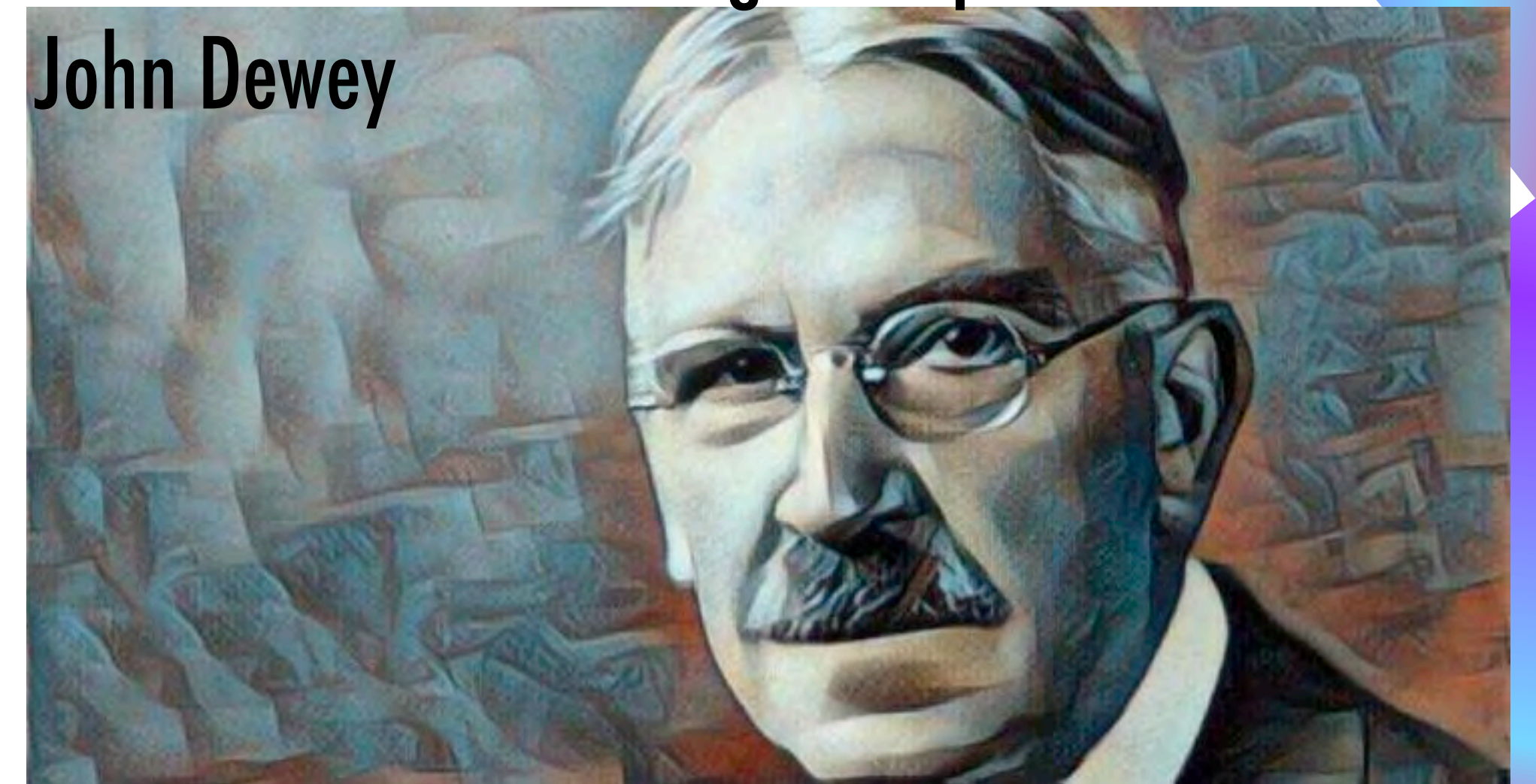


At the heart of learning is reflection



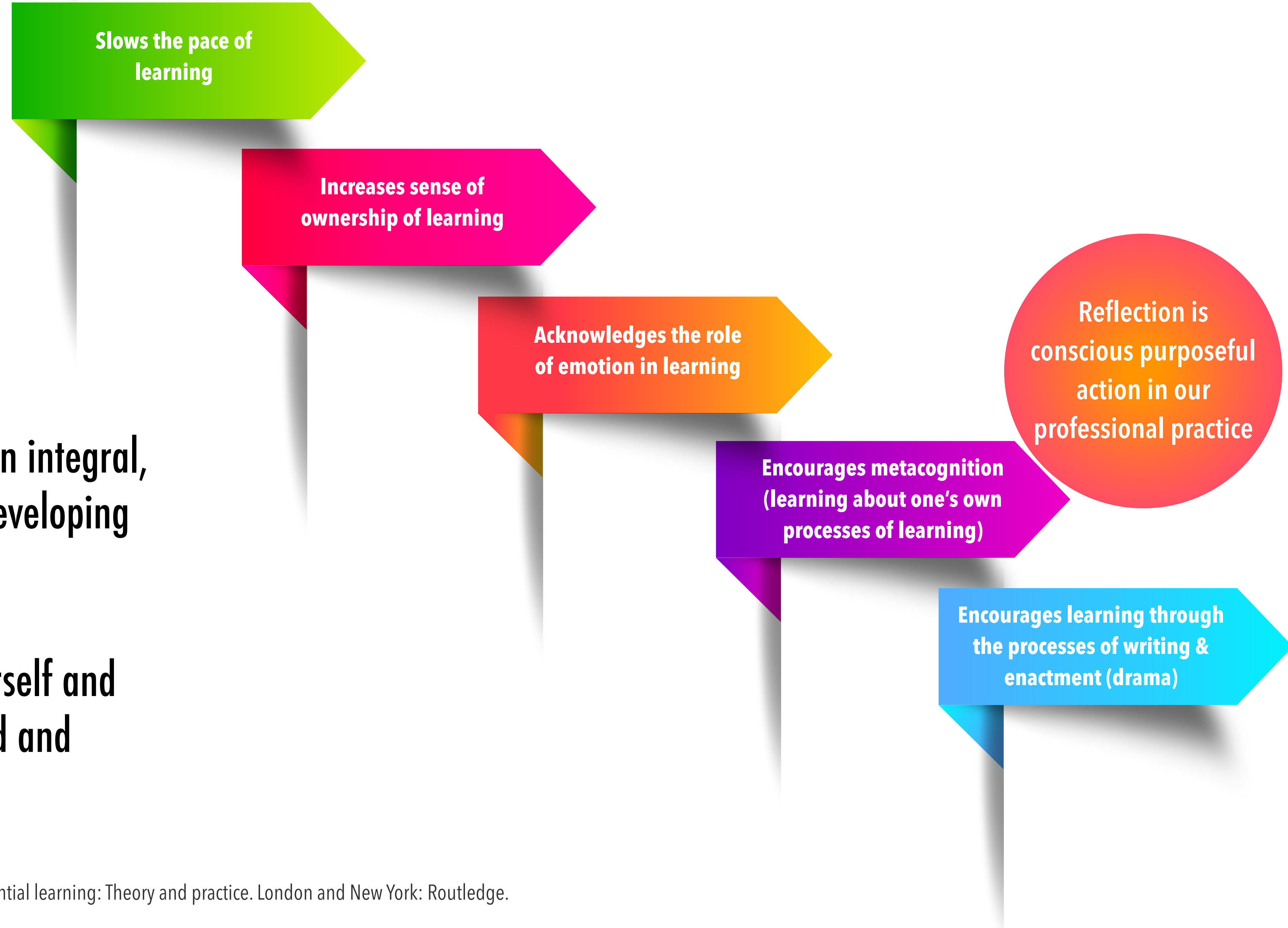
**"We do not learn from experience...
we learn from reflecting on experience".**

John Dewey

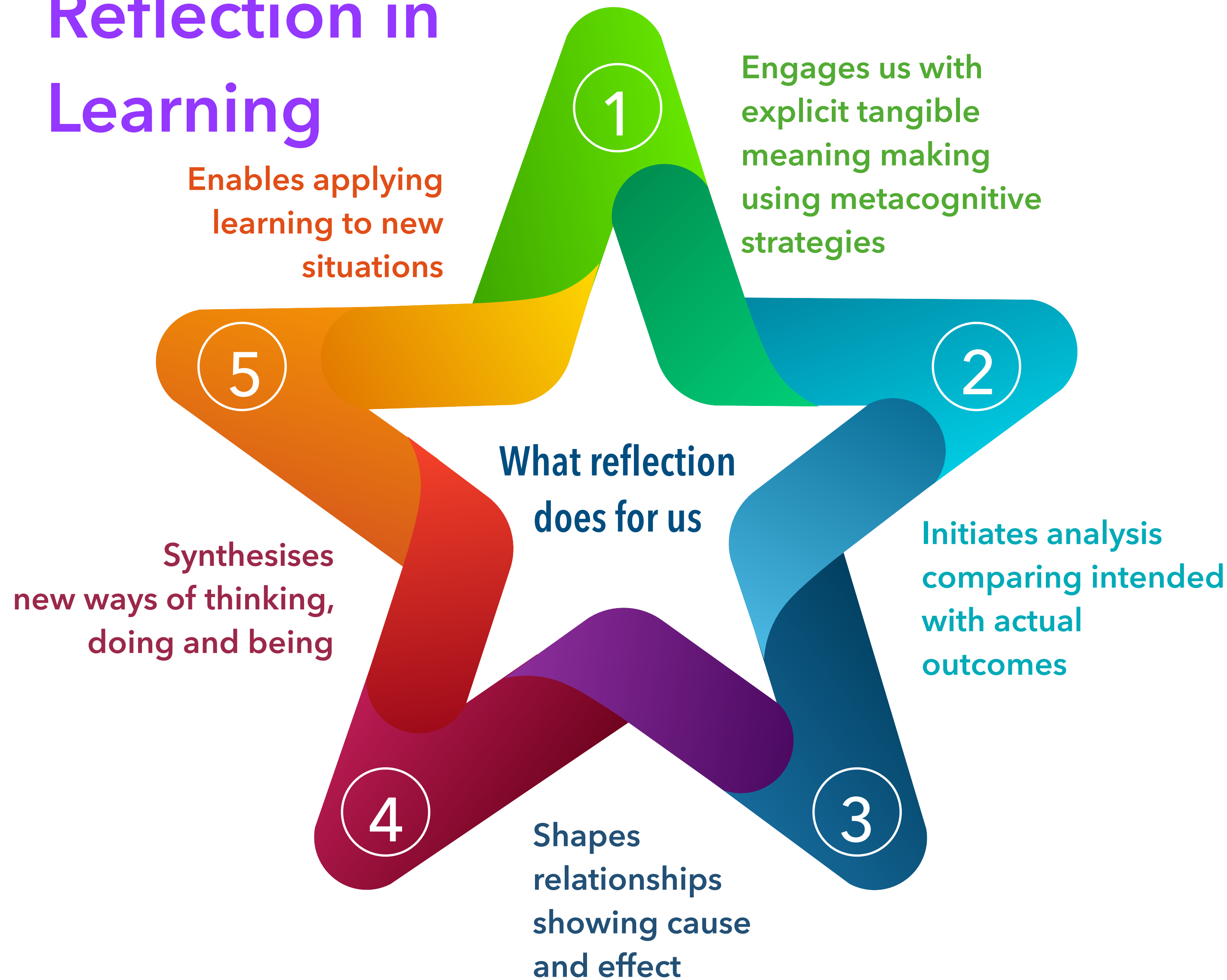


The central role of Reflection in Learning

- Reflection is a strategy – an integral, internalised strategy for developing our professional practice
- Reflection is visible to yourself and visible to others – a shared and collaborative activity



Reflection in Learning



In the reflective classroom, teachers invite students to make meaning from their experiences *overtly* in written and oral form. They take the time to invite students to reflect on their learnings, to compare intended with actual outcomes, to evaluate their metacognitive strategies, to analyse and draw causal relationships, and to synthesise meanings and apply their learnings to new and novel situations. Students know they will not "fail" or make a "mistake," as those terms are generally defined. Instead, reflective students know they can produce personal insight and learn from all their experiences.

The Reflective Teacher



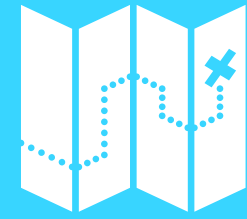
Learning and Leading with Habits of Mind
Edited by Arthur L. Costa and Bena Kallick
(2008)

Reflection
presents

03

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Linking reflection
to future action



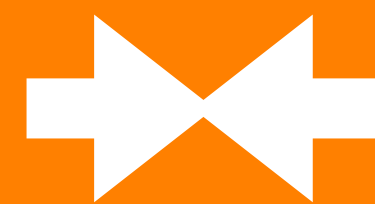
02



Awareness of
what has changed

01

Understanding the
relationship between the new
and what is already known



*Reflection is 'necessary,
but not sufficient
condition for professional
development'*

Day, C. (1993).

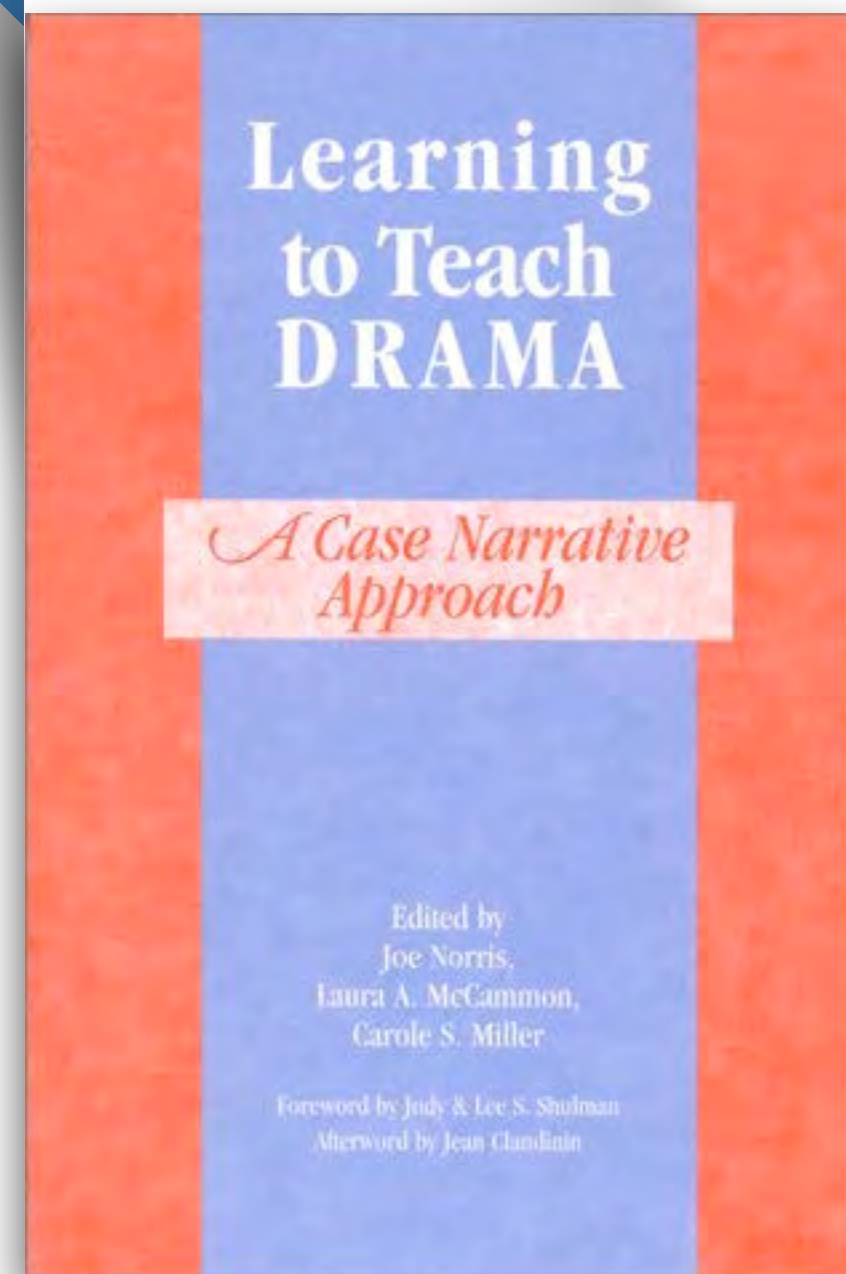
**Reflection is an approach
of professional
development through the
'confrontation' of that
learning in a way that
links the outcomes to
future action.**

**Reflection provides an
imperative to action.**

Taking that approach into my drama teacher education programs



Case Stories



Provide an in-depth observation into an event, process or person

A factual representation of what happened with associated analysis, insights and learning for the future

Richly describing, people, place, plot and action with accompanying emotional context

Tension, conflict, structure and climax lead to resolution

Leading to new insights, learning and understanding emotionally, not just analytically

Set the scene economically, evocatively

Focus key moment(s) in the story

use the words and actions of the participants

Identify what you have learnt

Pose questions for others to learn

Words on the page

Two Drama Teachers: Two Approaches

Teacher A

I first met Teacher A on practicum – “Is this my new prac-ie?” she exclaimed, as I nervously entered the staff room. For an incredibly tiny woman, she exuded such a large presence, and while the students responded to her bouts of teacherly anger with well-deserved trepidation, they also reveled in her warm spirit. Her classroom was one of fun – especially for the year sevens, who excitedly asked at the beginning of EVERY lesson, “Can we play Zombie Tag again today, Miss? Please?!” What gradually became clear though, over the course of my two week stay, was that there existed very little progression in terms of the students’ learning. The very fact that Zombie Tag was played as a ‘warm up’ in almost every lesson, regardless of the lesson’s content, was a clear indication of this. The students may have been ‘engaging’ with the activity, but their engagement was superficial, in that they had absolutely no understanding of why they were doing what they were doing. Drama class was simply ‘playing games’.

Now this isn’t to say that Teacher A simply wasn’t delivering meaningful lessons– I observed numerous wonderful lessons during my stay – it was simply that there seemed to exist this gap between the teacher’s intentions, and what the students were actually taking away from their experiences in the classroom. At first glance, I might have remarked that Teacher A should perhaps put more time into the planning and preparation side of things, but the more time that I spent with my mentor teacher, the more I began to appreciate the obstacles that she faced. Teacher A was one of those teachers who left as soon as the school siren rang, but not because she simply wanted get out of the place, but because she had a long drive ahead of her, to go and pick up her own children from their school. This was also one of the reasons that school productions and performances were essentially non-existent, because the prospect of out-of-school-time rehearsals was tremendous (for her staff). Add to this, the fact that the school’s dance program had little to zero funding

don't know that I would have had the
the beautiful souls he had put under
way to overcome the difficulties
cked in resources, she made up for
st, while at the same time, she
they ventured through the



What became clear is that there existed little progression of learning. Students may have been ‘engaging’ with the activities but their learning was superficial.

More than words on the page

Case Stories



Students use their Drama knowledge and skills to complete the assessment

Present their case story as a performed story, video to camera

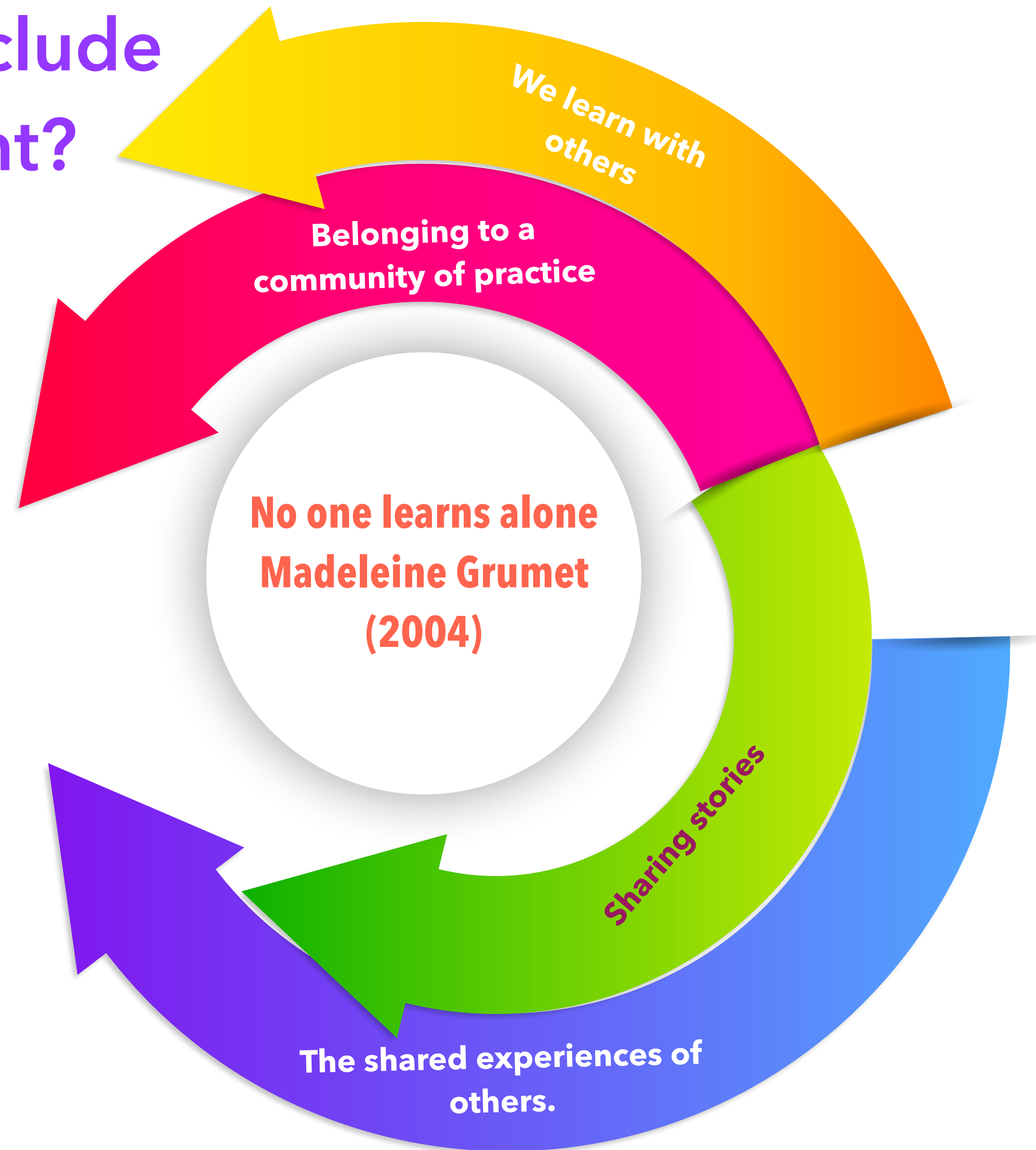
Although this example is not about Drama teaching, it is a wonderful way of sharing a case story
<https://www.facebook.com/epicclassroom/videos/403706216747995/>



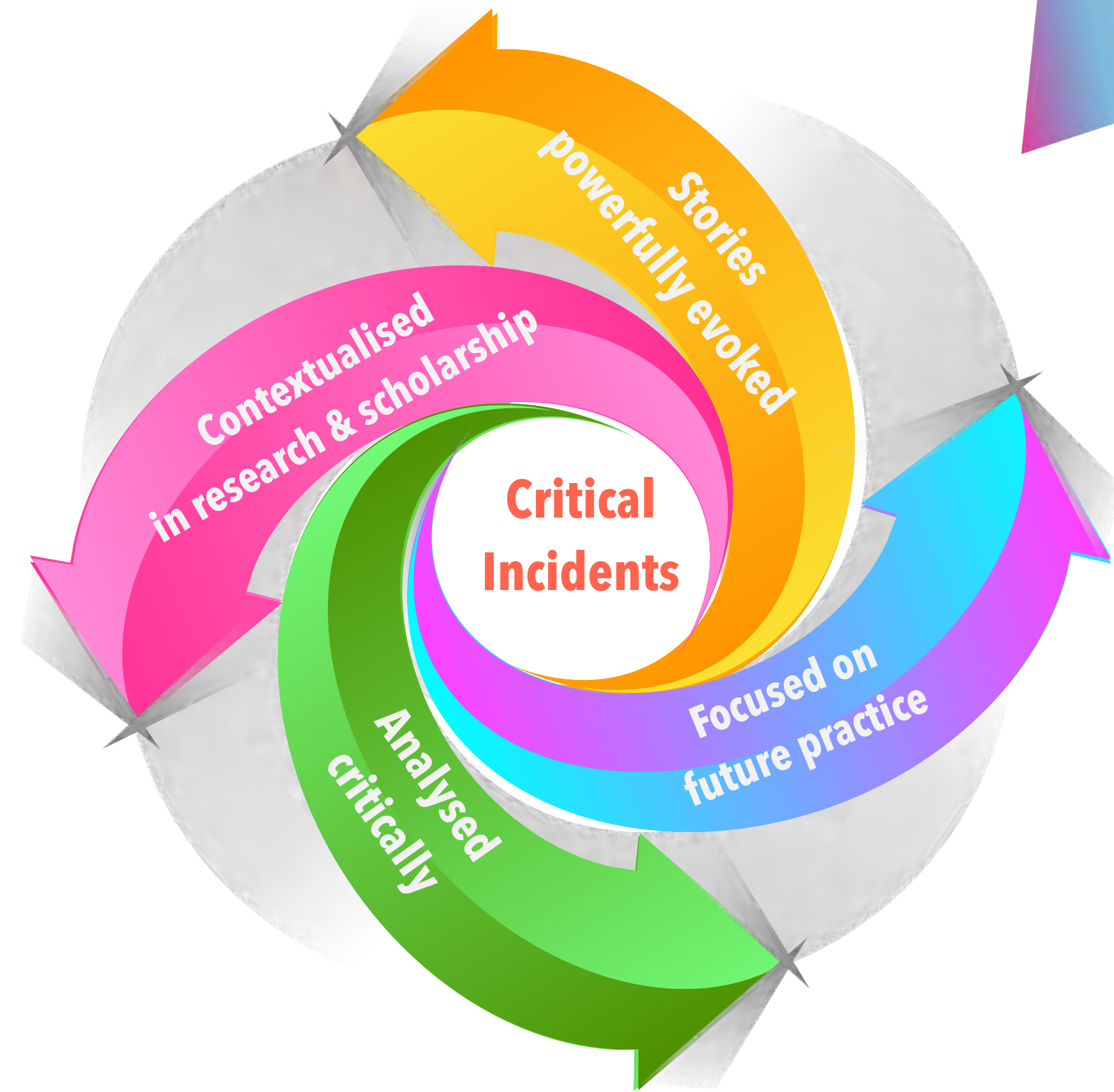
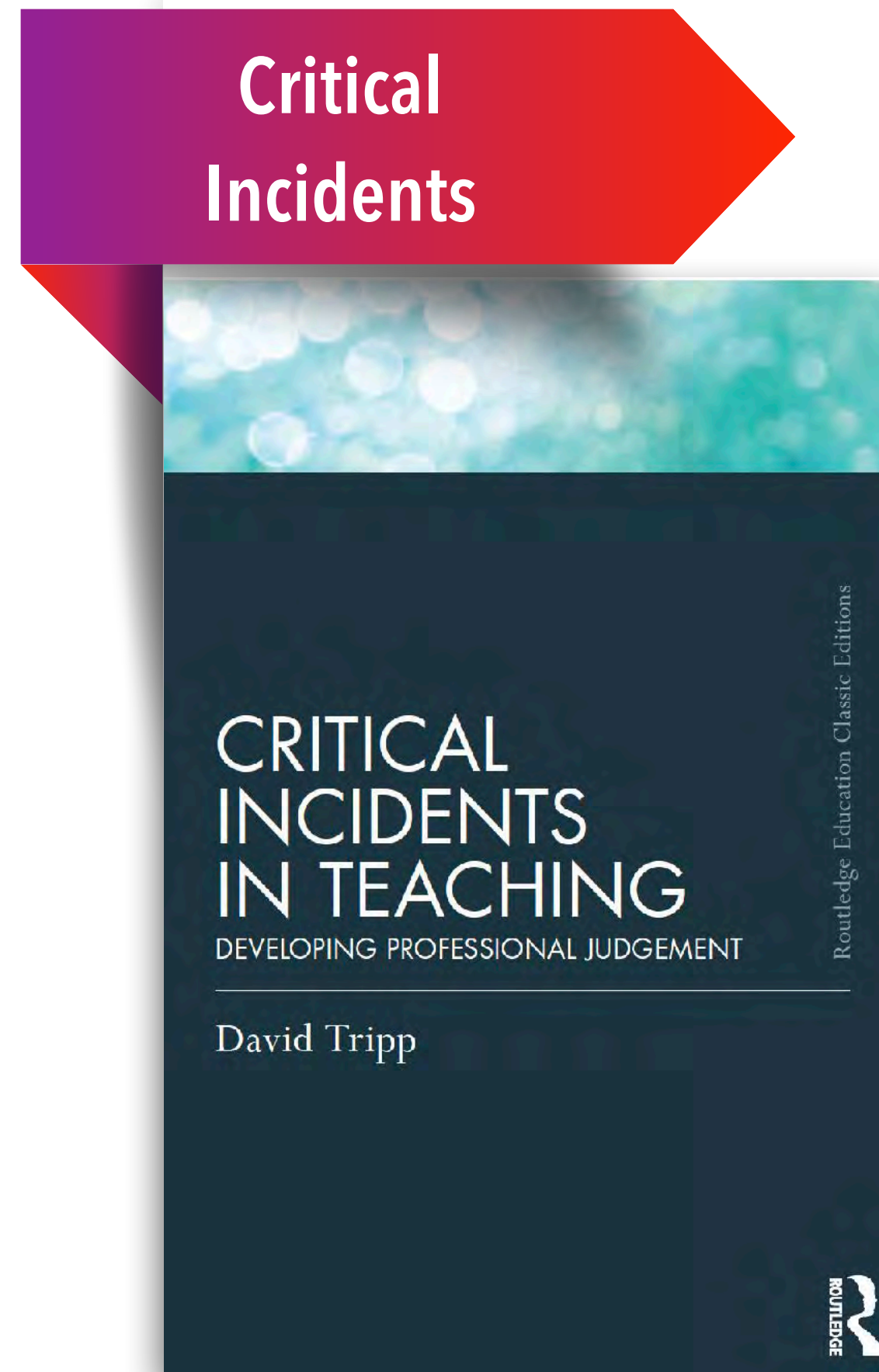
More than words on the page



Why do we include this assessment?



Good start but I wanted something more

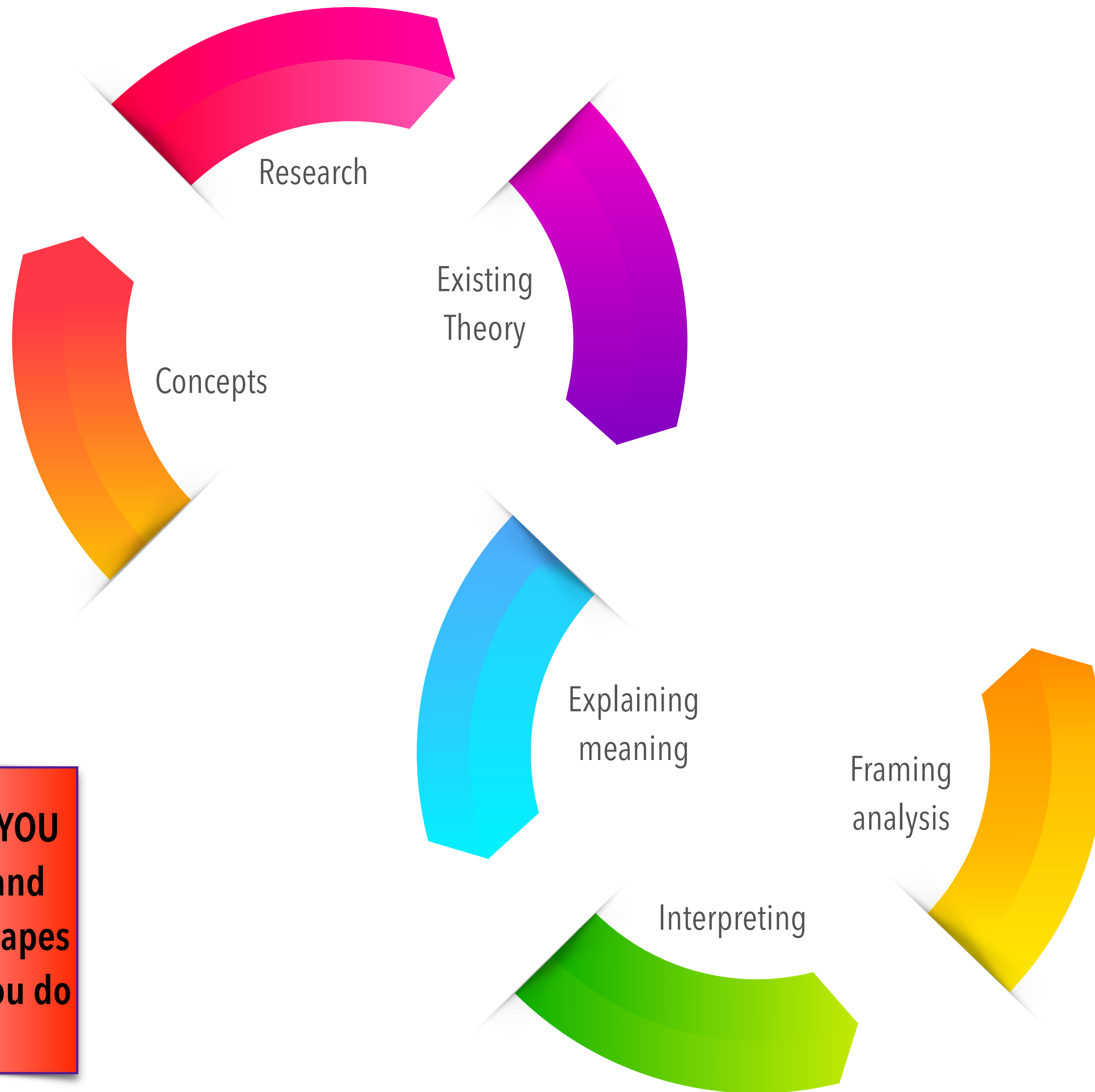


Tripp, D. (1993/2012). Critical Incidents in Teaching: Developing Professional Judgement. Abingdon, Oxon: Routledge.

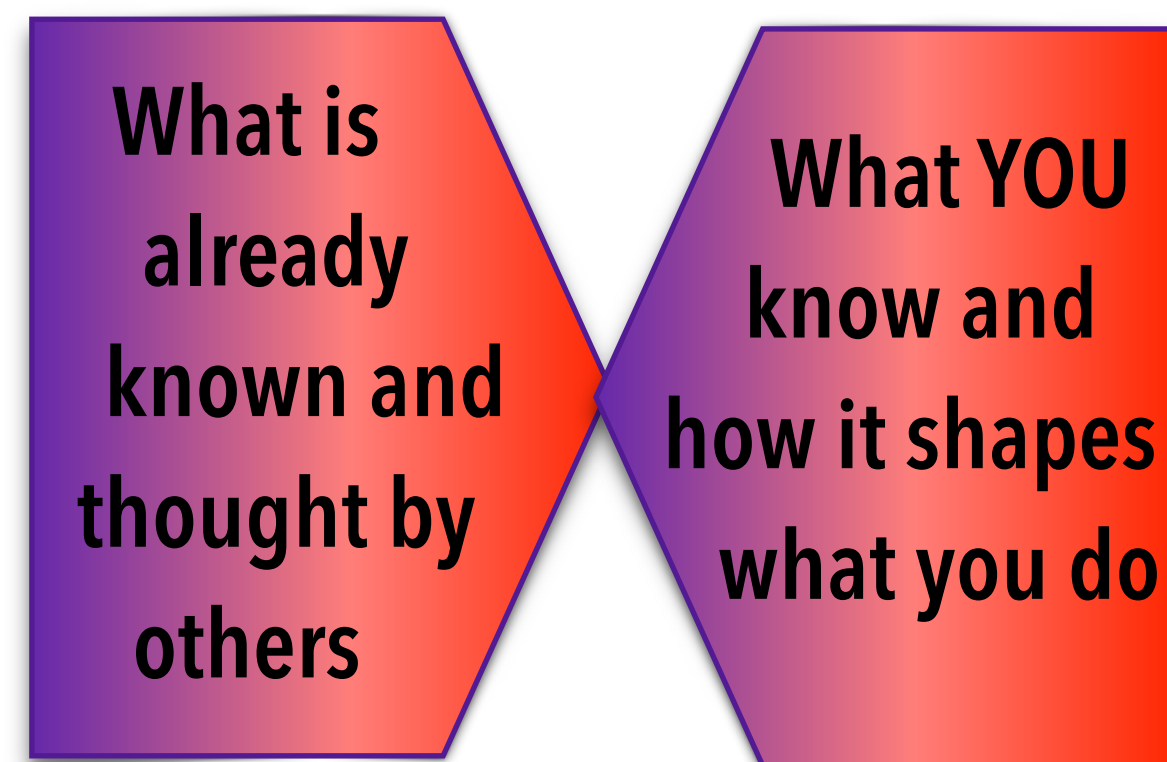
Critical Incidents in our professional practice



Theoretical Frameworks informed by research and scholarship



Theoretical Frameworks Bridge



"Good" theory in the social sciences is of value precisely because it fulfils one primary purpose:

to explain the meaning, nature, and challenges associated with a phenomenon, often experienced but unexplained in the world in which we live, so that we may use that knowledge and understanding to act in more informed and effective ways.

Shaping how we teach Shaping how we understand

Ontology
nature of being, the
ways we are in the
world;



Identity



Knowledge

Epistemology
theory of
knowledge,
methods, validity, scope,
and the distinction
between

Practice



Praxeology
links between theory
and practice in action

Values



Axiology
the study of what one
ought to do or what is
right; ethics

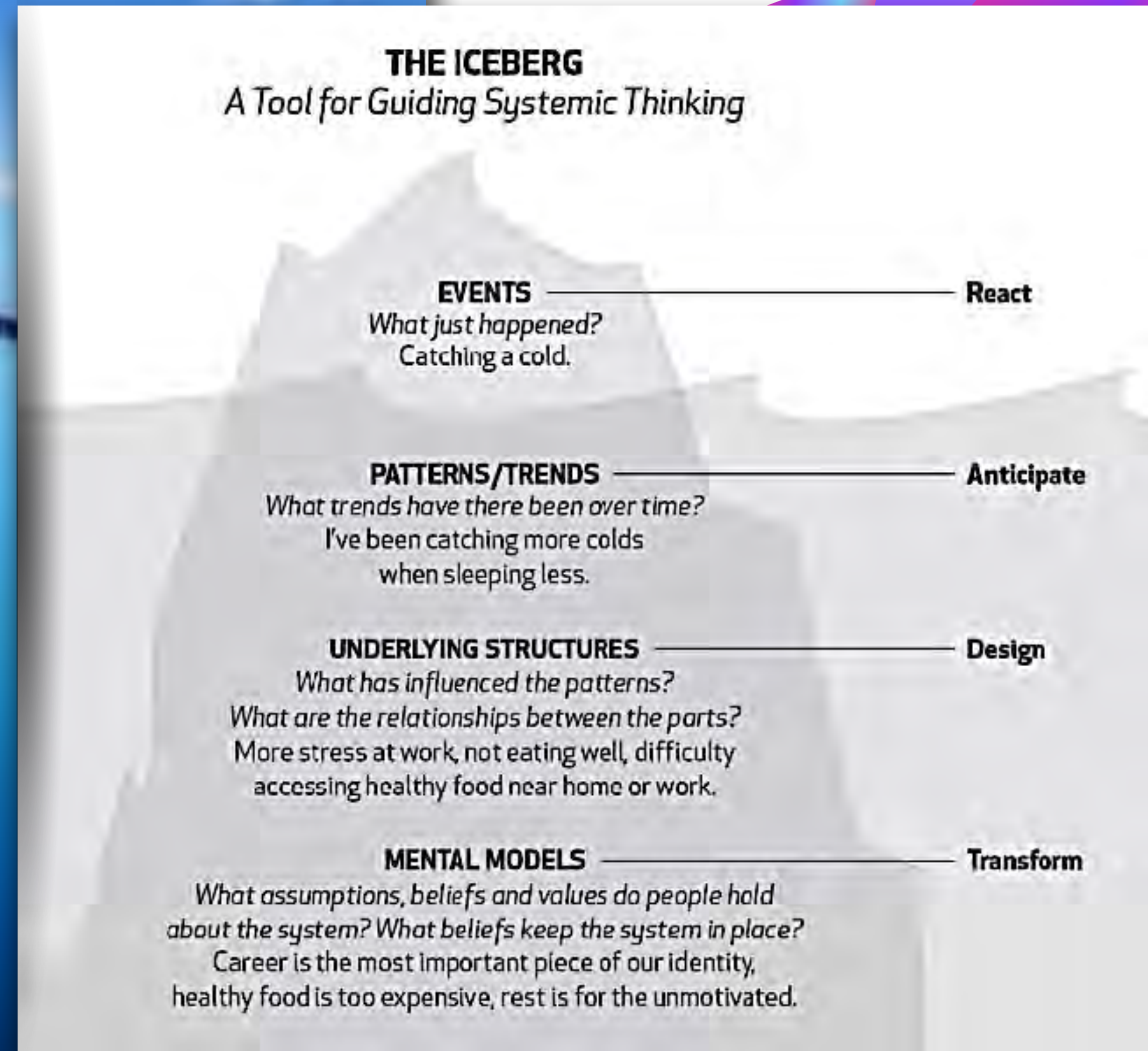
Ideology



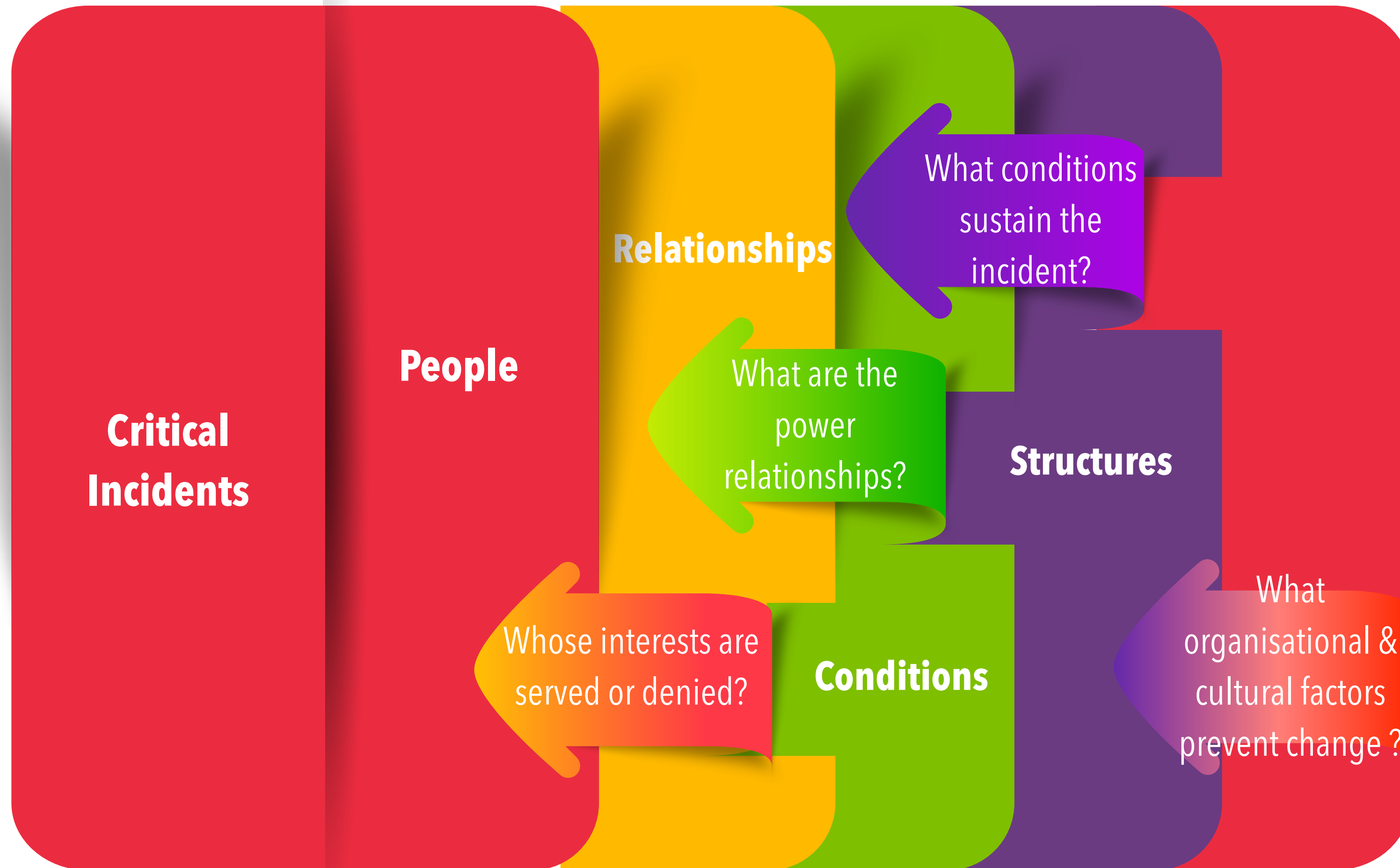
Ideology
system of ideas
and ideals, economic
or political theory and
policy; beliefs
characteristic of a
social



ICEBERG Principle



Critical Analysis of Critical Incidents



Socially critical analysis in education is informed by principles of social justice, strategic pedagogic action ... aimed at emancipation from overt and covert forms of domination.

Not simply a matter of challenging existing practices of the system, but of seeking to understand what makes the system be the way it is and challenging that, ...remaining conscious that one's own sense of justice and equality is itself open to question. (modified from Tripp 1990b: 161)

Addressing
homophobia and
misogyny in an all-
male Drama classroom

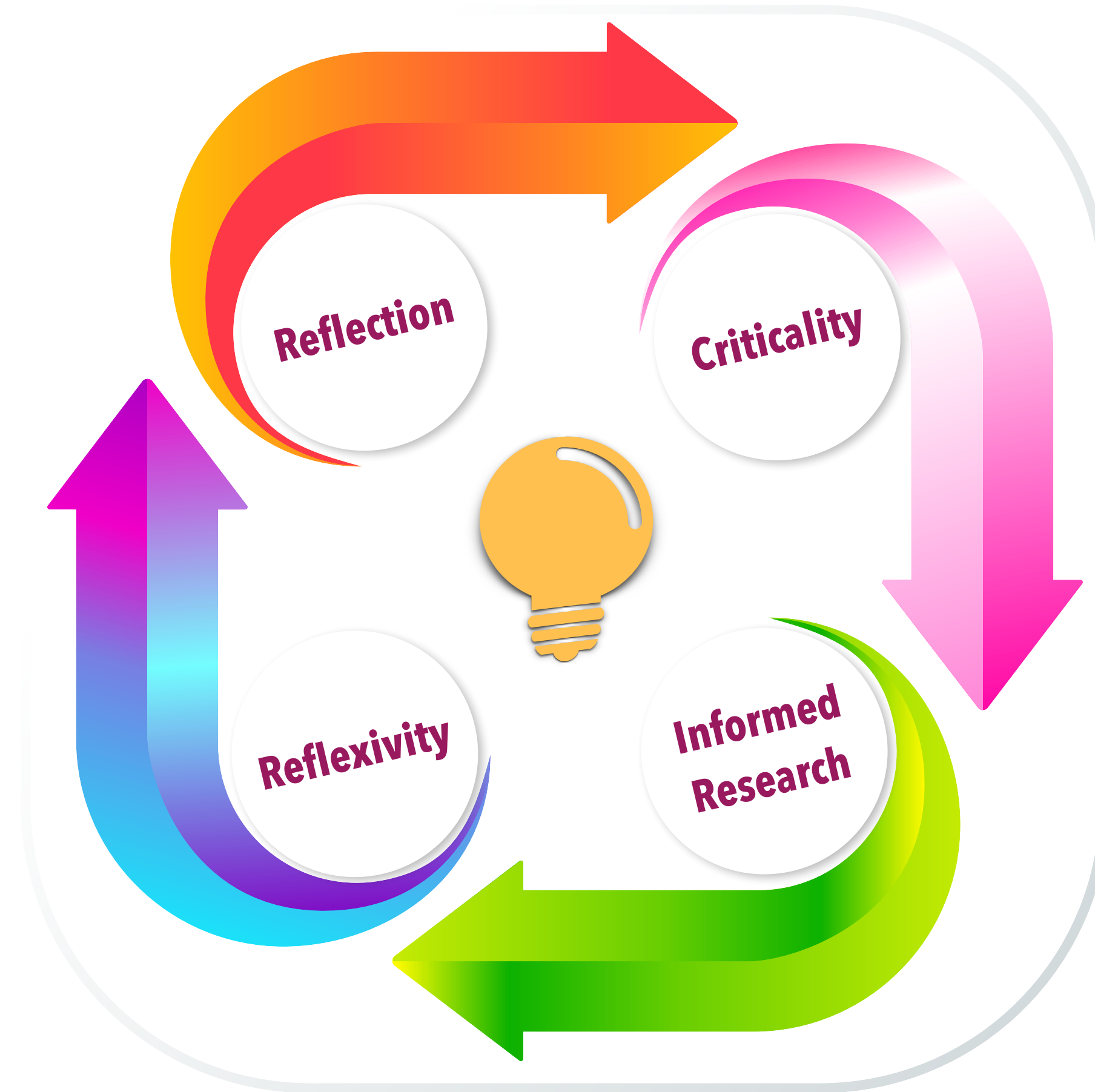
Entering the all-male
domain of _____ College was always
going to be a challenge. I was a queer,
female teacher who attended an all-girls school and
could count on one hand the number of teenage
boys I had ever met.

They
were loud young men who
swaggered down hallways filled to the
brim with
restless energy and bravado. These were the
boys I had tried to avoid my entire life,
and yet, paradoxically, here I

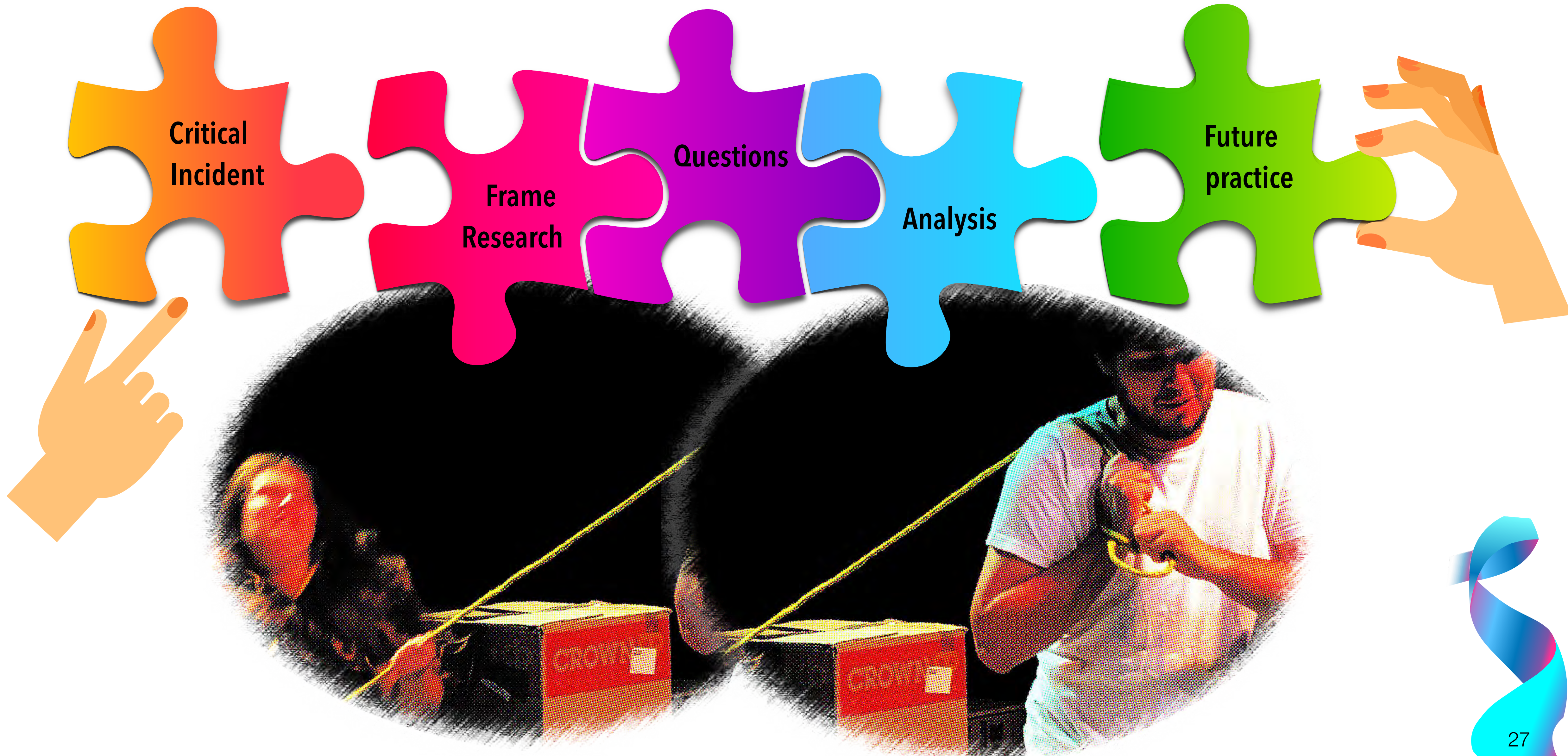
After
working with Year 8, 9, 10, and 12's for a
week, I realised how much I enjoyed their humour and
positivity. The classroom was dynamic
and spontaneous (and exhausting), and I found myself
embodying some of the traits I had hoped to
personify as a

People
Relationships
Conditions
Structures

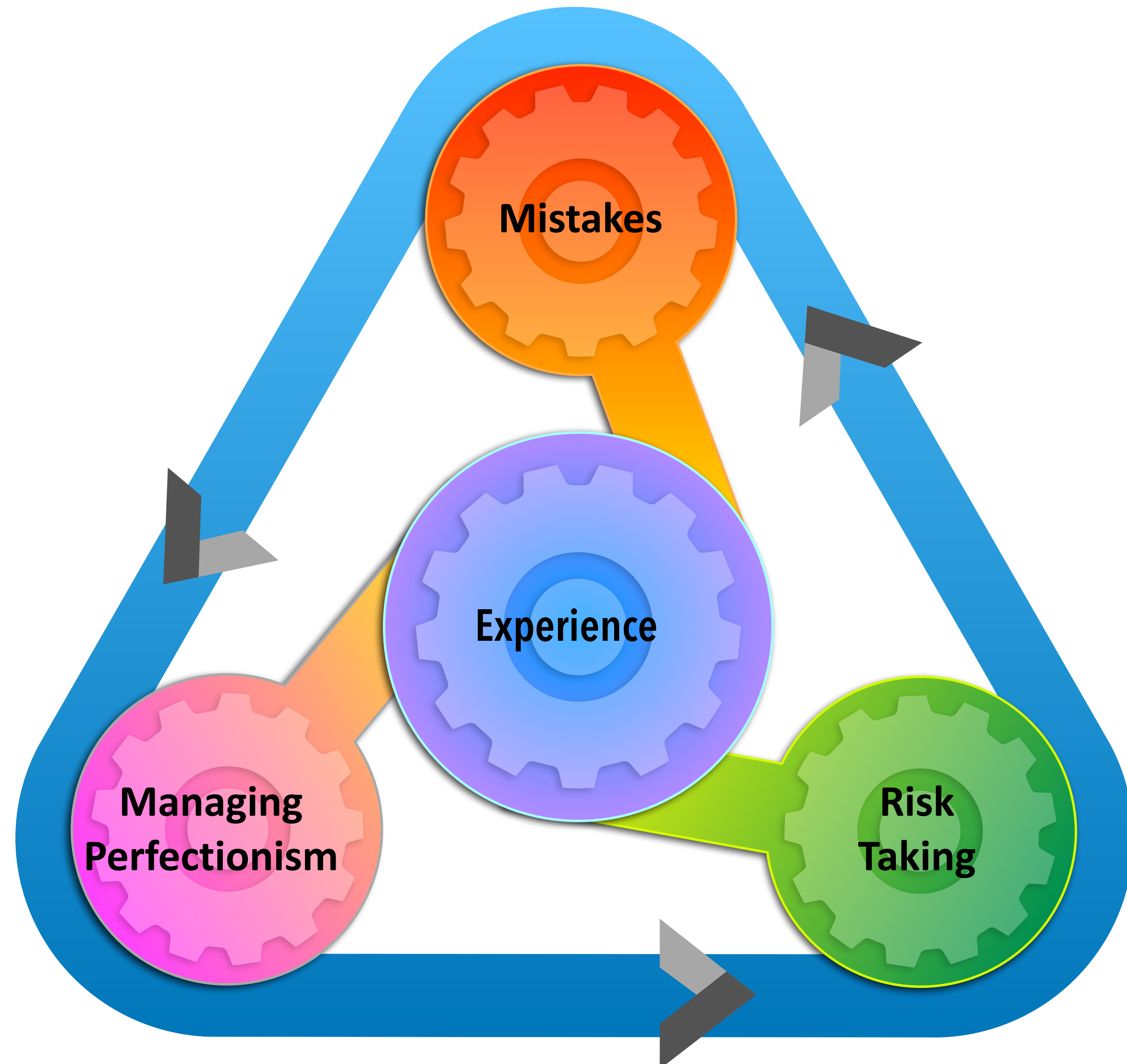
Criticality and Connoisseurship



Your stories through fresh eyes



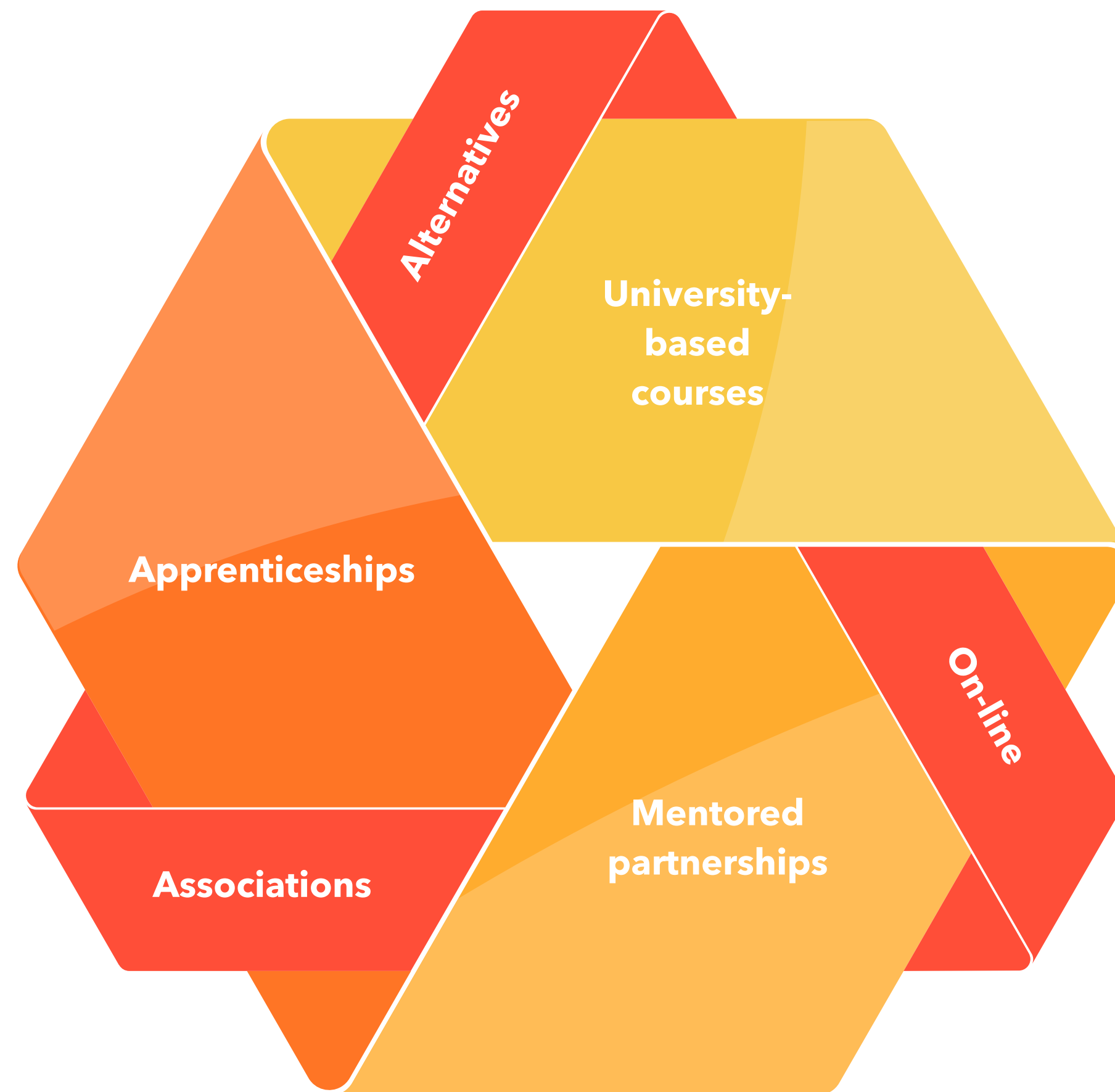
Risk and learning



Risk Taking is a component of the decision-making process in situations that involve uncertainty and in which the probability of rewards and/or negative consequences are unknown.

de-Juan-Ripoll, C, Chicchi Giglioli, I., Llanes-Jurado, J, Marín-Morales, J., Alcañiz, J Front. Psychol., 08 March 2022. Sec. Personality and Social Psychology. Volume 12 - 2021. <https://doi.org/10.3389/fpsyg.2021.562381>

Implications for approaches to drama teacher education



Changing our ways of thinking in drama teacher education.

I always told my kids that making mistakes meant you could explore different ways of approaching things. The only mistake that was unforgivable was one that was repeated. If you don't make mistakes you're not learning - you already know it. Same with just about any subject. If it's easy - you know it. If you struggle you are learning.

Experienced Drama Teacher

I've been on a journey



We've been on a journey



Questions

- You may be interested in reading more

StagePage
TEACHING THE ARTS.
LEARNING THE ARTS.

StagePage is a small scale publishing company focusing on text books and resources for arts education.

Stagepage 'Why Do We Teach The Arts?'
from Sunburnt Films

WHY DO WE TEACH THE ARTS?

00:29

2022

- Arts Education – Is it being lost in the thunder of the current election
May 17, 2022
- Drama Tuesday - Country School Classroom
May 10, 2022
- Drama Tuesday - The Arts Health Report 2021
May 3, 2022
- Drama Tuesday - How to Make a Drama Teacher
Apr 26, 2022
- Music Monday - ANZAC Day
Apr 25, 2022
- Drama Tuesday - First Voice
Apr 5, 2022
- Drama Tuesday - Drama Australia Creating Community
Mar 22, 2022
- Drama Tuesday - Impact
Mar 8, 2022
- Music Monday - Using song cues for learning intervals.
Feb 28, 2022
- Music Monday - Welcome back to another year of music making.
Feb 21, 2022
- Drama Tuesday -

Key Terms and Concepts

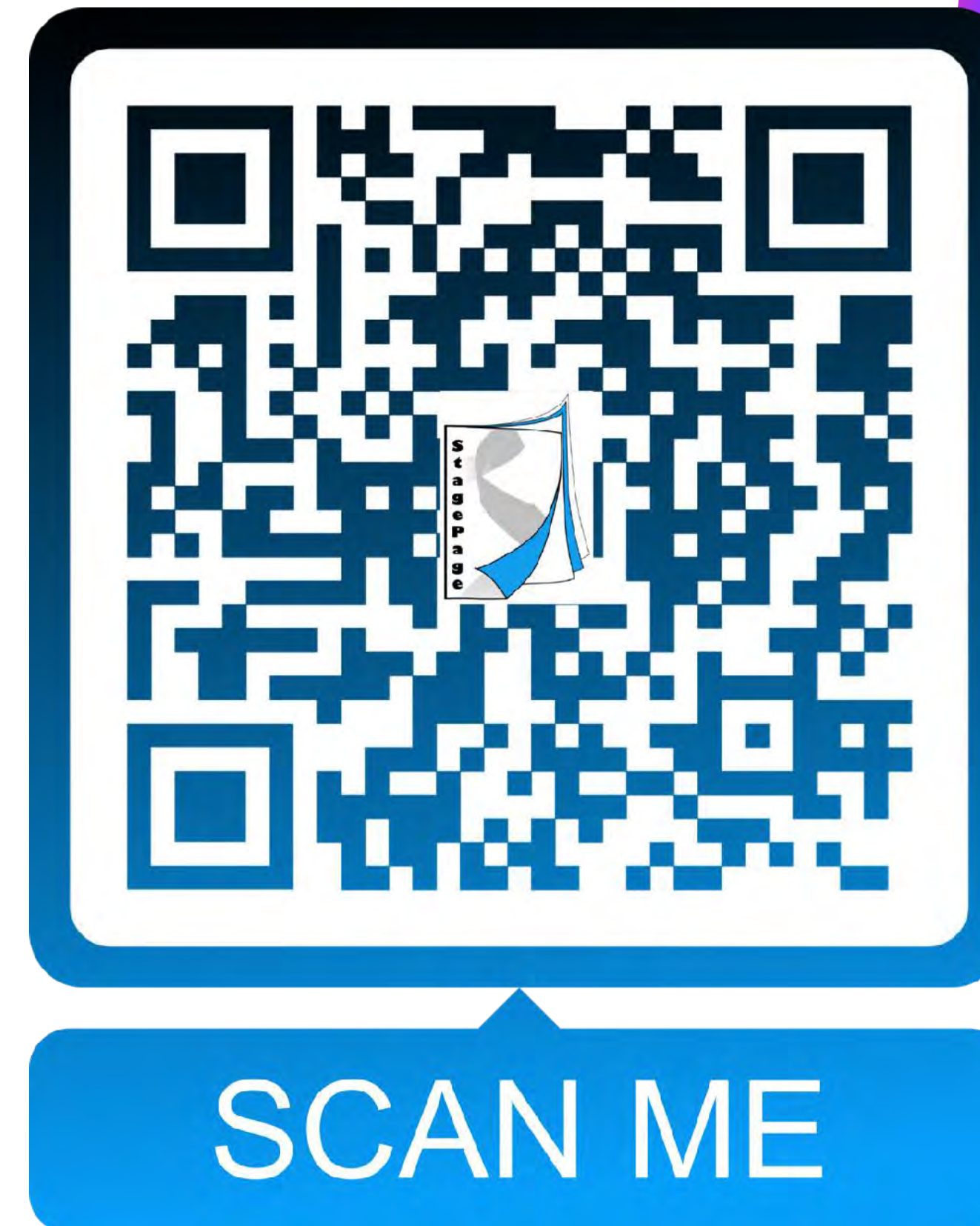
The **Key Terms and Concepts** texts are a glossary of terms, designed for students to carry into their Secondary Arts workshops and use in their practical work.

LEARN MORE

Concepts and Strategies

The **Concepts and Strategies** series consists of 6 books to support primary teachers implementing The Arts Learning Area in Australian schools.

Learning Tools for Teaching the Arts: Concepts and Strategies
Ben Parson Hannah Parson Rob Parson



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Thank you

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