

Stepping Through Doorways: An Exploration of Drama in Education, Host Culture and International Schools.

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Declaration

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A handwritten signature in black ink, appearing to read 'Chilla Sipos', with a horizontal line underneath.

Chilla Sipos (Tamas)

20th August, 2018.

Dedication

To those who embark on journeys.

I dedicate this work to my family, whose love and support have carried me through this journey.

To Marci, thank you for always believing in me, encouraging and giving me the space to get things done.

To Kincso and Katinka, my two little cultural tricksters. Thanks for the walks in the woods and for reminding me to “Do your homework Mummy!”.



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I would like to extend a special thanks to the students, teachers and international community who participated in this study. This study would not have been possible without you.

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Summary

In an increasingly globalised world, the need to remain open, to understand and to empathise with others is imperative. Intercultural understanding is a key competency required by young people today and is an essential component of an international education. This research set out to explore the use of process drama to foster intercultural understanding in English-speaking international school students. Capitalising on the geographic location of international schools, which in this study is Hungary, the rich elements of host culture story such as folk tales, music and history can provide a common cultural platform from which to engage students in the pursuit of intercultural understanding. The study took a reflexive practitioner approach by developing, implementing and evaluating a drama unit to integrate host culture in a prominent international school in Budapest.

A literature review was conducted focussing on internationalism, intercultural understanding and drama as an agent of learning. A framework of pedagogical considerations for integrating host culture and intercultural understanding were collated from the readings. Following this, a set of indicators of intercultural understanding were synthesised from three main sources and became an evaluation tool in the study. The correlations noted between the indicators and Morgan and Saxton's (2006) taxonomy for student engagement, alluded to connections where engaging students through drama might foster progress on the indicators of intercultural understanding. The research sought to explore how intercultural understanding might emerge when we integrate drama to engage students with host culture story in an international school. A process drama unit was developed and implemented with 30 student participants and two teachers in their 7th grade Humanities classes.

Using a reflexive practitioner approach, research methods from the qualitative paradigm such as focus groups, observations, interviews, questionnaires and journals were used for data collection. Both the process drama unit and the methods of data collection aimed to personalise the experience for participants and, in turn, collect and reflect their individual voices. Five sub-groups of participants emerged in the research and the unique path of each towards further intercultural understanding provided the basis for analysis and discussion.

The findings indicated that drama fostered agency in students, enabling them to engage and interact with host culture. Through agency, a level of criticality was accessed by participants; they were able to take perspectives and grapple with intercultural dramatic tension. By applying the elements of drama, particularly the narrative of host culture story, a differentiated experience for each sub-group of participants was achieved. The most surprising element for both researcher and teacher-observers was that both the groups who were very familiar with Hungarian culture, and those who knew very little about it were highly engaged through the power of play, and made progress along the indicators of intercultural understanding. For all groups the element of reflection from both within and outside the dramatic world was essential to students transferring their drama experiences into intercultural understanding in their everyday lives.

The findings suggest that the narrative of host culture story and playfulness of a DiE approach enabled students to step through the doorway of their own world and come together in an in-between place where cultural understanding is co-constructed. There is potential for further exploration in this area in different subject areas, with different age groups and implementation with different host cultures in international schools around the world. There is further potential to explore how intercultural understanding might emerge when we use drama to engage students with host culture story in an international school.

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List of Abbreviations

CIS- Council of International Schools

DiE- Drama in Education

DMIS- Developmental Model of Intercultural Sensitivity

EAL- English as Another Language

GT- Gifted and Talented

IB- International Baccalaureate

IBO- International Baccalaureate Organisation

LRC- Learning Resource Centre

TiR- Teacher-in-Role

UNESCO- United Nations Educational, Scientific and Cultural Organisation

Glossary

Drama integrationist: A Drama teacher who co-teaches with teachers in other subject areas using Drama as a pedagogical method.

Dynamization: To dynamize a still image is to bring it to life through movement.

Host country: The country in which an international school is situated.

Host culture: The cultural elements of a host country including language, folk tales, music, dance, history, national celebrations which constitute the rich cultural tapestry of a nation.

Re-acculturation: The process by which a person joins an unfamiliar cultural or social group by learning the language, customs and social processes.

Service learning: An educational approach which combines community service with learning objectives.

List of Drama Conventions

(Adapted from *Structuring Drama Work*, Neelands & Goode, 2015 and *Imagining the Real: Towards a New Theory of Drama in Education*, Davis, 2014)

Conscience Alley: Participants assemble in two lines forming the alley. One participant walks down the alley in role while others whisper thoughts in the character's conscience or give advice.

Gifting: Members of the group are asked to present objects of symbolic significance to the central character within the drama. An explanation may be provided regarding the choice of object.

Mark the Moment: A reflective activity to emphasize a significant position, place or moment in the drama. Participants find a physical form to represent their involvement in the moment and then go on to explore this position using other conventions.

Pretext: The initial source, starting point or inspiration of a drama process. This might include an event, poem, image, song or story among many other possibilities.

Site: The place in which the drama is situated physically, emotionally and/ or temporally.

Still Image: Participants create or sculpt an image using their bodies either individually or in groups. As an extension, these images may be dynamised, or brought to life.

The Walls Have Ears: Participants create the four walls of a room around the protagonist. They collectively reflect on key events that these 'walls' might have seen through whispering, making noises, repetition of dialogue etc.

Teacher-in-Role (TiR): This convention enables the facilitator of the drama to coordinate learning opportunities by taking on a role alongside student participants from within the dramatic context.

Wall of China: The group is asked to form a protective 'wall' around a territory, idea or individual. Participants may choose to either face in towards the center of the circle, showing agreement with the idea, or face out, showing disagreement. An extension might be to voice reasons for these choices in role.

Chapter 1:Introduction

1.1 Introduction

The journey of international school students as they travel the world, experience and interact with other cultures has fascinated me personally and professionally for many years. There are many competencies to be gained by such encounters, one of which is intercultural understanding. In a world where travel, migration and globalisation are increasing, the need to remain open, to understand and to empathise with others is imperative. Intercultural understanding is emerging as a key competency required by young people today and it is what we, as educators, can do foster this disposition in young people which is the topic of this study.

1.2 Research Aims

This research aims to explore the use of drama to foster intercultural understanding in an English-speaking international school. As this school is located in Hungary, the research will use the rich cultural tapestry of Hungarian host culture story including folk tales, music, dance and history to engage students in the pursuit of intercultural understanding. The study took a reflexive practitioner approach by developing, implementing and evaluating a drama unit to integrate host culture in a prominent international school in Budapest.

1.3 Motivation for the Research

Engaging with host culture has been identified as a crucial element of providing an international education (IBO, 2017; CIS, 2010). The Council of International Schools (CIS) requires that:

Students shall benefit from a curriculum and related activities that shall be enhanced by the cultural diversity of both the host country and the school community, hence contributing to the development of global citizenship in students. (CIS, 2010, Standard B4)

To this end it is suggested that “information about the local culture and physical environment is embedded into the curriculum and related activities” (CIS, 2010, Standard B4a) and that “the diversity of the school community is used to enrich the

curriculum” (CIS, 2010, Standard B4b). The task of international schools to address these requirements provides the focus for this study.

In international education, research has been conducted regarding internationalism, intercultural understanding and international schools. The field of Drama in Education (DiE) explores the potential for drama in fostering intercultural understanding. Gabnai (1996) espouses the power of Hungarian folk culture and has placed a call to the DiE community to explore the potential for pairing DiE with folk culture in Hungarian national schools. This research attempts to amalgamate these concepts by combining Drama with host culture in an international school. Further, it seeks to explore the potential of host culture as a common cultural platform for intercultural dialogue in the culturally diverse setting of an international school.

1.4 Research Question

The overarching aim of this thesis is to explore intercultural understanding as it develops in schools which promote an international education. It seeks to explore host culture story as a common cultural platform, drawing on the traditions of the host country in which the international school is situated. DiE, namely process drama, is used as the pedagogical approach to teaching and learning in this study.

In pursuit of these aims the study will be guided by the following research question:

How might intercultural understanding emerge when we integrate drama to engage students with host culture story in an international school?

1.5 The Researcher

I am an experienced international Drama teacher currently working in Hungary. As an Australian, of Greek-Cypriot and Hungarian descent, I grew up negotiating three cultural worlds. This was exacerbated when I married a Transylvanian-Hungarian and began raising my two children. Professionally, noticing the dexterity with which international students acclimatise to new environments piqued an interest to explore how we, as educators, might develop these sensibilities more consciously. It seemed evident that my passion for Hungarian folk dance, song and culture could combine with drama to help build cultural connections in international students.

1.6 Research Design

This is a reflexive practitioner study adopting a qualitative approach to data collection and analysis. A research framework and indicators were developed from the literature to guide the study. Data was collected using questionnaires, observation sheets, interviews, focus groups and a research journal. A DiE unit was developed with the purpose of integrating Hungarian culture into the 7th grade Humanities curriculum. The unit was delivered in two classes over the period of one week. During the unit observations were made by two classroom teachers acting as critical friends and by the researcher as participant-observer. The student participants completed a questionnaire and two thirds participated in focus groups. The two critical friends were interviewed to discuss their observations.

Following this, data sets were coded and analysed. Progress in terms of student engagement with host culture story and intercultural understanding were tracked and charted. Pertinent information was cross referenced to identify trends and emerging themes.

1.7 Dissertation Layout

This dissertation is comprised of six chapters. This introductory chapter is followed by a literature review in Chapter 2 focussing on internationalism, intercultural understanding and drama as an agent of learning.

Chapter 3 presents an outline of the methodological framework underpinning the study. The rationale for selecting a reflexive practitioner approach is complemented by an outline of the qualitative research methods and the justification for their selection. Having outlined the research context, research sample and drama design, the issues of data analysis, trustworthiness, triangulation, bias and ethics are addressed.

Chapter 4 provides a presentation of findings through an account of the dramatic journey undertaken in the research.

In Chapter 5 a discussion of these findings emerges in relation to drama as an agent of learning.

Chapter 6 offers conclusions through the major findings of the study and their implications. Recommendations are made and further areas of study are suggested.

The limitations of the study are acknowledged. An Appendix follows providing supporting documents.

Chapter 2: Internationalism, Intercultural Understanding and Drama as an Agent of Learning

2.1. Introduction

The following literature review will address internationalism and international schools in Section 2.2, followed by an exploration of the potential of DiE in facilitating learning in Section 2.3. Finally, connections will be made between the potential of DiE in facilitating student engagement with host culture, thereby fostering intercultural understanding.

2.2 Internationalism and International Schools

In today's globalised world an increasing number of families live as 'global nomads' (Pascoe, 2006) travelling from country to country as a result of work or family commitments. Section 2.2.1 explores the international schools which serve these students. In Section 2.2.2 we outline the concepts underlying intercultural understanding in international schools, while Section 2.2.3 draws attention to the value of host culture in fostering intercultural understanding.

2.2.1 *An Introduction to International Schools*

International schools are a melting pot of students from a diverse range of cultures. They often operate in the English language, can be situated in any host country and have a unique student body comprised of over 60 different nationalities (Straffon, 2003). For the purposes of this research we will focus on a premium international school (ISC Research, 2018) with a predominantly internationally mobile population (Hill, 2006), which is recognised by an accreditation body and follows the International Baccalaureate (IB) curriculum. As international schools have evolved, the underlying educational values of developing inquiring, knowledgeable and caring young people through intercultural understanding and respect have remained (Leach, 1969; IBO, 2017). *Ecolint*, the first international school founded in 1924, aimed to "promote world peace through international and intercultural understanding" (Hill, 2012, p. 250). This goal is even more applicable today (Rader, 2015) than it was in 1924, as the nature of international schools evolve in our globalised world.

The students of these schools are, for the most part, what have been defined as 'third culture kids', a term coined by Pollock and Van Reken (2001). They are a group who navigate between the worlds of their parents, school and the host country culture. For many, multiple moves during their developmental years results in an interesting combination of building relationships to each culture they experience, yet not identifying fully with any culture at all (Van Reken, n.d.). Their sense of identity and belonging is influenced by each culture, but most importantly by their peers, other 'third culture kids'. For this group of students developing intercultural understanding is essential to interactions in everyday life and this is what I am interested to explore in the current project.

The teachers at international schools are a multinational, transient population (Nagrath, 2011) comprised, for the most part, of native speakers in the language of instruction, which in this study is English. The majority hold degrees from universities in their home country and, as a group, they move around as frequently as the students (ISC Report, 2018).

The curriculum of international schools is designed to be transferable, so that students and teachers may change schools and countries with ease. This is facilitated by adopting a generally compatible curriculum and standardized examinations such as the IB Diploma, A Levels and Advanced Placement exams. The change-over of teachers does not cause issue on a large scale in all but one area- interaction with and instruction of host culture.

With such a diverse, transient population it is only natural that understanding different cultures is an integral element of international education.

2.2.2 Intercultural Understanding in International Schools

The aims for international education as set out by UNESCO echo the underlying values of international schools (Figure 2.1). In these aims, emphasis is placed on the universal values of peace, respect and solidarity. By highlighting the qualities of respect for cultural heritage and intercultural understanding, attention is drawn to the need for unity and understanding in the diverse cultural context of international schools. One of the perceived advantages of an international education is that students will develop intercultural understanding.

Researching the nature of intercultural understanding is a dynamic field. Intercultural understanding has been defined as “an understanding of the social positions, practices and power relations of socio-cultural difference understood by individuals or groups within a society” (Habacon, 2015). Terms such as intercultural sensitivity, intercultural learning, cross-cultural competence, international mindedness and intercultural understanding are used in an attempt to define the experience of learning about ourselves and empathising with others through cross-cultural experiences. In its most developed form, intercultural understanding is the ability to apply our understanding of one cultural situation to any cultural experience.

UNESCO: The Aims of International Education (1996)

To develop:

- A sense of universal values for a culture of peace
- The ability to value freedom and the civic responsibility that goes with it
- Intercultural understanding which encourages the convergence of ideas and solutions to strengthen peace
- Skills of non-violent conflict resolution
- Skills for making informed choices
- Respect for cultural heritage and protection of the environment
- Feelings of solidarity and equity at the national and international levels

Figure 2.1 UNSECO: The Aims of International Education (1996, in Ellwood & Davis, 2009, p. 202)

Today, international mindedness:

...embraces knowledge about global issues and their interdependence, cultural differences, and critical thinking skills to analyse and propose solutions. International mindedness is also a value proposition: it is about putting the knowledge and skills to work in order to make the world a better place through empathy, compassion and openness - to the variety of ways of thinking which enrich and complicate our planet. (Hill, 2012, p. 246)

The process through which intercultural understanding can be achieved has been approached from different perspectives. The Developmental Model of Intercultural Sensitivity (DMIS) (Bennett, 2010), the UNESCO teaching and learning cycle for Intercultural Understanding (Leo, 2010), the Australian Curriculum for Intercultural Understanding (ACARA, 2014) and the Multidimensional Model for Intercultural Literacy (Heyward, 2002) all provide similar, yet slightly different approaches in tracking an individual's progression. When comparing these models three main phases emerge: 1)

Recognising or coming to know of cultural difference; 2) Knowing of, understanding and accepting cultural difference; and 3) Reflecting on intercultural experiences, adapting and integrating this knowledge into our own lives (Table 2.1). Bennett (2010) further identifies two overarching categories of ethnocentrism and ethnorelativism, which capture the essence of change needed for international mindedness. This signifies a shift in viewpoint from the separation of 'me and the other' to 'myself in relation to the other'. In the first column of Table 2.1 I draw a synthesis of the three categories, abbreviating them into 1) Recognising, 2) Accepting and 3) Integrating. These terms will serve as indicators of development and inform the research design, analysis and findings in this study.

Table 2.1 Indicators of Intercultural Understanding - my own synthesis

	Australian Curriculum Intercultural Understanding	UNESCO Education for Intercultural Understanding	Bennett's Developmental Model of Intercultural Sensitivity (DMIS)	Heyward's Multidimensional Model for the Development of Intercultural Literacy
1 Recognising	Recognising and developing respect	Cognitive level - Knowing	Ethnocentric Stage - Denial - Defence	Monocultural Levels 1, 2 - Limited/ Naive Awareness - Unconsciously incompetent
2 Accepting	Interacting and empathising with others	Conceptual level - Understanding - Valuing	Ethnocentric Stage - Minimisation Ethno-relative Stage - Acceptance	Monocultural Level 3 - Engagement distancing/ Consciously incompetent Cross Cultural Level - Emerging intercultural literacy/ Consciously competent
3 Integrating	Reflecting on intercultural experiences and taking responsibility	Active level - Acting	Ethno-relative Stage - Adaptation - Integration	Intercultural Level - Bicultural or transcultural/ Consciously competent

What is striking in the comparison in Table 2.1 is that each method outlines a progression from ethnocentrism to ethno-relativity. Recognising that correlations in the

stages of each model are not direct, my indicators intend to reflect a common thread of progression, rather than draw direct parallels between the stages in each model.

Due to their unique population and cultural diversity, one would assume that international school students automatically acquire intercultural understanding. Heyward (2002) contests this notion, asserting that a cross-cultural experience is a necessary but “not sufficient experience for the development of intercultural literacy” (p. 19). International schools need to foster intercultural understanding by structuring the learning environment of the school (Straffon, 2003), encouraging teacher reflection on their own and student international mindedness (Ellwood & Davis, 2009) and accessing the potential of fostering intercultural understanding in the formal curriculum, as well as informally (Hill, 2006).

Basic precepts for developing international mindedness in schools posit a focus on critical thinking, identifying cultural difference, empathy, reasoning and lateral thinking which will not necessarily produce harmony, but will provide students with opportunities to explore the complexity of different viewpoints and attitudes to human values (Ellwood & Davis, 2009). It is through these cultural interactions that students can enter an “emergent space between cultures” (Greenwood, 2005, p. 1), a ‘third space’ (Greenwood, 2001), which appears when we come to a newer understanding of ourselves in relation to the world around us.

In this study, we might draw comparison between the multilingual subject and the interculturally competent student. In her work with language learners, Kramsch (2006) frames ‘the multilingual subject’ as a traveller or trickster who can play with double meanings and scenarios to “conjure imagined worlds inaccessible to the monolingual traveller” (p. 98). Just as a student travels between languages, they can also travel between cultural experiences, bringing a newer understanding to each interaction. Both multilingual and interculturally competent students can capitalise on multiple cultural experiences and interactions, creating new worlds of intercultural understanding.

In the international school setting, where student experiences are linguistically and culturally diverse, a challenge for teachers is to find a means through which they can unify cultural experiences and foster intercultural understanding in all students. This research proposes that host culture can provide a unifying force in the multitudinous cultural experiences in international schools.

2.2.3 The Importance of Host Culture in International Schools

The term 'host culture' refers to the culture of the country in which an international school is situated. Host culture is an underutilised resource in international schools (Jackson, 2005). For the purposes of this research, host culture is not defined simply as interactions with the people of the host country, but a rich reflection of historical events, folk stories, music, traditions, famous citizens, inventions and achievements, which form the vibrant cultural identity of a people. As Heyward (2002) puts it:

The greatest cultural resource for international schools, I want to suggest, is not their own international multicultural mix of dislocated students and faculty, but rather the deep, rich, dynamic and diverse cultures of their host environment. The greater the distance that international schools maintain from host cultures, however, the less likely it is that students will engage with them. Paradoxically, the path to intercultural literacy is likely to lie not primarily in the international world of the expatriate community, but in the traditional, deeply rooted cultures outside the expatriate compound. (p. 27)

One of the defining features of international schools is that they differ to national schools of the host country in both curriculum and population (ISC Research, 2018). At face value it may seem paradoxical, therefore, that Heyward would suggest host culture as a most valuable resource to international schools. If, however, we consider the diverse experiences of international students, interaction with host culture has the potential to become a common cultural experience, serving to unify the student body and provide a platform for discussion and personal development.

As the bounds of host culture are broad, it can be integrated in many ways. We must, however, consider the depth of interaction which students are afforded through these interventions. Hill emphasizes that "counting the nationalities, the intercultural food fairs or the celebrations of national days is not of itself sufficient to qualify for providing an international education" (Hill, in Jackson, 2005, p. 194). These activities engage students on the first two indicators, 1) Recognising and 2) Accepting cultural difference (Table 2.1 above). They do not offer opportunities for students to move into the third realm of 3) Integrating their knowledge into their own lives.

Service learning (see Glossary) is a common approach through which schools create connections with the host community. Wasner (2016) argues that the most effective

pedagogy for international mindedness in service learning is one which moves students beyond their “ivory tower isolation” (p. 238) to critically engage with each experience. We are reminded of the cultural trickster (Kramsch, 2006) who capitalises on experiences to create new meaning in a third space (Greenwood, 2001). This is congruent with any approach to host culture; it is the pedagogical approach of criticality which will push students to delve into the level of Integration.

In a Dutch international school, Jackson (2005) capitalised on the lack of language barriers to create a cooperation between students in an international and host culture school by sending students on a one-week Outward Bound excursion. She reports on the success of the project mentioning that “only with this kind of contact can international schools succeed in their mission to produce interculturally aware young people” (p. 193). While recognising the important exposure afforded through this project, many international schools face the challenge of language barriers, meaning that students cannot make connections so freely and easily. In addition, the finite nature of a one-week project might mean that the end of the interactions would coincide with the timeline of the project.

While Wasner and Jackson present projects which are valid and valuable, there is a larger call for educators to design approaches to intercultural understanding in ways which are relevant to the needs of students within the formal curriculum. Project work and international festivals foster intercultural understanding in the informal curriculum. As teachers, our main area of contact with students is within the classroom and there is much “potential to promote intercultural understanding through the formal curriculum” (Hill, 2006). Intercultural understanding should be included in design approaches “in the classroom” (Alysuf, 2015, p. 28) and be “embedded in all we do” (Rader, 2015, p.18). The universal nature of intercultural education means that these concepts can cross over into and complement any subject area (Bleszynska, 2008), opening a world of potential.

While integrating host culture into individual subject areas would seem to be straightforward, the complex nature of international schools provide their own challenges. In a study of the inclusion of host culture in an African international school, Jacobsen (2002) notes that “international school teachers must acquire knowledge of their own culture, their students’ culture and host culture in order to have substantial influence on their teaching” (p. 7). The challenge is that an appreciation of host culture develops over time. Considering the transience of international teachers (ISC Research,

2018), there is limited time to become familiar with a new host culture, develop, implement and reflect upon a host culture unit in each new school. The limitations of leaving integration of host culture at the discretion of the individual teacher are apparent. If we are to capitalise on our “greatest cultural resource” (Heyward, 2002, p. 27), schools need to provide new teachers with pre-developed units which can be taught in their first year at a new school.

This research proposes that international schools need to develop the curriculum with host culture connections integrated directly into units. We should draw on the rich folk traditions, music, art and history of our host cultures to enhance the existing formal curriculum and provide a platform for intercultural dialogue (Belal, 2017; Greenwood, 2016; Wasner, 2016). Once these units are developed and recorded, schools can align vertically and horizontally to evaluate the opportunities for student interaction with host culture within the school day. Furthermore, opportunities for intercultural literacy can be developed in an age appropriate way.

One might argue that some fortunate international schools already provide direct instruction in host culture through formal lessons, which are commonly taught by host culture national teachers. At this point we return to the potential of host culture as a common platform for intercultural dialogue in a culturally diverse setting. If we would like students to move beyond the stages of 1) Recognising and 2) Accepting towards 3) Integrating understanding (as synthesised in Table 2.1's indicators), we must consider *how* these lessons are taught. Pedagogical methodology will be integral to students' experience of host culture and, in turn, their development of intercultural understanding. It is at this point that I propose Drama in Education (DiE) as a possible approach to fostering intercultural understanding in a teaching and learning environment.

2.3 DiE as an Agent of Learning

Facilitating cultural learning within the international context can pose challenges to teachers, as ‘third culture kids’ are generally skilled at adapting to new cultural contexts. In justifying the importance of drama in international schools, Neelands (2016) suggests that the “empty space in the middle of the circle is always full of potential for both artistic and social inter-action” (p. 3). If we wish to enable students to integrate cultural understanding into their own lives, the fictional setting of process drama can provide an invaluable resource. Through drama students can engage actively in exploring host

culture, leading to a deeper understanding of the topic at hand, in turn developing intercultural understanding.

The DiE community has long harnessed the power of story, engaging young people and bringing them to newer understandings of the world in which we live (Wagner, 1990; O'Neill, 1995; Hulson, 2006; Neelands, 2009; Davis, 2014). As a pedagogical approach, process drama provides a lived through experience where both teacher and students work both in and out of role; it is a flexible teaching method which can be applied to any subject area at any grade level. For the purposes of this research the terms DiE, process drama and drama will be used interchangeably. In Section 2.2 a number of key skills emerged from the literature as instrumental in developing intercultural understanding. I have collated the considerations discussed in 2.2 above into a framework, namely *Framework for Integrating Host Culture and Intercultural Understanding* (Table 2.2). The underlying precepts upon which the DiE approach lie are conducive to these learning objectives. This section will draw connections between student engagement through DiE pedagogy and the framework 2.2 below.

Table 2.2 Framework for Integrating Host Culture and Intercultural Understanding

1. Critical thinking (Ellwood & Davis, 2009).
2. Empathy (Ellwood & Davis, 2009).
3. Identifying cultural difference (Ellwood & Davis, 2009).
4. Reasoning (Ellwood & Davis, 2009).
5. Lateral thinking (Ellwood & Davis, 2009).
6. Recognising and addressing a complexity of viewpoints and attitudes to human values (Ellwood & Davis, 2009).
7. Engaging with double meanings (Kramsch, 2006).
8. Engaging with possible scenarios (Kramsch, 2006).
9. Critical engagement to move beyond ivory tower isolation (Wasner, 2016).
10. Cooperation with other cultures (Jackson, 2005).
11. Engaging with the cultural experiences of teachers, students and others (Jacobsen, 2002).

Section 2.3.1 and 2.3.2 will draw connections between DiE and student engagement, connecting to engagement in the dramatic world. Section 2.3.3 explores the relationship between DiE pedagogy and the elements of drama. Sections 2.3.4 and 2.3.5 address

student and teacher reflection through DiE. In order to draw connections between DiE and intercultural understanding, the nature of student engagement must be explored.

2.3.1 DiE and Student Engagement

For the purpose of this dissertation, student engagement refers to “the degree of attention, curiosity, interest, optimism and passion that students show when they are learning” (Greater Schools Partnership, 2016). The categories of behavioural, affective and cognitive engagement have been identified as key areas which foster learning (Olson & Peterson, 2015). While different educational approaches such as Visible Thinking (Richardt, Church & Morrison, 2011) and Inquiry Based Learning (Murdoch, 2015) can provide teachers with tools to engage students with the curriculum, they generally focus on one or two elements of student engagement. DiE offers a methodology which combines engagement on all three levels: behavioural, affective and cognitive.

The inclusion of the arts in schools can motivate and engage students in learning while stimulating curiosity (Bowell & Heap, 2017). The luxury of a DiE approach is that practitioners can tailor their methods to the needs of the participant (Dunn & Anderson, 2013). In the most basic form, in drama, students are physically engaged in the dramatic act (behavioural), develop an understanding of the topic area (cognitive) and are engaged in role (affective). On a more complex level an embodied pedagogy employs the body as means of accessing knowledge (Perry & Medina, 2011), leading to the interplay between the “simultaneous provocation of both the cognitive and affective domains” (Dunn, Bundy & Stinton, 2015, p. 2) which are critical in meaning making.

Morgan and Saxton (2006) recognise the interconnectedness between each element whereby “effective teaching and learning can occur *only* when teachers recognise that thought is unavoidably harnessed to feeling and when they know how to read the signs of that feeling engagement” (p. 27, original emphasis). They offer the *Taxonomy of Personal Engagement* outlining indicators of the degrees of student engagement. Initially a student shows *Interest* or curiosity and moves towards wanting to be involved in the task. In the next phase of *Commitment/Internalisation* we can see a developing sense of responsibility to the task; students feel ownership of new ideas. Some students take time to achieve the *Interpretation* stage, where they are ready to communicate ideas, hear what others have to say and hopefully achieve *Evaluation*, where they take their learning outside the classroom and put new understandings to the test.

It is interesting to note the correlation between the taxonomy of personal engagement in drama and the categories for intercultural understanding discussed in Table 2.2. In Table 2.3 below, these two sets of indicators (Intercultural understanding; Morgan & Saxton's taxonomy) are synthesised.

Table 2.3 Indicators

	Taxonomy of Personal Engagement Morgan and Saxton (2006)	Indicators of Intercultural Understanding
1	Interest Engagement	Recognising
2	Commitment Internalisation	Accepting
3	Interpretation Evaluation	Integrating

While coming from different scholarly traditions, the two sets of indicators have some common traits. The first level sets students on the periphery of a concept, where they recognise or notice as if for the first time. The second level of acceptance or commitment requires interaction with the concept and a change in mindset towards a more active approach. The third level indicates ownership, where through integration, evaluation or interpretation the concept becomes a natural part of the student's thinking. This progression resonates with Vygotsky's (1966/2016) insights on the internal transformations brought about by play. At the level of internalisation, "a new relationship is created between the semantic field- that is between situations in thought and real situations" (p. 20), which are necessary for 3) Evaluation in engagement and 3) Integration in intercultural understanding.

The power of play sheds light onto the connection between DiE, student engagement and intercultural understanding. If we consider that "the imaginary situation already contains rules of behaviour, although this is not a game with formulated rules laid down in advance" (Vygotsky, 1966/2016, p. 9), play in the dramatic world opens up opportunities for students to explore on the behavioural, cognitive and affective levels, creating new cultural interactions. The interplay between fiction and reality (Bolton, 1985) reveals the potency of drama in the intercultural realm as well as the everyday classroom. Neelands and Nelson (2013) support the importance of play, referring to Bruner (1983) in their research where "playful learners are less easily frustrated with

and treat their failures not as daunting or humiliating but as informative” (p. 25). They are open to experimentation where “feeling thoughtfully and thinking feelingly” (Walters, in Davis, 2014, p. 90) become a natural element of reflection from within the drama leading to deep learning (Saxton & Miller, 2018). Cognitive, behavioural and affective engagement merge to create new understandings.

The capacity for drama to encourage engagement simultaneously on the behavioural, cognitive and affective levels can provide teachers with a powerful learning tool. The following sections examine in further detail the characteristics of drama which make it a potent agent of learning in intercultural education. Reference will be made to the framework in Table 2.2, through the lense of the dramatic experience.

2.3.2 Engagement in the Dramatic World

When teaching host culture in the pursuit of intercultural understanding we ask students to engage with concepts which may be, in some way, alien to them. The fictional setting of a dramatic world enables participants to search for dramatic significance, to explore and engage with new ideas and possible scenarios (see Table 2.2), from the safety of a fictional world (O’Neill, 1995). The initial moments of creating the dramatic world are instrumental in fostering engagement, interest, momentum for the drama (Cooper, 2015) and, most importantly, in tying students together in their experience of learning (Hulson, 2006). One might use a pre-text as a stimulus for the drama, also considering if it holds a “clear intercultural focus” (Piazzoli, 2018, p. 89) to join participants in one collective experience. In a host culture DiE unit, students must cooperate with other cultures (Table 2.2) and engage with the cultural experiences of others (Table 2.2). DiE, or process drama, is a collective social art form where students build the dramatic experience together and in relation to each other.

DiE is distinct from other pedagogical approaches in that, having entered the dramatic world, students engage from within the drama (Davis, 2014). This capitalizes on prior experience to captivate students on the behavioural, cognitive and affective levels, bringing their own knowledge to the dramatic world and make meaning within the world around them. The new understanding achieved within a drama “stretches from the kitchen table to the edge of the universe” (Bond in Davis, 2014, p. xvi). In the context of international schools and intercultural understanding, the recognition of a link between the personal and the universal is invaluable.

Infinite possibilities abound within the dramatic world and it is with careful planning that teachers can facilitate learning on multiple levels. Heathcote (Wagner, 1990) emphasises that student interest in the topic is essential to learning and offering what she terms 'brotherhoods' as a common starting point, where one crystallises a predicament to the most basic human emotions. Through Heathcote's 'brotherhoods' one can relate to the universal dilemma of a role. For example, the brotherhood of 'one who is on a journey' can apply to an international student who travels with their family (in reality), or an English convict on a ship bound for Australia in 1788 (a role within the drama). The brotherhoods provide a point of connection from which we can understand the other and empathy can grow (Table 2.2). As we strive for complex understanding, however, presenting students with different dramatic situations is not sufficient. If we were to leave the interaction at this level our students would remain in the phases of 1) Recognising and 2) Accepting intercultural difference. Heathcote (2009) emphasises that adding tensions and questioning is integral to deepen the learning experience and foster empathy. It is not enough to simply guide students into a dramatic world and allow them to experience it. A DiE approach requires participants to engage and struggle with different viewpoints, problems and considerations encountered in role, requiring them to live through an experience on multiple levels in the pursuit of agency (Stinton & Piazzoli, 2013) resulting in the phase of 3) Integration.

2.3.3 DiE and the Elements of Drama

The elements of drama are intrinsic qualities that characterise a dramatic experience. They represent essential tools for teachers in crafting the experience of students in a DiE unit. Drama teachers can capitalise on the spectres of light-dark, sound-silence, stillness- movement, space, language and simple costume to evoke a richer experience in participants (Davies, 1991; Wagner, 1990; Haseman & O'Toole, 2017). 'Cathexis', where a simple object progressively becomes endowed with symbolic meaning over the period of a drama, has been used in DiE to describe a connection from the personal to the universal (Cooper, 2015; Davis, 2014). These elements of drama can provide "angles of connection" (Davis, 2014, p. 79) which move a simple dramatic interaction into the symbolic level of meaning, once again opening up opportunities for connection to the wider world.

Drama teachers are afforded further opportunities through the flexibility of the site (Davis, 2014; Cooper, 2015), where a drama can be carefully positioned physically, emotionally or temporally. Participants can thus become the tricksters who glide between worlds, addressing a complexity of viewpoints (Table 2.2) from different

perspectives in different time frames to negotiate new understandings from within. Teachers can choose to pause the drama to explore the temporal past, present and future of a scenario (O'Neill, 1995), looking at a situation anew. Complexity of understanding on a seemingly simple topic can be achieved by thinking laterally (Table 2.2) through students engaging with the dramatic site, which can transfer directly to cultural experience and intercultural understanding.

2.3.4 Reflection in DiE

It is at this point that the instrumental element of guiding students into 3) Integration, the third stage of intercultural understanding, positions DiE as an effective pedagogical methodology for integrating host culture into the curriculum. While negotiating and experiencing different sites within the drama one must not forget that participants are actively engaged throughout the process. They do not lose all sense of self within the dramatic world, but participate actively, bringing their prior experience and understanding to each interaction. The symbiotic relationship between the actor and spectator has been explored extensively (O'Neill, 1995; Howell & Heap, 2001; Hulson, 2006). Boal (2006) coined the term 'spect-actor' referring to the moment when we are at once spectators and actors in a drama. The ancient Greek concept of metaxis has been interpreted as "being in two worlds at once" (Bolton in Davis, 2014, p. 34). There is an emphasis on the 'being' or experiencing, rather than 'acting' or pretending, in the moment. This simultaneous multiplicity of experience is essential to developing complex understanding in DiE.

Bolton (1985) explains this phenomenon as a 'dual affect', where a participant engages in the drama on two distinct levels. The first entails a response to the concrete events within the drama while the second is to symbolic meanings developing within the situation. Student engagement and learning in drama is contingent on the participant's ability to recognise experiencing and creating the drama at once (Piazzoli & Kennedy, 2014). Experiencing metaxis or the dual affect shifts the participant into the realm of reflection in action, which is crucial to integrating learning into our everyday lives.

Reflecting from both within and outside of the drama (Hulson, 2006) is where students develop critical thinking (as outlined in Table 2.2). If implemented effectively, DiE can provide excellent opportunities for critical engagement with a topic by allowing students to shift thinking beyond their "ivory tower isolation" (Wasner, 2016, p. 238), to experience other perspectives and apply this to their everyday lives (Aden, 2017; Greenwood, 2016). It is at this point that the third space emerges (Greenwood, 2001) within the

individual where they can transfer experience from the dramatic world to understanding the self in society.

In this study, the international student is enabled to explore different cultures within the fictional world of the drama and make connections to their own life. The playful nature of drama allows engagement on the behavioural, affective and cognitive levels, in a 'no penalty zone' (Heathcote & Bolton, 1998). By negotiating the worlds of fiction and reality we open up avenues for engagement and reflection, to activate learning and foster intercultural understanding.

The element of reflection is not exclusively reserved for student participants in process drama. A DiE approach requires that the teacher acts as a reflective practitioner (Schon, 1983) and develops the drama in collaboration with and in response to student participation. Jacobsen (2002) emphasises the importance of teacher reflection on their own cultural development when promoting intercultural understanding; this is an implicit requirement of a DiE unit integrating host culture. Additionally, the Heathcotian strategy of teacher-in-role (TiR), where the teacher participates within the drama alongside students, affords opportunities to drive and reflect from both within and outside of the drama. The teacher must take into consideration not only their own positionality (Bowell & Heap, 2017), but must also continue to craft the learning experience for students. Teachers should apply 'quadripartite thinking' (Bowell & Heap, 2017), working simultaneously from the position of playwright, director, actor and teacher while remaining sensitive to the dynamic of each particular group.

As a methodology for teaching and learning, DiE addresses the pedagogical considerations for engaging students, integrating host culture and fostering intercultural understanding in an international school. In light of the power of drama to engage students on such a complex level of engagement, it might be anticipated that DiE will be employed as a teaching strategy in a variety of contexts.

2.4 DiE and Intercultural Understanding

DiE has been used extensively to foster intercultural understanding; those most pertinent to this study are the areas of language learning, Section 2.4.1, and DiE and intercultural understanding in the cultural space, in Section 2.4.2.

2.4.1 DiE and Intercultural Understanding in the Language Learning Classroom

Drama can be seen as “a point of departure for teaching meaningful language that can help pupils build a global, transcultural identity” (Alden, 2017, p. 81). For intercultural understanding, acquiring knowledge of other cultures (Fleming, 2006; Byram, 2014)- which would correspond with Table 2.1’s intercultural indicators of 1) Recognising and 2) Accepting- alongside decentering, agency or transformation (Aden; 2017; Fleming, 1998; Wagner, 2002; Heathcote & Bolton; 1998, Piazzoli, 2010; Fels & McGivern, 2002) are widely discussed as the most instrumental elements of DiE in the language classroom. When a student can engage in transformation, or decenter from their own perspective they enter the intercultural realm of 3) Integration.

To move into the level of 3) Integration one must be willing to scrutinise one’s own values, beliefs and behaviours in light of other belief systems around them (Fleming, 2006). For Aden (2017) an attitude of empathy must be rooted in the body and developed in the social world, recognising all languages present, developing physical awareness (through exercises such as hot seating or forum theatre), eliciting empathy and creating a common translanguage for all participants. This notion of translanguage was developed in a Japanese study by capitalising on “the validity of non-verbal communication in both the Japanese language and drama” (Donnery, 2017, p. 224). Donnery (2017) reveals the use of docu-drama as a means to create relevance for 12-15 year olds in an embodied form. Working with a similar age group, Kompiadou, Lenakakis and Tsokolidou (2017) found a multi-modal approach appropriate for a plurilingual setting. Building from multi-sensory communication games and thought boxes into a multi-modal reflection, by creating a t-shirt for the character, allowed participants to overcome linguistic and cultural obstacles. These diverse approaches may be appropriate for 12-13 years olds in the international school context.

Creating inner meanings in a multilingual classroom identifies the “core notion of intercultural awareness, in terms of experiencing *otherness* and analysing that experience” (Piazzoli, 2010, p. 387). To facilitate this, decentering learners from their own perspectives can be achieved by using open ended questions, communicative forums and neutralising the power relationship between participants, we can also return to ‘specific moments’ in the drama (Piazzoli, 2017) as a vehicle for reflection. Heathcote and Bolton (1998) explore the duality of structure when planning for intercultural understanding in the language classroom. The drama must have an internal structure and objectives, which can be explored through many different formats externally so that

the “outer forms support(ing) inner meanings” (p. 164). Piazzoli (2017) develops this notion, suggesting that intercultural meaning-making might be achieved through a “process ignited by the key element of intercultural dramatic tension and generating a series of emotional reactions - grounded in experience” (p. 174). The teacher must work from the quadripartite perspective to engage students through pretext, by manipulating the elements of drama such as theatrical spectres, symbols and reflection thereby adding scope and depth to the intercultural experience.

Wagner (2002) extends the constructivist theory of learning, which emphasises that learners bring their prior experience to the challenge of the moment, into drama where students “act first, then reflect on their action” (p. 9). It is in the moment of considering the relationship between self and other that true transformation can take place (Fels & McGivern, 2002). The elements and conventions of DiE which activate learning are conducive to fostering intercultural understanding in the language classroom. The direct engagement of the individual in the dramatic world, where they can decentre from their prior experience to consider the perspectives of others, opens the doorway for true integration of intercultural understanding.

2.4.2 DiE and Intercultural Understanding in the Cultural Space

The qualities of drama valuable in the language learning classroom are parallel to those used to explore cultural spaces. Exploring culture, manipulating the elements of theatre, decentering, recognising cultural perspectives within the drama are all essential elements to DiE in the context of exploring cultural spaces. In an international school, we might consider the goal of Greenwood (2005) as she began to explore third space theory. Recognising other cultures as significant and full of complex meaning, she aimed to “give all participants permission to find their own way into the space... and become part of the story of intercultural interaction” (p. 7). The challenge presented to participants, to enter “into someone else’s sacred space” (p. 5) at once communicates the respect and openness required for achieving 3) Integration of intercultural understanding.

Methodologically, it is in the area of complexity, where the practitioner constantly repositions gaze, that arts-based research can facilitate intercultural dialogue (Greenwood, 2016). In a project with Czech and Bangladeshi participants, Greenwood (2016) encouraged arts researchers to look beyond traditional methodology and explore ways of working without language such as tableaux, mirroring and photographs, discovering the interrelationships between participants. Echoing the language teachers,

Cahill (2018) encourages moving beyond a binary 'us-them', to explore the complexities of participant experience in a drama initiative in Singapore. A similar approach was taken in the African context by Sinclair and Kelman (2013) when they sought to create a "cultural democracy" (p. 33) using a traditional folk tale as a pretext to facilitate the process of critical reflection enabled by combining artistry and pedagogy in a community theatre project. When using DiE to explore cultural spaces the power of traditional culture, dance, story and ritual provide abundant ground for exploration.

Cultural connections, however, are not always explicit to 12-13 year olds (Jackson, 1996). To overcome this, Jackson used Japanese Kabuki theatre to develop intercultural understanding, adopting DiE conventions such as wall charts, headlines activities and group work, drawing parallels between Japanese culture and the Australian setting. She achieved the internal aims of the drama through a variety of external tasks, emphasising the importance of clear objectives, methods and no pressure to foster intercultural understanding.

In the Hungarian context, Gabnai (1996) espouses the fertility of Hungarian folk culture as a basis from which to create meaningful encounters. The element of ritual and "the power of interior images is predominant in folk culture" (p. 98). In this study, Hungarian folk culture can provide not only excellent roads into the dramatic world, but connections to the host culture of an international school. Gabnai reports that Hungarian folk games, songs, chants and rhymes still form the basis of Hungarian drama teaching with children today. Her exploration of the power of the dramatic context to not only pose questions, but to wait for and listen to a response alludes to the shared experience and interpersonal openness required in intercultural education. It is only with agency and an open attitude that the third indicator proposed in Table 2.1, 3) Integration, can be achieved. She challenges Hungarian Drama teachers to "start finding out what connections might exist between the traditional teaching of folk culture and the up-to-date practice of drama education" (1996, p. 98). In light of the DiE research in other cultures presented above, this is a valid call. While this study may not respond directly to the call aimed at Hungarian drama practitioners, it indirectly addresses the issue by using Hungarian culture to foster intercultural understanding in an international school in Budapest.

The qualities of DiE have been used in a variety of contexts to foster intercultural understanding. The language learning community highlights introducing cultural knowledge, manipulating the elements of theatre, decentering, recognising cultural

perspectives within the drama as essential tools for intercultural understanding. Using DiE to explore cultural spaces draws attention to the power of folk culture, story and ritual in revealing further layers of meaning to be uncovered through varied modes of reflection within the dramatic experience. In fostering intercultural understanding, DiE has the potential for students to step through the doorway, from 1) Acceptance and 2) Recognition through to the 3) Integration of intercultural understanding.

2.5 Conclusion

This literature review suggested that addressing intercultural understanding is essential to education in international schools. The research conducted in the field of host culture and intercultural understanding points to a pedagogical approach which can engage students on the behavioural, affective and cognitive levels, while DiE has been proven to engage students in learning and intercultural experiences. To date, there is no indication of research where DiE has been used to foster intercultural understanding by integrating host culture in a school. This study seeks to draw on insights from each domain, unifying the three seemingly disparate, yet overlapping areas. The following chapter will present the methodological approach used in this pursuit.

Chapter 3: Research Design and Methodology

3.1 Introduction

This section outlines the research design and methods employed in this study. 3.2 explores educational research and the reflexive practitioner. Sections 3.3 and 3.4 outline the research setting and question, while 3.5 provides a visual key to the research framework and presents the research tools. Further sections describe the context of the study and an outline of the drama. Data analysis, piloting, trustworthiness, bias and ethics are also addressed in this chapter.

3.2 The Nature of Educational Research

Educational research has traditionally been divided into two dominant paradigms, positivist and interpretive. The positivist approach favours quantitative methods and is concerned with absolute results (Cohen, Manion & Morrison, 2007). Research in the interpretive paradigm is holistic, recognises the relationships between participants and delves into detail (Janesick, 2016). Qualitative methods have traditionally been applied to this paradigm as they allow for individual voices, thoughts and experiences to emerge (Giddings & Grant, 2014).

In Chapter 2 the individual participant's *progress* along a spectrum of engagement through drama and intercultural understanding were advanced (Table 2.3) as key areas of this study and so guided my research design. I aim to capitalise on qualitative techniques, exposing the plethora of viewpoints which might emerge from my international school setting. In line with the interpretative, methodological framework, the methods employed by this research also follow a qualitative approach.

3.2.1 The Reflexive Practitioner

Arts-based research can be seen as a “transformative act that has impact on both the researcher and the researched” (Sullivan, 2006, p. 22), requiring an inventive, yet punctilious approach. By applying a variety of qualitative research methods such as interviews, observations, focus groups and questionnaires it is considered possible to build up a picture of social reality (Janesick, 2016; Neelands, 2006).

Similarities can be drawn between the exploration of the ‘third space’ in terms of intercultural understanding and ‘third space’ research methodology. For O’Toole,

successful third space research requires a flexible methodology which can be “custom built” (2006, p. 28). It implies transparency about one’s process and an awareness of one’s positionality (Bowell & Heap, 2017) by exploring the symbiotic relationship between artist/ researcher/ teacher (Carter, Beare, Belliveau & Irwin, 2011).

A delineation has been made between the terms ‘reflective’ and ‘reflexive’. The reflective practitioner reflects on their work in practice (O’Toole, 2006) while the reflexive practitioner (Neelands, 2006; Sullivan, 2006) emphasises acting not only *on*, but *in* action (Schon, 1983). Transforming research into a “dialogical pedagogical practice” (Neelands, 2006, p. 20) which observes the relationships within a subculture (Janesick, 2016) is integral to fostering intercultural understanding (Table 2.2). As the term ‘reflexive’ emphasises the specified, adaptive and transformative nature of the methodology (Alvesson & Skoldberg, 2017), where participants and researcher co-create the experience (Bowell & Heap, 2017), I will adopt the term ‘reflexive practitioner’.

In an international school, where there is no common baseline of cultural experience, the reflexive practitioner can keep research tools open, allowing concentric circles of meaning to emerge from the many perspectives and voices present (Bacon, 2006). In this way, a rhizomatic journey can emerge, where each participant branches out on their own path (Carter et al., 2011; Perry & Medina, 2011).

3.3 Research Question

An essential element to research design is providing a clear focus for the study (Bryman, 2016). Three main areas provided a focus for this study: drama, host culture story and international school students. This research seeks to explore the following question: “How might intercultural understanding emerge when we integrate drama to engage students with host culture story in an international school?”.

3.4 Research Setting

Gaining a sense of the setting in which the research is conducted is crucial to effective data analysis. The research context, participants and sub-groups are outlined in this section.

3.4.1 Context

The study was conducted in two 7th Grade Humanities classes of an International School in Budapest, Hungary. The school serves 920 students and 64 nationalities are

represented in the student body. There are 130 teaching staff, the majority of which are international educators. The school is accredited with three major accreditation groups and is a member of regional international school associations.

There is a strong tradition of the arts in this school. Drama is compulsory from Grades 3-7 and taught as an elective from Grade 8-12. The IB Theatre course is offered and after-school drama is available from Grades 3-12. Host culture is taught from Grades 1-3 and integrated into the curriculum in Grades 4-12. One teacher is allocated to integrating host culture and teaching the Grade 3 Host Culture class.

3.4.2 Participants

Thirty 7th grade students and two Humanities teachers participated in this study. There were fourteen girls and sixteen boys in the student sample group. Many of the students had participated in Drama lessons in the past and expressed interest in the Drama unit.

3.4.3 Participant Sub-groups

While many interesting stories emerged in this research, the essence of a reflexive practitioner approach requires judicious presentation of synthesised data. The following five sub-groups of participants will form the focus of the discussion in Chapters 4 and 5: *Hungarian*; *Gifted and Talented (GT) and Learning Resource (LRC)*; *Visident* (people of Hungarian heritage born overseas); *Continuing English as an Additional Language (EAL)*; and *New EAL*. It is essential to acknowledge prior experiences and define each sub-group.

For the purpose of this research, *Hungarian* students are those of Hungarian heritage who have lived in Hungary for most of their lives. There were five Hungarian and nine dual nationality Hungarian students in the sample, all of whom speak Hungarian at home. Some Hungarian students formed a sub-group of *Gifted and Talented (GT) and Learning Resource (LRC)* who have individualised learning needs which respond to similar teaching strategies.

A similar, yet culturally different group are the *Visident* students. 'Visident' is a term coined in Hungarian to indicate people of Hungarian heritage born overseas, for example in America, returning to live in Hungary. The Visident group of students, who have lived in Hungary for less than 1.5 years, benefited from the same motivation as the Hungarians.

English as Another Language (EAL) students can be separated into two further sub-groups. *Continuing EAL* students attended international schools for two years or more and had some experience with formal drama classes. *New EAL* students attended the international school for a number of months and had limited experience with drama.

3.5 Methods

The benefits of a flexible approach to research might leave much to be desired in terms of objectives and transparency. It is essential to define a focus, methods and criteria (Mt Collins & O’Cathain, 2009) and rigorous techniques for interacting with data (Alvesson & Skoldberg, 2017). To that purpose, I developed a visual key for designing the tools directly connected to the observations from Chapter 2.

3.5.1 A Visual Key to the Research Framework

In this research two main areas of study emerged: student engagement with host culture (through DiE) and intercultural understanding. Research tools were designed in response to the overarching considerations which emerged from the Literature Review. The *Framework for Host Culture and Intercultural Understanding* (Table 2.2) guided the development of the process drama unit. The *Indicators of Intercultural Understanding and Student Engagement* (Table 2.3) provided a benchmark from which to evaluate the intervention.

To facilitate easy reference, a key using symbols was developed (Table 3.1) indicating which area of study was being explored on each research tool and provided simple evaluation tools during observations. Only the symbols were indicated on the instruments so as not to bias responses.

Table 3.1 Key

<u>Intercultural Understanding</u>	<u>Student Engagement Through Drama</u>
 3- Integrating  2- Accepting  1- Recognising	 3- Interpretation/ Evaluation  2- Commitment/ Internalisation  1- Interest/ Engagement 0- Disinterested/ Not Engaged

In light of the interpersonal nature of this study, the research tools listed below are typical of those used in qualitative data collection.

3.5.2 Semi-Structured Interviews

Gathering participant voices and perspectives as qualitative data is most useful within the interpretive paradigm. Semi-structured interviews (Int.) offer opportunity for participants to expand on ideas, balanced with the consistency of questions for reliability. While problematic to transcribe, interviews can yield a wide variety of information through the exchange of views between participants (Cohen et al., 2007). Conducting individual interviews can allow for the subject to reflect on their experiences and assemble them into a coherent account (Holstein & Gubrium, 2016) to provide formal closure to the study.

A semi-structured interview comprising seven questions (Appendix K) was conducted with both teacher-participants, after the intervention. Considering possible reluctance on the part of the interviewee to critique the study (Seidman, 2013), the first six interview questions were framed as a co-constructed conversation of shared experience (Janesick, 2016) hinged around professional feedback, which is common practice in this school.

Questions 2 and 7 were designed to provide opportunities for personal feedback to seek not only teacher's observations of students, but their personal experience (Jacobsen, 2002) with the drama. The personal element of this method gave opportunities to observe paralanguage from the participant (O'Toole, 2006) and provided insightful feedback for the research.

3.5.3 Focus Groups

Focus groups (FG) were conducive to this study as they complemented the data gained from the questionnaire, generated a wider range of responses, opened up opportunities for dialogue and offered different perspectives on the same event (Janesick, 2016). Three semi-structured focus groups, with eight students per group, were held post-intervention. The comfortable setting of a classroom put students at ease and provided opportunities to participate in reflective discussions on the group experience of the drama (Cohen et al., 2007). Attempting to address the ethical dilemma of acting as teacher/researcher/interviewer and the authority issues this might entail was one motivation for this setting (Seidman, 2013). These reflective discussions on the individual and group experience in the drama provided valuable information on the emerging intercultural understanding in the group.

Five guiding questions (Appendix J) evolving around three critical incidents (Cohen et al., 2007) or specific moments (Piazzoli, 2017) were designed to capitalise on qualities unique to a DiE approach; the dramatic elements of music, ritual and symbolism. This offered opportunities for movement in participants and reflection on the multi-modal approach, moving beyond verbal feedback (Janesick, 2016) as the only method of expression. Similarly, the dilemma of certain students dominating the discussion was factored in by aiming prompts at individuals throughout the session. The small sample size of each group attempted to recognise the lack of a culturally heterogeneous group (Robinson, 2014) and allow voices to emerge. Sensitivity to the balance between structured questions and allowing responses to develop within the group was integral to data collection.

3.5.4 Questionnaires

In research, questionnaires (Quest.) can provide accurate information from the respondent, a standard structure and format, as well as facilitate data processing (Bryman, 2016). They offer anonymity and give participants time to consider their answer within a simple framework.

A semi-structured questionnaire (Appendix H) was administered to the thirty 7th grade student participants during class time, resulting in a 100% rate of completion. This was the only instrument completed by all participants. A Google Survey, commonly used in this school, was designed keeping the language and length accessible to 12-13 year old students (Cohen et al., 2007). The classroom teacher and myself were available to answer questions while administering the questionnaire. As intercultural understanding could be an abstract concept to this age group, striking a balance between accessibility to participants and focussed data collection was imperative (Bryman, 2016).

The three sections of the questionnaire were annotated using the symbols from Table 3.1. Section 1 provided baseline data. Student opinions were sought in Section 2 through a set of simple statements using a 1-5 ranking Likert scale. In hindsight, a 1-3 scale would have correlated more closely with the indicators in Table 3.1, providing more accurate data. Section 3 used open-ended yet focussed questions (Agee, 2009), inviting written responses from participants. Collecting data where participants expressed their individual perspectives was a driving consideration in these choices.

3.5.5 *Critical Friend Observations*

Observation is an integral element to educational research (Flick, 2014). It holds the potential to yield more authentic data than reflective or inferential methods because of the immediacy of live data in a social situation (Simpson & Tuson, 2003). In a reflexive practitioner study, careful consideration must be given to the viewpoints and limitations of each observer (O'Toole, 2006).

In this study the disparity between participants' account of events and how they actually behaved provided interesting data elements (Robson, 2002 in Cohen et al., 2007). The teacher observers offered insights which were not evident to the research practitioner; triangulation using these different perspectives was crucial in data analysis.

The classroom teachers were invaluable in data collection as they were an unobtrusive, natural part of the classroom atmosphere, yet not directly involved in the drama (Cohen et al., 2007). The common practice of colleague observation in this school was advantageous to the research project as students were accustomed to and comfortable with the protocol. Capitalising on this, a Teacher Observation Sheet (Appendix I), based on the criteria for field observation suggested by Spradley (as cited in Cohen et al., 2007), was provided to facilitate focussed observation. It was introduced to the teachers two weeks prior to the intervention, paired with a discussion on the objectives of the research, which alleviated anxiety in the critical friends.

Section 1 of the Teacher Observation Sheet (Obs.) outlined the criteria for intercultural understanding and student engagement, requesting an evaluation of students with examples pre- and post-intervention. Section 2 sought feedback while observing each lesson. The seven-point checklist provided a synthesised version of the indicators in Table 2.2, seeking specific examples of when, where and with whom these qualities emerged. Recording the element of change was integral, identifying the efficacy of drama in fostering these qualities.

To draw more nuanced information from participants, the Observation Sheet was paired with informal conversations after lessons and a personal interview at the conclusion of the research. Both teachers referred back to this document in their interviews.

3.5.6 Researcher Journal

The researcher journal (RJ) is an ongoing data collection method which can record observations (Sullivan, 2006) and help to transform creative action into critical reflection (Janesick, 2016). I took notes during and after each lesson, providing a structure for recording observations on “critical incidents” (Cohen et al., 2007, p. 404). Anecdotal notes, taken on participant interactions, helped to reflect and form questions for discussion with my critical friends. Detailed notes recorded after each lesson allowed me to refer back and reflect on my own practice (Bartlett & Burton, 2006), tracking the sequence of events against the lesson aims, which was instrumental in planning between sessions and compiling data. The notes taken on individual students in the RJ were essential to tracking their progress of intercultural understanding during data analysis.

The title of each instrument has been abbreviated for the discussion presented in Chapters 4 and 5. The adopted abbreviations are collated in Table 3.2.

Table 3.2 Abbreviations of Instrument Names

Instrument	Abbreviation
Semi-structured Interview	Int.
Focus Group	FG
Questionnaire	Quest.
Teacher Observation Sheet	Obs.
Researcher Journal	RJ
Lesson	L

3.6 Piloting

The Questionnaire was piloted on three non-participant students from the 7th grade, one 6th and one 8th grade student. Minor changes were made to the wording and sequencing of questions based on this feedback. The Teacher Observation Sheet was piloted on one teacher grade 7 Music teacher. No changes were required. Amendments were made to the sheet in response to feedback from Ms. Smith after the Lesson 1. Section 1 was duplicated for each lesson, allowing more in-depth feedback regarding the progression of engagement over the unit.

3.7 Designing the Drama

A five-lesson process drama, connecting to standards and benchmarks in the Humanities 'World Religions' unit, was developed and presented to the teacher participants. It was delivered by the researcher in two 7th Grade Humanities classrooms, between Monday 29th, January and Friday 2nd, February 2018.

The story of St. Istvan, patron saint of Hungary, provided the pre-text for the unit. The drama was planned with the external structure of exploring the story of St. Istvan, while addressing the internal structure of fostering intercultural understanding (Heathcote & Bolton, 1998). This story was selected as it addresses religious conflict, Hungarian culture and includes gruesome elements of death and intrigue, appealing to 12-13 year olds. In Hungary today, St. Istvan is a cultural icon renowned as the first Hungarian king, the person who founded the Hungarian state and brought Christianity to the land. He gained power by overcoming his cousin and contender for the throne, Koppany. The complex tension between the different belief systems (Paganism, Eastern and Western Christianity) and personal values of right and wrong provided connections to the World Religions unit. The story of the two cousins, as they grappled with the strains of public and private life, was highlighted in the drama.

Using process drama, a narrative was developed positioning participants into a variety of roles to enable them to explore different perspectives. Lesson 1 protected students into the dramatic world; Lessons 2 and 3 positioned them into the conflicting roles in the drama and explored the confrontation of Istvan and Koppany. Lesson 4 required students to take a stance on the conflict from within the drama, while Lesson 5 facilitated reflection and connections from outside of the drama as Humanities students. As taking perspectives is essential to intercultural understanding, Table 3.3 outlines the different perspectives explored within the drama unit.

The drama was designed with the indicators of student engagement (Table 3.1) and the *Framework for Host Culture and Intercultural Understanding* (Table 2.2) in mind. Special care was taken to capitalise on host culture as a common cultural platform of the group by including Hungarian landmarks which the students had visited on recent field trips. A more comprehensive account of the journey taken in drama is provided in Chapter 4.

Table 3.3 Taking Perspectives in the Drama Unit

Lesson Title	Perspectives/Roles
1- The Jewellers	Jewellers- Koppany's subjects
2- Koppany	Koppany, Koppany's 3 Wives, Shaman
3- Istvan The Confrontation	Istvan, Wife, Mother, Spiritual Advisor, Political Advisor
4- The Crown	Jewellers, Koppany's subjects
5- Making Connections	Humanities student

3.8 Data Analysis

Data analysis is an essential component to effective research (Flick, 2014). In this study data analysis focussed on the efficacy of drama in engaging international students with host culture and the potential for fostering intercultural understanding. Audio recordings of focus groups were transcribed and checked for accuracy. Interview transcripts were shown to the interviewee for verification. All data sets were manually coded with the symbols of intercultural understanding and student engagement (Table 3.1). Connections to drama and indicators of metaxis were also coded as they pinpointed areas where new understandings might emerge. The data sets were analysed for emerging themes. In reporting the data, some graphs and charts have been used to present information. The graphs and charts' goal was to report, rather than analyse statistically. Data was also analysed through reflexive practice and presented in the form of a 'data poem' (Janesick, 2016).

3.9 Triangulation

Taking the perspective of all stake-holders into account is integral to effective practitioner research (Groundwater-Smith & Mockler, 2007). Triangulation can only be valid if "the researcher is open and responsive to judgements different from their own" (Winston, 2006, p. 46). Methodological and investigator triangulation (Stake in Winston, 2006) was built into the research design of this unit. All participants provided feedback on the intervention. Students completed questionnaires pre- and post- intervention, followed by focus group interviews. Teachers communicated via observation sheets,

formal and informal personal interviews and I kept a researcher journal. Cross-referencing between sources served to bring different perspectives to light and identify the overall outcomes of the research.

3.10 Trustworthiness

In a study exploring the experience of the individual, the concept of validity can be controversial. Instead, qualitative scholars suggest that in qualitative research, the concept of 'trustworthiness' is more suitable (Loh, 2013; Given, 2008). Trustworthiness "can be thought of as the ways in which qualitative researchers ensure transferability, credibility, dependability, and confirmability" (Given, 2008, p. 898) in their research. Triangulation through data sets can achieve confirmability. Researchers make their work credible by "accurately and richly described(ing) the phenomena in question" (Given, 2008, p. 898), leading to dependability, where the research procedure is laid out so that it might be emulated by others, or transferred where appropriate, in similar conditions .

The design of this study sought data from all participants on their engagement in the dramatic world and on the pedagogical aim of fostering intercultural understanding. As this topic is particular to the experience of the individual and was conducted with a small sample group, the results are idiosyncratic.

3.11 Bias

Recognising the position of the researcher within the research process is integral to reflexive practice. As an international researcher, I must acknowledge my cultural bias and influence (Robinson-Plant, 2005) in the research project, but more importantly, that interpreting experiences and outcomes is always related to one's positionality (Greenwood, 2016). Attempting to recognise this bias, my critical friends were provided with the Teacher Observation Sheet to evaluate student progress according to the criteria for engagement and intercultural understanding. The Questionnaire also requested self-assessment from participants to complement perspectives and triangulate data.

3.12 Ethics

The project received ethical approval from the School of Education Research Ethics Committee, as registered in module ET7208-A-Y-201718: M.ED. DISSERTATION on Blackboard.

Having outlined the methods used to research this topic, the following chapter will present the findings of the research.

Chapter 4: Data Findings and Analysis

4.1 Introduction

This chapter presents an analysis of the data in relation to the research question. Having introduced the participants, the findings will be summarised and presented in further depth as a journey through the process drama, culminating in a 'data poem'. Connections will be drawn between progress made in the different sub-groups in relation to student engagement and intercultural understanding, benchmarking against the framework presented in Table 2.2 and the indicators outlined in Table 3.1. Overall, the data indicates that the intervention was for the most part successful in fostering progress along the spectrums of student engagement and intercultural understanding.

4.2 Participants: Demographics

The two teacher participants had each taught at the school for seven years. Both felt that they attempted to infuse the curriculum with host culture where possible, but recognised that their attempts were limited due to minimal knowledge of host culture and time constraints (Ms. Smith Int., 5.36; Mr. Jones Int. 3.44).

The students in the data set represent a cross section of international students with a variety of cultural experience. Figure 4.1 shows the broad cross section of nationalities represented: 7/30 students had resided longest in a country unrelated to nationality or birth country, and 3/30 students were born in countries other than those reported as their nationality.

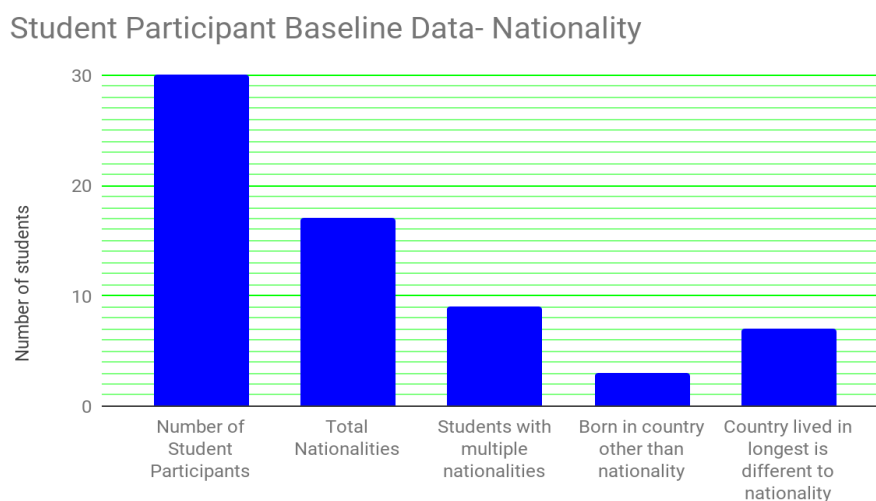


Figure 4.1 Student Participant Baseline Data - Nationality

Section 1 of the questionnaire revealed that 14/30 students have resided in Hungary for 4+ years (not all Hungarians), while 16/30 have lived here for between 0-3 years.

The most striking element of this research was the way in which drama enabled a diverse range of students to engage with host culture on a level appropriate to their individual needs. The five sub-groups of participants outlined in Section 3.4.3 will form the focus of the discussion. Each group, bringing their own unique background to the experience, demonstrated progress along the continuums of student engagement and intercultural understanding throughout their journey in the drama.

4.4 Baseline Data

Students self-reported their knowledge of Hungarian culture and Hungarian history in Section 1 of the Questionnaire (qu. 9-10). It is interesting to note that responses are similar in both categories and reflect that only 6/30 students reported a good knowledge of host culture and history, as shown in Figures 4.2 and 4.3.

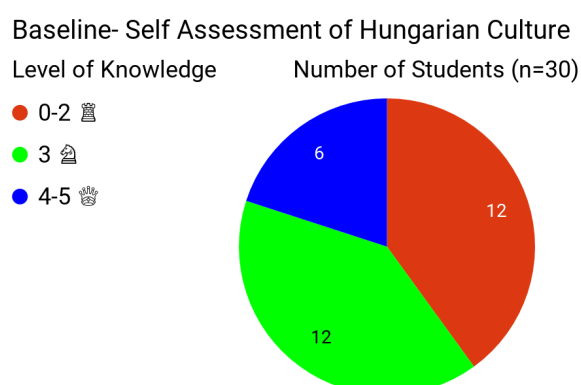


Figure 4.2 Baseline Self-Assessment of Hungarian Culture

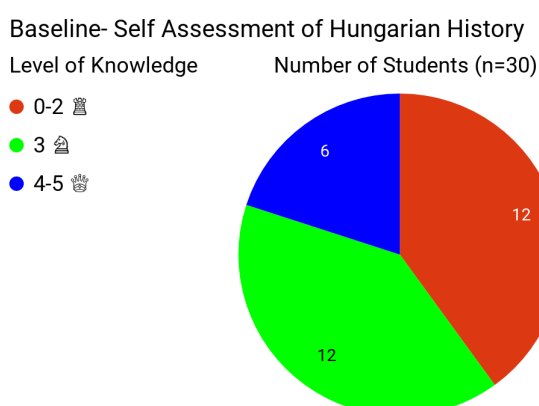


Figure 4.3 Baseline Self-Assessment of Hungarian History

Collecting baseline data on intercultural understanding was problematic. There was a section on the Teacher Observation Sheet for teachers to evaluate participants pre- and post-intervention. Only one teacher completed the pre-intervention section of the sheet. Here 9/14 students were placed in the 2) Accepting category, and 6/14 student were in the 1)Recognising phase. No students were at the 3) Integration level. The post-intervention section was not completed by either teacher, but comments were made in other sections of the Observation Sheet and in interviews.

4.5 Student Engagement and Intercultural Understanding

In summarising the overall findings of the research, the process drama was for the most part successful; each group engaged with host culture and progressed along the continuum of intercultural understanding (Mr. Jones Int., 6.00). It is equally important to note that the journey of each sub-group was unique.

4.5.1 Student Engagement

“I’m fully convinced that it [drama] was a useful way for integrating host culture.”
(Mr. Jones Int., 32.17)

The journey through the process drama was successful in increasing engagement with host culture in all sub-groups. Figure 4.4 shows that students recognised their progress in the questionnaire, which was echoed in interviews and focus groups. Progress varied from New EAL students reporting most growth in understanding, while Hungarian students still accessed new knowledge.

Growth in Understanding Host Culture (Self Reported- Student Questionnaire)

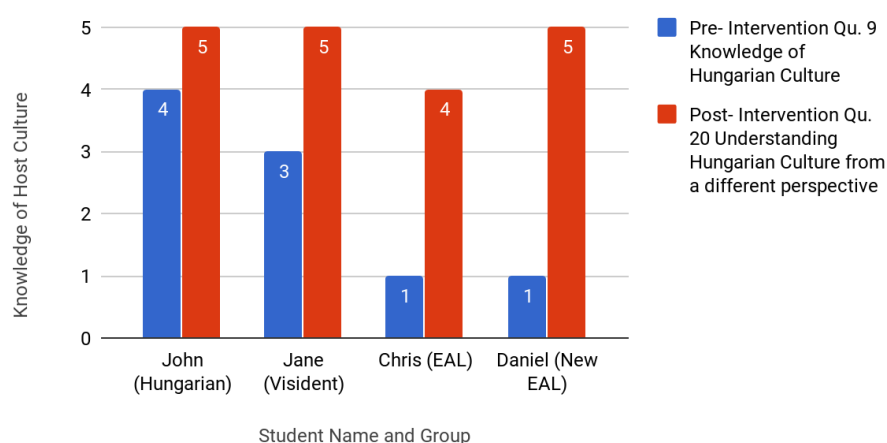


Figure 4.4 Growth in Understanding- Host Culture

The initial level of interest was generally dependent on what participants brought to the circle, a student's prior knowledge of Hungarian culture and enthusiasm for drama. Progress along Morgan and Saxton's (2006) taxonomy of engagement was evident with all students achieving integration at some point throughout the unit.

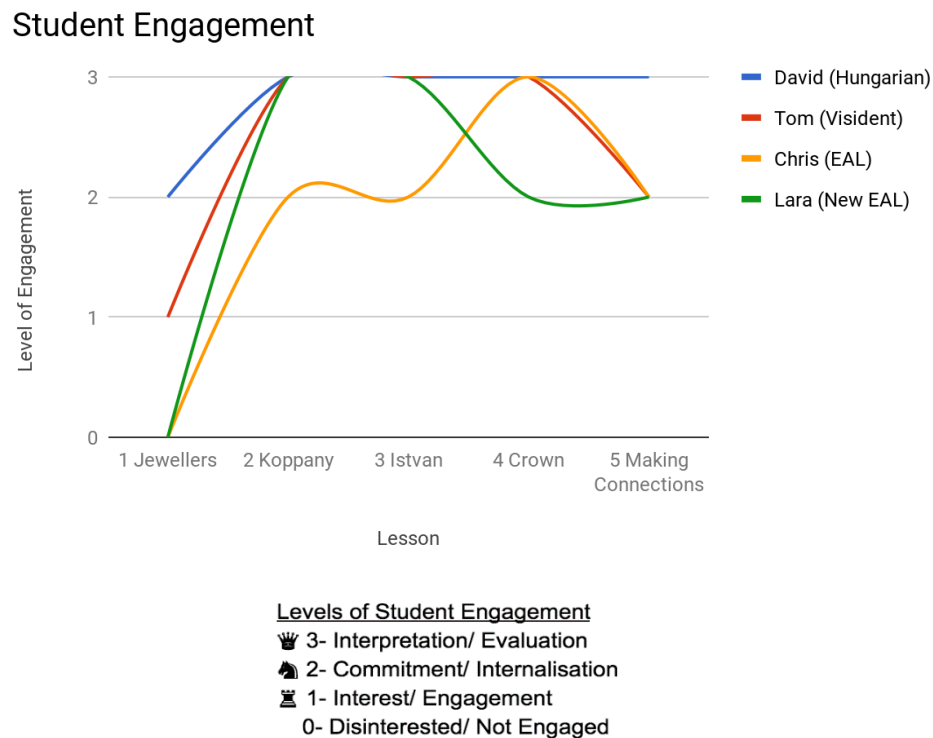


Figure 4.5 Student Engagement

Figure 4.5 shows that the students began with different levels of engagement, all of which had increased significantly by Lesson 2, when they had been protected into the drama. Engagement tapered for all but the Hungarian group in the Lesson 5, a tradition lesson which did not use drama pedagogy. The fluctuation in engagement of students in the different groups over the course of Lessons 2, 3 and 4 is important to note. It is explained in the teacher interviews through the different “learning styles” (Ms. Smith Int., 1.05) of each student, highlighting the need for a variety of approaches and activities within a drama unit to ensure engagement. This is discussed further in Chapter 5.

4.5.2 Intercultural Understanding

While this study was ambitious regarding development in intercultural understanding over a short period of time, each sub-group made progress along the spectrum of understanding. Figure 4.6 shows that New EAL students made the most progress, while the Hungarians refined the skills needed for true integration of intercultural understanding into their own lives.

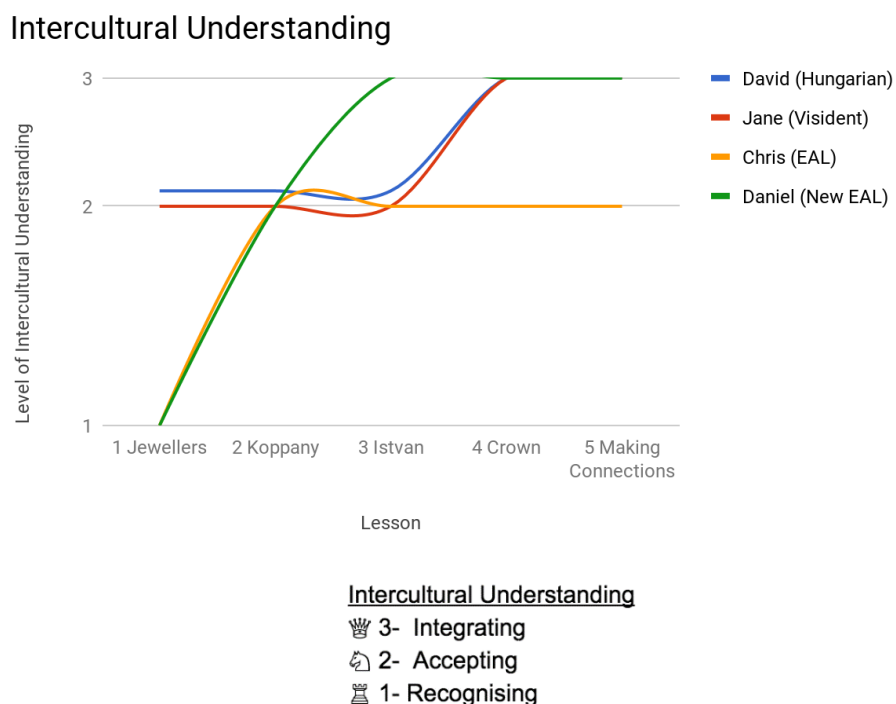


Figure 4.6 Level of Intercultural Understanding

Hungarian and Visidents, with a strong grounding in Hungarian culture, accessed deeper understanding through the drama, peaking in Lessons 4 and 5, while students with little knowledge soared from Lesson 2 onwards. The Hungarians, who began further along the continuum, accessed the deeper nuances needed to integrate intercultural understanding into their daily lives. The Continuing EAL student in Figure 4.6 plateaued from Lesson 3 onward. The level of progress varied, depending on the previous cultural experience (Aden, 2017) of each student. Each group followed a journey where prior knowledge combined with engagement through drama, leading to development in intercultural understanding.

4.5.3 Student Engagement and Intercultural Understanding: Progress by Sub-Group

We can note a rhizomatic effect (Perry & Medina, 2011; Carter, Beare, Belliveau & Irwin, 2011) with each sub-group taking a different learning journey through the process drama. The Hungarian group extended their understanding of Hungarian culture, provided an enthusiasm for their heritage with which other students could engage and access the complexities of intercultural understanding. As a group, they accessed the nuances of 3) Integrating intercultural understanding.

The broad range of activities in this unit appealed to the learning styles of GT and LRC students, drawing them forward through engagement into more complex understandings of themselves, Hungarian culture and other students. The Visident group's starting point allowed them to demonstrate learning about Hungarian culture and achieve more progress in terms intercultural understanding (Mr. Jones Int., 18.57).

A pattern which emerged with the EAL students was that initially they were disengaged and were drawn into the drama as it progressed. Even the most reluctant EAL students found that the behavioural engagement required in a DiE approach lead to cognitive and emotional engagement in the drama, which, in turn, fostered progress in intercultural understanding. New EAL students made the most progress in terms of intercultural understanding in that they learnt a lot about the host culture and history, but also about the other students in the class.

4.6 The Process Drama

Three integral domains worked symbiotically in this research journey - host culture story, the participants and the reflexive drama practitioner. Each domain contributed to an emerging third space. The diversity of the sub-groups reinforces the need to evaluate *progress* along the spectrum of indicators. To address the complexity of concurrent experiences (Janesick, 2016), the following section will highlight moments in their journey. Rather than a descriptive account of the drama, the discussion below aims to embrace the reflexive approach, providing analysis by capturing specific moments and experiences of participants in the sub-groups. These have been organised according to the lesson sequence to enable a sense of narrative throughout the analysis – as narrative itself is a fundamental element to the argument. To culminate the analysis of specific moments a 'data poem' is present, as advanced by Janesick (2016).

4.6.1 The Drama Lessons

Lesson 1: The Jewellers

The dramatic world was launched in Lesson 1 through Teacher in Role (TiR) to enrol students as jewellers under the rule of Koppany. Belief was built by creating symbols for their trade, based on symbolism found in Hungarian folk culture. After rejoicing that their leader, Koppany was to become King according to ancient pagan traditions, tension was added and the jewellers were informed by TiR as Messenger that he had been killed in his attempt to take the throne. A commission to create jewels for a church in the Western Christian rather than Eastern Byzantine style increased the tension and created interest.

At the outset of the unit Ms. Smith voiced concern about the potential engagement of the Hungarian students because of their prior knowledge of Hungarian history:

Ben made a statement in the very first lesson like 'Ugh! My parents *force* me to learn Hungarian history,' and he knew it, just like David, he knew it all. But he really shined when they did the acting scenes taking on that perspective of different characters. (Ms. Smith Int., 13.30)

An unexpected patriotism arose in the first lesson, which might be construed through Vygotsky's constructivist theory (1978), as prior knowledge of Hungarian culture becoming a positive force on the class.

I was surprised at first when I knew that David and John in particular, but David, knew so much. I was kind of worried that he was going to get bored throughout it, but he seemed really engaged. I don't know what his response was when you guys talked, but he was *super* into sharing his experiences, so again, what I thought would happen, didn't happen (Ms. Smith Int., 12.30).

Rather than being a drawback, prior experience was *activated* in the drama, creating a Heathcotean 'brotherhood' (Wagner, 1990) of 'Hungarians', who rushed through the doorway of their individual experience to fill the dramatic world, pulling the class with them, helping all students to extend their knowledge of Hungarian culture.

Lesson 2: Koppany

In contrast to the Hungarians, enthused by host culture story, the EAL students teetered on the cusp of the doorway, daunted by the prospect of active participation in drama; fortunately, the element of choice drew them in. In Lesson 2, a flashback to the moment where Koppany made the decision to pursue the throne was explored. Students worked in groups of four or five exploring the Eastern and Pagan belief systems in detail by adopting roles such as shamans, advisors or one of three wives to create the scene.

At this point we can see that for Daniel, a New EAL student, while playing failure loses power (Bruner, in Neelands & Nelson, 2013). While initially shy, or reluctant to engage, Daniel found the costumes and freedom of creating a dance to express his perspective in role as a Shaman liberating. Ms. Smith noted Daniel's progression of engagement from "playing with his shoelaces" to "doing a Shaman dance! Very excited to be a

Shaman” (Ms. Smith Obs., L2). At the end of Lesson 2 she noted that “All students, even EAL, are very engaged during the acting and post-skits discussions” (Ms. Smith Obs., L2), indicating that the drama had physically engaged students, leading into reflective discussions, which in turn lead to the critical engagement needed for intercultural understanding.

Behavioural engagement also helped to facilitate elements crucial to intercultural understanding for New EAL students (Mr. Jones Int., 15.15). This was noted by Sarah:

...it gets into your memory very easily because you get to be a part of what you learn from another point of view, an outsiders’ point, but now you really, as a person and you were understanding things from another perspective because you were in the people’s mind, you understood better. (Sarah, FG3, 1.14)

Empathy and exploring a complexity of values were also enhanced for this group:

I got a new perspective because when you just learn about it, for example read the fact, you don’t really consider how much of a choice it was. But when you act it out there’s the sort of impression that you feel what he’s feeling, and you can see the contradictions (others nod) and everyone’s opinion weighing on him and that makes the choice a lot more heavy...and understand. (Sarah, FG3, 9.41)

Host culture, combined with the narrative of drama, enabled this student to develop the skills for intercultural understanding.

Scaffolding onto prior knowledge (Aden, 2017), drama enabled Hungarian students to learn through experiencing otherness (Piazzoli, 2010) by exploring perspectives other than that of the King about whom they knew so much. David identified that the drama moved him from cognitive to behavioural and affective engagement, enabling him to access the third level of Interpretation/ Evaluation. He recounts “...as I acted as Koppany and other people I really like felt, the relationship between me and other people and how I felt about the situation, so I really liked it” (David, FG1, 0.55). From the protection of the drama David began to evaluate his relationship to other people (Hulson, 2006), addressing the complexity of viewpoints and attitudes to human values and progress along the intercultural spectrum.

As a reflexive practitioner, I noted that certain students needed more opportunities to explore the tension of Koppany's interaction with the wives and shamans in Lesson 2. Reflecting in action (Schon, 1983), I added a constraint where students needed to *Mark the Moment* (see List of Conventions), adding a moment of silence to their scene, combining theatrical spectres (Heathcote & Bolton, 1998) with embodied pedagogy (Perry & Medina, 2011). The complex power relationships and tension of the situation were expressed physically as one group paused for a moment of silence in the middle of a Shaman dance to emphasise their power over Koppany (RJ, L2). Jane, a dual nationality Hungarian, reported identifying most with this role as she felt an affinity with the role through her personal background interest, which was highlighted through the moment of stillness (Jane, FG3).

Building on this, I extended the reflective phase of Lesson 2 by adapting a *Conscience Alley* activity to *The Walls Have Ears*. Manipulating the spectre of sound-silence when whispering messages served to add an element of focus and theatricality which was noted by both observers (Ms. Smith Int., 20.45; Mr. Jones Int., 2.45). In these instances, drama provided a tangible activity which proved to be a most appropriate means for this age group to access and begin to articulate more complex levels of understanding. This moment not only combined theatricality with reflection, heightening the experience for participants, but was a moment when the observing teacher was also drawn into the drama, revealing her own engagement and reflection on the drama (Ms. Smith Int., 19.56).

The interplay between fiction and reality revealed the potency of the drama (Bolton, 1985), heightened by intercultural dramatic tension (Piazzoli, 2017), taking these students to a new level of understanding. The combination of host culture story and theatricality were integral to helping students engage with the events in the drama on multiple levels, allowing time to reflect on events from within the dramatic world (Mr. Jones Int., 7.20).

Lesson 3: Istvan and the Confrontation

Lesson 3 provided the climax of the drama. Split into two sections, phase one switched to the perspective of Istvan when he heard that Koppany was on his way to take power, exploring the pulls on Istvan because of the Western belief system of heredity. Character prompts were provided for the mother, wife, spiritual advisor, political advisor and participants enacted scenes in groups of five. Costumes protected students into role and

as a physical symbol of changing perspectives and were integral in achieving the internal aims of the drama (see Chapter 5 for discussion).

In the second phase of Lesson 3 host culture elements were essential to creating the climax; the confrontation between Istvan and Koppany. Pages from a medieval Hungarian history book, the *Chronica Picta* (Figure 4.7), were shown to the class and they were tasked with creating *Still Images* as pages from this book. The events from the narrative were divided into four key moments, which were dynamised and layered with music. Emotive Hungarian folk music, traditionally used for funeral processions, was intentionally selected to be played while students dynamised their *Still Images* under narration. The surprise element of host culture music transformed this activity into an emotive experience.



Figure 4.7 St. Istvan in *Chronica Picta* (Kaltj, 1358)

The relationship between the sound and the slow motion of the movement “forced us [participants] to make it concise and to the point” (Zara, FG1, 5.14) and was reported as the favourite activity of 11/ 30 participants (Quest., 26). Participants from each of the sub-groups provided accounts of how this collective lived-through experience helped them to step through the doorway into this shared space.

George, a Continuing EAL student, points to a degree of metaxis in this activity:

In the moment when I was carrying the body, even though it's not really a body, a dead body, I felt sad. And well, exhausted because (*pauses*) I, I can feel what Koppany has been through. (George, FG2, 6.20)

Heightened tension through the layering of Hungarian music created affective engagement, enabling him to empathise, gaining a deeper understanding of the perspective of another through the lived-through experience in the drama.

Ms. Smith, a gifted and talented specialist, identified John as GT noting “gifted kids often have issues with engagement... and I thought that was really good for engagement purposes that it sucked him in” (Ms. Smith Int., 3.15). The element of music provided affective engagement allowing John to look “beyond the surface to the cultural ideas that sustain them” (Heathcote and Bolton, 1998). In Lesson 3 he was noticeably moved by the Hungarian folk music which rekindled memories.

...it made me go back into like traditional times. I was thinking about like traditional Hungarian folk dances and when they played those different types of instruments....my mum watches these shows...it brought me back to my history... I was able to like imagine how they would do that like um like when back when Istvan was living for example or when Koppany was living...so I was able to like be there and see that. (John, FG2, 2.03)

His advanced starting point in terms of cultural understanding allowed him to tap into the internal symbolism of folk culture (Gabnai, 1996) and explore the complexities of the situation (Cahill, 2018). He recognised “that Koppany is not bad and that he actually had his own perspective that was logical” (Quest., 29), using reasoning and empathy to engage with the cultural experience of others. The affective response of this student allowed him to make his own connections, internalise and transfer this knowledge, achieving integration, the highest level of intercultural understanding.

It is interesting to note that the same qualities of embodied learning (Perry & Medina, 2011) and music helped Dean, an LRC student with attention deficit and memory issues to engage with host culture. “Yes, I REMEMBERED (*student’s emphasis*), because I think this was the music that we played when Koppany was, when we acted out when Koppany gets killed” (Dean, FG2, 3.10). Ms. Smith observed that this student “takes a leadership role organizing his group (abnormal for student)” (Ms. Smith Obs., L2). The narrative of the story drew this student in with an element of fun, helping him to engage behaviourally, leading to cognitive engagement and more complex understandings of host culture.

For Tom, from the Visident group, the spectre of movement-stillness heightened emotion by slowing down the experience, allowing time for metaxis to develop. He voiced that while they were eager to enact the deaths realistically, theatricality afforded his group the time to experience the moment more fully. “I did this on his throat (*slow movement striking across neck*) ... if you do it fast it’s just like, it doesn’t really, ...it’s done” (Tom, FG3, 10.43). As he spoke I was struck by the ‘other worldly’ quality in his voice. The level of metaxis that each participant appeared to experience in this moment was also evident to Mr. Jones as he observed the boys in the lesson (Mr. Jones Int., 13.30). The multi-modal, multi-sensory (Kompiadou, Lenakakis & Tsokalidou, 2017) lived through experience of drama provided these students agency on multiple levels (Stinton & Piazzoli, 2013), affording opportunities to feel the weight of these actions and reflect from both within and outside of the drama.

While it would be convenient to claim this lesson a universal success, a realistic practitioner will recognise that activating prior knowledge can sometimes distract from the task in young students. Such was the case with Lara, for whom the music activated a funny scenario in her past, meaning that she lost focus and giggled, unintentionally distracting her whole group (FG3, 12.10). Although this activity did not fully engage her, in chapter 5 we will explore how applying the elements of drama did make the overall unit meaningful for this student.

There were some issues with timing in this lesson, highlighting the importance of timing and the need for a carefully planned drama. This will also be discussed in Chapter 5.

Lesson 4: The Crown

Having explored the conflict from the point of view of the main characters, in Lesson 4 students were repositioned in role as the jewellers. They were required to show their allegiance to the new king by creating a crown and the royal regalia in the Western, Catholic style. Students worked in role creating objects from aluminium foil and cardboard. Additionally, each student was tasked to *Gift* a symbol for use on the crown; these symbols might contain hidden meaning, expressing the stance of the jeweller in relation to the new king, sympathetic or not. Engaging with host culture story and symbolism gave participants a direct experience of ‘reculturation’ (see Glossary) a concept which had already been taught, but was difficult for students to grasp in Humanities class discussions. The students were placed in thought provoking situations (McGregor, 2012) where they needed to apply cultural understanding by engaging with host culture story.

I really empathised when we did the jeweller part, I was the designer. You came in and said that we needed to change our ways and change our designing, the way we design what we design. I kind of felt, I empathised for them and they had to learn a different method and different way to design and they had to start from scratch... I felt bad for them. (Milli, FG3, 12.15)

In contrast to the previous two lessons, Lesson 4 was not focussed on creating scenes, but on reflecting in role, capitalising on non-verbal communication (Donnery, 2017) by using art to apply knowledge of Hungarian folk symbols in a reflective activity. 10/30 students identified this activity as their favourite (Quest., 26). By this point in the drama students had entered the dramatic world and were comfortable with stepping back into the role of jewellers to reflect. The EAL group experienced this transition most drastically.

Chris, a reluctant Continuing EAL student, emerged as a participant who responded to being given “permission to find their own way into the space” (Greenwood, 2005, p. 7). In her interview Ms. Smith noted that:

... the EAL students really stood out to me. At first, I was making observations at the beginning of your lesson that they were disengaged and as you got more into the drama aspect, I saw them come to life. So, where they may have been more shy [sic] to volunteer an idea when they were working with friends that they were more comfortable with in acting it out then they were into it, they understood it. So that was different, especially with that one student who doesn't speak very often... just he was SO on the outside, and then just that was the most engaged I've seen him in a lesson, just that laughing and smiling and participating...He was really excited about his symbol he had created (Ms. Smith Int., 2.18).

Ms. Smith's excitement at the progress of this student can be connected to the qualities of a carefully planned DiE unit. The freedom of choice lead to behavioural engagement in acting, which in turn lead to an interplay between cognitive and affective engagement (Dunn, Bundy & Stinton, 2015) with host culture, creating a third space. Respecting the plurilingual setting of our classroom (Aden, 2017; Kompiadou et al., 2017) by allowing the Chinese boys to speak in their home language enabled them to work within a comfort zone at times and grow from there: “They're engaged more when they were grouped

with their friends, especially the EAL students” (Ms. Smith Int., 30.52). Chris rated his engagement at a 5/5 when remembering “my favourite part was when we making the crown in the last lesson I think that fun and we also learn from it so I think that my favourite part in the drama” (Quest., 26 & 27). He reflected that the drama unit “helped because it’s good to understand your friends and know the history, to know the history that your friends have. Maybe they had a war or something, so I think it help you to have a better understanding of your people...” (FG2, 13.45) demonstrating progress to accepting difference in terms of intercultural understanding.

The researcher journal records a moment in the focus group when Chris voices his connection to host culture, as activated by the drama: “Before I did not like drama because I do not like to talk. Now I still don’t like to talk, but you should keep this unit because it helped me to understand Hungarian history and it helps me to remember” (RJ, 2/2/18). Even the most reluctant students found that the behavioural engagement required in a DiE approach lead to cognitive and emotional engagement in the drama, which, in turn, fostered progress in intercultural understanding.

One Hungarian student’s patriotism drew the class into engagement in the final moment of Lesson 4:

They were having fun (*laughs*). That, I think was the biggest point. I love that David was chosen to be Istvan because I felt it was very fitting to have a kid who was so proud of his Hungarian culture to be the one that was crowned. Um, but they were *enjoying themselves* and you could just see pure happiness on their faces. (Ms. Smith Int., 21.45)

The cognitive, behavioural and affective engagement through drama combined to access a deeper understanding of host culture and a sense of cultural self. This was essential in enabling the class to joyfully engage with the experiences of others, to step through each individual doorway of personal experience into the shared space of intercultural understanding.

At the same time, it is worth considering that equity in choice was raised by Daniel, a New EAL student, who offered the feedback on this moment. He voiced that “you could give everyone a chance to give one of the way, to give his idea by maybe main role in the piece” (FG1, 15.29), rather than allowing the Hungarian student’s enthusiasm to take the lead roles each time. O’Toole (2006) would remind us to embrace this is negative,

yet valid feedback, as while variety and choice were a strength of this unit, teachers must be cognisant of the choices made by students and neutralise the power relationships between participants (Piazzoli, 2010). With different students in the lead roles even more interesting perspectives might have been explored by multiple students bringing their own understandings to this third space.

Lesson 5: Making Connections

Lesson 5 was a culminating activity out of role where students created a timeline based on historical facts read in handouts, comparing them to events in the drama. A discussion of connections to real life situations and reflections on the drama concluded the unit. As this was a more traditional Humanities lesson, students provided little feedback on this lesson. One element of feedback given in focus groups, was to not change historical events in the drama because it was so powerful that “this is how we will now remember them” (George, FG1, 16.00).

Time and the timing, or sequencing, of lessons emerged as an area for reflection in Lesson 5. In process drama, perhaps more so than in other areas, the sequence of a lesson is fundamental to scaffolding the experience in the dramatic world. The duration of Lesson 5 had to be reduced by 20 minutes for Ms. Smith’s class. She reflected that the final consolidation of ideas and making connections was limited due to the lack of time (Ms Smith Int., 7.41; Ms Smith Obs., L5). As Drama is an experiential art form giving time for reflection to emerge is essential.

The journey through the drama offered many layers of experience, resulting in each of the five sub-groups taking a different path in learning about host culture and intercultural understanding. The qualities of process drama validated each group’s prior experiences, enabled students to step through their individual doorway of experience into the circle, to engage with others and co-construct a third space.

4.6.2 Data Poem

Janesick (2016) suggests ‘data poems’ as creative means of data interpretation through which qualitative practitioners might reflect upon their experience. Data poems are “essentially found in the text of interview transcripts, documents or even spoken words” (p.138) and collated by the researcher. As a summary of the experience I have created the following found data poem from direct quotations in focus group and interview transcripts.

Do It Again!

Um, since we're in Hungary,

I stepped into the foots of him,

And made me think why.

Carrying tinfoil like pieces of

Body

People. Were. Shocked.

Then they were whispering.

Can I talk about how it made me feel?

Pure joy in their faces,

Sense of pride,

.... stuck in my brain. Fun.

4.7 Conclusion

The interrelationship between host culture story, the participants and the reflexive drama practitioner was integral to the journey of each sub group in this unit. The most salient feature was the use of the elements of drama to deepen the experience of engaging with host culture story. Theatrical spectres, variety, choice and reflection emerged as important considerations in integrating drama to engage students with host culture story in this international school.

The data indicates that the intervention was for the most part successful in fostering progress along the spectrums of student engagement with host culture story and intercultural understanding. It is, however, instrumental to this research to establish *how* drama enabled this change to occur. Chapter 5 will provide a discussion of connections between the elements of drama and the progress of participants on the continuum of intercultural understanding.

Chapter 5: Discussion

5.1 Introduction

This chapter will evaluate drama as a pedagogical methodology in facilitating student engagement with host culture story and intercultural understanding. The relationship between the participants' experience in Chapter 4 and the elements of drama is explored in 5.2. Furthermore, section 5.3 provides a discussion of host culture, drama and student engagement, while 5.4 draws connections between drama and intercultural understanding in the research.

5.2 The Elements of Drama

The connection between integrating drama as a pedagogical methodology, student engagement and intercultural understanding are the foundation of this research. Haseman and O'Toole (2017) depict the elements of drama (Figure 5.1) as a progression from the human context to dramatic meaning.

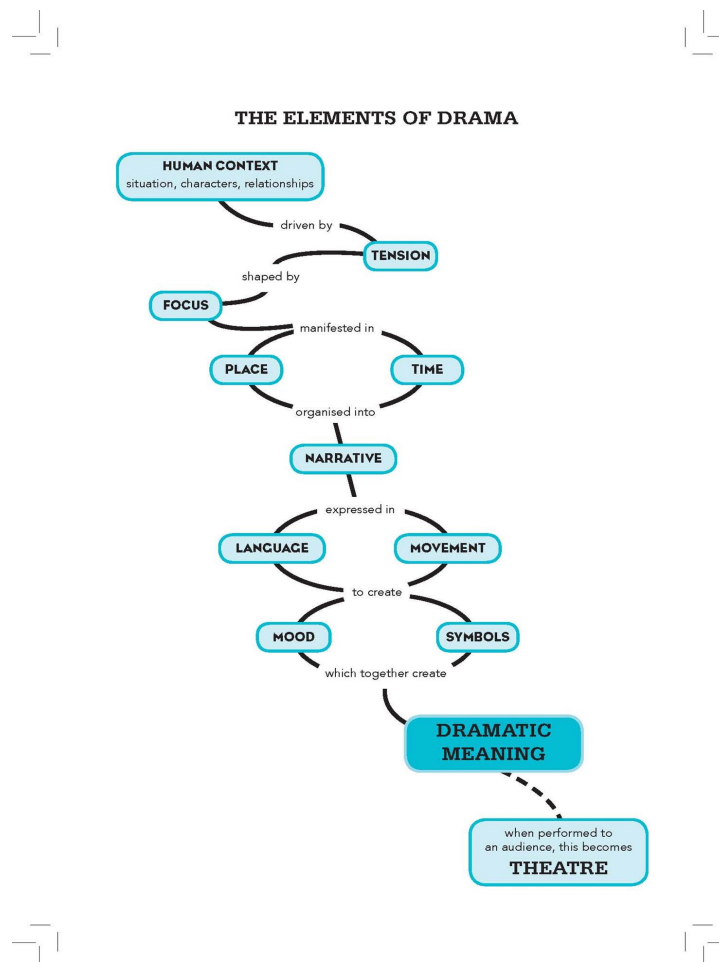


Figure 5.1 The Elements of Drama (Haseman & O'Toole, 2017)

Table 5.1 shows the application of the elements of drama in the ‘St. Istvan is King’ unit. This section will take a step by step approach through these elements to provide a discussion of the way in which this unit was layered with the elements of drama to integrate host culture and foster intercultural understanding.

Table 5.1 Application of the Elements of Drama in St. Istvan Is King Drama Unit

The Elements of Drama	St. Istvan Is King Drama
<u>Human Context</u>	The Hungarian culture story of Istvan and Koppany.
Tension	The need to understand the perspectives of the jewellers, Koppany and Istvan.
Focus	The confrontation as Koppany attempts to take the throne.
Place and Time	Hungary, 996 A.D.
<u>Narrative</u>	The process drama of the jewellers who hear of the goings on at court and must change their belief system to accommodate a new leader/king.
Language and Movement	Student choice - role, language, angles of connection.
Mood and Symbols	Teacher scaffolding - music, costumes, Hungarian symbols, the crown, theatrical spectres.
<u>Dramatic Meaning</u>	A deeper understanding of the conflict and how it relates to the individual participant.

5.2.1 The Human Context- Tension, Focus, Place and Time

The human context was established in the story of Istvan and Koppany. A battle for power, the need to adhere to belief systems and the tension of public and private duty provided a universal human connection (Davis, 2014; Heathcote, 2009) which arrested the attention of these 7th grade students (Ms. Smith Int., 29.00; FG3, 2.31).

Situating the drama in Hungary provided a common cultural platform into which these international students might come together. Placing the temporal site (Cooper, 2015) of the drama in 996 A.D. distanced the students enough to enter the world of dramatic play opening up a third space to be filled. The conflict between Istvan and Koppany at once provided tension and focus (Piazzoli, 2017), in that students needed to experience the different perspectives of each person as they navigated their way through the drama.

The elements of tension, focus, place and time came together in a narrative, forming the backbone of the experience in the dramatic world.

5.2.2 The Narrative- Language and Movement

The narrative of the drama provided opportunities for students to engage through language and movement, while the reflexive practitioner layered symbols and mood to create dramatic meaning. Students were offered variety and choice in terms of language and movement, which was fundamental to engagement (Mr. Jones Int., 10.13). Hungarian and Visident students explored different roles, while the EAL students were given the space to find their own point of entry into the drama (Greenwood, 2005).

The importance of variety in stepping in and out of different roles was highlighted in the focus groups. It required students to experience considerations in the intercultural framework (Table 2.2) by engaging with possible scenarios, cooperating with other cultures, identifying cultural difference and recognising a complexity of viewpoints and attitudes to human values. On a personal level, the drama offered different angles of connection (Davis, 2014), where students might not identify or empathise with one role, but found connection with another. In Chapter 4 we met Jane who reported that her personal “interest in Shamans” meant deeper engagement in role (FG3, 15.10), while Lara found her role in Lesson 2 to be most engaging because she lost focus due to an attack of the giggles in Lesson 3 (FG 3, 12.10). Variety allowed some leeway for the peculiarities of this age group, taking into account individual experience, by offering multiple points of entry to develop understanding.

Vygotsky’s (1966/2016) emphasis that the rules of behaviour not be laid down in advance liberated New EAL students such as Lara. She mentioned that choice in language was liberating as she could simply enjoy the drama, rather than focussing on language: “If you can decide what you’re speaking by yourself it’s even more easy to memorise it” (Lara, FG3, 2.21). Mr. Jones (Int., 15.15) noted Lara and Sarah as New EAL students for whom the element of movement lead to behavioural engagement. The embodied experience helped to develop perspective and empathy (Greenwood, 2016; Aden, 2017).

So, for me it was more when we actually played the scenes. I was Istvan and the others had to tell me, like you should do that, like you should do that... and there I could feel more because I, for me I stepped there into the foots of him because I had to act like him. (Lara, FG3, 11.41)

Choice in language and movement allowed students to engage and explore the dramatic world from within.

5.2.3 The Narrative - Symbols and Mood

The role of the reflexive practitioner to work in the quadripartite mode (Bowell & Heap, 2017), to respond to the needs of the group and layer dramatic elements, using symbols and mood to heighten meaning, was highlighted in the unit. A DiE approach to teaching and learning uses symbolic elements such as theatrical spectres (Heathcote & Bolton, 1998) of stillness-movement or sound-silence, costumes and music (Davies, 1991) to deepen student engagement in the dramatic world. These elements created 'dramatic intercultural tension' (Piazzoli, 2017), giving students agency and encouraging criticality to enhance intercultural understanding on multiple levels.

The use of costumes was universally acclaimed as instrumental in protecting students into role and as a physical symbol of changing perspectives (RJ, 3/2/18; Ms. Smith Int., 29.05; Mr. Jones Int., 2.58; Mr. Jones Obs.; FG3, 2.30). Drawing from Jackson (1996), who used a set of concrete charts and tables with this age group, my participants responded well to costumes as a tangible, physical symbol, which allowed them to become shapeshifters (Kramsch, 2006) and explore different perspectives thereby achieving the internal aims of the drama, which was intercultural understanding.

In Lesson 2 the theatrical spectre of movement-stillness heightened emotion by slowing down the experience, allowing time for metaxis to develop. The lived through experience of drama provided agency on multiple levels (Stinson & Piazzoli, 2013), affording opportunities to feel the weight of these actions and reflect from both within and outside of the drama.

In Lesson 3 music was introduced when dynamising tableaux in slow motion, serving to distance students in this most crucial climax of the drama. Music created affective engagement, enabling students to empathise, considering the relationship between self and other (Fels & McGivern, 2002) through the lived-through experience.

A level of cathexis (Cooper, 2015; Davis, 2014) was achieved with the crown in Lesson 4. Using art to physically create the crown allowed for differentiated modes of expression on the events in the drama. The creation of the crown became a 'revolutionary' moment, where participants in role made important decisions and felt the weight of these

decisions as players outside of the narrative. The hidden symbols placed within the crown encouraged personal interaction and reflection on the events.

I reflected that many students showed excellent understanding and depth of thinking here. A Visident student delved into the symbolism using a “black raven on a feather, this is the Western king – the feather is Koppány. Istvan is standing on everything that Koppány did and stands for. She likes Koppány. The feather represents Koppány, delicate beauty. The raven is dark, black, Istvan, who she doesn’t like at all” (RJ, 1/2/18). An American student “gets the idea of symbolism and applies it into his own work. The outward spiral is the change of leadership, the crosses inside the squares represent Christianity, the L shapes show the joining together of the 7 tribes. He says this is kind of like the pilgrims” (RJ, 1/2/18) making connections to his own American cultural heritage. These moments highlight the benefits of a multi-modal approach (Kompiadou, Lenakakis & Tsokalidou, 2017), where differentiated modes of expression might foster a depth of engagement with the events in the drama, leading to new connections being made in terms of intercultural understanding.

The interplay between student experiences and the practitioner layering the elements of drama drew student through the doorway of their own experience into the co-creation of dramatic meaning.

5.2.3 Dramatic Meaning and Reflection

Dramatic meaning develops through the shared lived-through experience combined with reflection from both within and outside the drama. Integration of intercultural understanding can only be achieved when one is given time to consider their position in relation to the other (Greenwood, 2016) and begin to apply this understanding in their own life. In this study moving students into criticality (Ellwood & Davis, 2009) through reflection on dramatic meaning was essential to fostering intercultural understanding.

Planning time for reflection from within the drama was recognised by both teachers as a refreshing approach to facilitating reflection. The *Gifting* of symbols (Mr. Jones Int., 7.20; Ms. Smith Int., 26.00; FG3, 20.00) and *The Wall of China* activity in Lesson 4 allowed quieter students to reflect: “Lara, Jack, and Stephen turned and faced outward to indicate disagreement with Istvan’s faith position” (Mr. Jones Obs., L5). The whispering moment in Lesson 2 created mood by combining the elements of drama with reflection. This tension served to heighten the reflective experience for participants, and

was a moment when the observing teacher was also drawn into the drama, revealing her own engagement and reflection (Ms. Smith Int., 20.27).

In a drama unit achieving metaxis can be a true indicator of engagement on all levels, simultaneously fostering reflection. Over the course of the focus groups and interviews there were many moments when students and teachers demonstrated metaxis. This often appeared as a faltering, an inability to articulate exactly what was happening, but at the same time an intrigue with the events.

That part of the drama really taught us that, you kind of have to... I don't know how to say it... there were symbols and there are hidden things inside the symbols. It really shows life didn't really go smoothly.... Koppány was going to take... It really shows how life isn't how you think it is, it changes a lot of times and it really shows how it is in history it changes people think they win the fight but they really lost the fight... (Ben, FG2, 8.20).

At those moments participants were creating dramatic meaning, making connections to draw new understandings and developing a stronger sense of self in society (Greenwood, 2016; Cahill, 2018).

It is interesting to note that both teacher-observers may have experienced metaxis over the course of the unit without realising it. There are multiple examples where Ms. Smith mentions getting lost in the drama, usually when the students were most engaged, "I had trouble taking notes ... I was standing on the chair, watching, so I could see it all..." (Ms. Smith Int., 22.02). She often expressed awe in these moments, wondering at a student's progress in intercultural understanding, making her own personal connections to their journey. Mr. Jones found himself observing the drama and making external connections to historical and cultural events, demonstrating his own growth in this area (Mr. Jones Int., 4.25). Interestingly, his interview responses are generally framed as reflections rather than factual observations. Although they were not the student participants, the power of the intercultural dramatic tension (Piazzoli, 2017) drew these teachers into a state of reflection, creating dramatic meaning, where they considered their own and their students' experience, indicating the highest level of engagement and intercultural understanding. It is at these moments that Jacobsen's (2002) interest in the cultural experience of teachers as well as other students comes to the fore, where each participant is a co-constructor of the experience (Greenwood, 2016; Howell & Heap,

2017), highlighting the complexities of intercultural understanding which can develop from the dramatic world.

The elements of drama were integral in positioning drama as an effective methodology for integrating host culture in an international school.

5.3 Host Culture, Drama and Student Engagement

The universality of host culture through folk tales, historical events, music and art can afford the drama practitioner abundant starting points from which to develop dramas directly connected to learning objectives and the formal curriculum (Alysuf, 2015; Rader, 2015). Using Hungarian culture as a common cultural platform, the drama moved beyond the binary of 'us-them' (Cahill, 2018) into a consideration of the complexities of the situation (Greenwood, 2106) in both the narrative (Haseman & O'Toole, 2017) and the classroom beyond. This process drama successfully acted as a cross-curricular bridge between a study of world religions, conflicts and host culture in the Humanities classroom (Bleszynska, 2008). By using drama to explore an important historical Hungarian event, students were engaged simultaneously on the behavioural, affective and cognitive levels.

Exploring host culture from within the drama afforded students a sense of *agency*; it provided a lived through experience which arrested students' attention (Davis, 2014) and spurred them to investigate the complexities of the topic, perhaps more so than a traditional teaching method might have afforded, as indicated by a participant (Tom, FG3). The ability to explore scenarios, different perspectives, switch viewpoints and empathise not only "achieved the learning objectives of the unit" (Mr. Jones Int., 4.55), but enhanced the existing curriculum. Host culture provided a common cultural experience, a unifying force in the multitudinous cultural experiences of this international school. Drama gave the students the agency with which to engage in this experience.

5.4 The Elements of Drama and Intercultural Understanding

The collective encounter, which enables participants to bring their own experience to the fictitious world, branching into broader understandings (Cooper, 2015), suggests that in this study, drama was a valuable tool in fostering intercultural understanding. Drama initially provided agency through student engagement, where participants could explore host culture in the dramatic world. The crucial component of intercultural understanding, *criticality*, was fostered through reflection from both within and outside

the dramatic world. Neelands' (2016) observation that "the empty space in the middle of the circle is always full of potential for both artistic and social inter-action" (p. 3) resonates with this study. By experiencing the different perspectives within the drama, participants developed criticality, a willingness to step through the doorway and address their own positionality, to inter-act, to engage, to enter the sacred space of another (Greenwood, 2005) and not simply to reside there, but to co-create new realities which address the multiplicity of experience (Aden, 2017) in an international school.

This research shows that drama enabled a broad cross section of students to progress along the spectrum of intercultural understanding, using host culture as the common platform for discussion (Mr. Jones Int., 17.40). Theatricality, variety and choice arrested the attention of these 7th grade students and offered opportunities for each participant to access the drama on a level appropriate to them. As activities were scaffolded they offered new perspectives, cultural information and considerations to the group. Reflection from within and beyond the dramatic world served to challenge students' perceptions and expand their understanding of others.

A carefully planned DiE approach to infusing the curriculum with host culture story allowed participants to become shape-shifters, who negotiated different worlds and experiences from the safety of a fictitious setting. Drama provided experiences which, with reflection, have the potential to transfer into deeper understandings of the individual, peers and the world around us. It is through these experiences that we can step through the doorway, to 'fill the empty circle' together and inter-act in a new, shared, third space. While the time frame of this study was limiting, there is evidence that these students achieved significant progress in intercultural understanding.

5.5 Conclusion: Agency and Criticality

The pedagogical qualities particular to drama were instrumental in fostering student engagement with host culture in this research. Drama provided a differentiated approach for the sub-groups enabling each student to access the material and engage with the topic on a level appropriate to them. It engaged students, helping them to step through the doorway into *agency* by allowing for variety and choice within an embodied experience. By scaffolding theatrical elements and exploring perspectives within the dramatic world, students attained levels of *criticality* which could transfer into their own lives, in turn fostering intercultural understanding. As a result, each group made progress on the indicators of student engagement and intercultural understanding. The

following chapter will draw conclusions on these findings and present the recommendations of the research.

Chapter 6: Conclusions and Recommendations

6.1 Summary

This thesis set out to explore the potential of drama to foster intercultural understanding in an international school in Budapest, Hungary. It aimed to use the rich tapestry of Hungarian host culture story as a common cultural platform from which to begin this dialogue. Literature was examined in the field of internationalism, international schools and host culture, followed by an exploration of the potential of DiE as an agent of learning.

The literature review suggested that intercultural understanding is essential to an international education. Infusing the formal curriculum with host culture story might offer a common starting point from which to explore the complexities of the international school setting. Research in the field of DiE and language learning, and drama as a method for exploring cultural spaces indicated that DiE can engage students on multiple levels. It can encourage perspective taking and reflection from both within and outside of the dramatic world. A research framework and set of indicators was synthesised from the literature and guided the study. This study aimed to unify research in the three interconnected areas of intercultural understanding and international schools, host culture and intercultural understanding and DiE and intercultural understanding.

A study in the qualitative paradigm was designed and implemented in two 7th grade Humanities classes of the selected international school. Using a reflexive practitioner approach, the 30 student participants and two teachers took part in a process drama. The findings indicated that the relationship between host culture story, the participants and the reflexive practitioner was integral to progress along the indicators of student engagement and intercultural understanding. The pedagogical qualities particular to drama were instrumental in providing a differentiated approach for the five sub-groups which emerged, enabling each student to embark on their own learning journey. Drama engaged students, enabling them to step into *agency*, by providing variety and choice within an embodied experience. By scaffolding the elements of drama and exploring perspectives within the dramatic world, students attained a level of *criticality* which could transfer into their own lives, thereby fostering degrees of intercultural understanding.

The findings of the study were then evaluated to determine if and to what extent intercultural understanding might emerge when using a DiE approach to infuse the curriculum of an international school with host culture.

6.2 Major Findings

As a result of conducting this study the following findings were observed:

1. Drama fostered *agency* in the students, enabling them to engage and interact with host culture. It activated prior experience, providing flexibility and opportunities for students to find their own angle of connection into the cultural experience in an embodied form. The elements of drama combined with a multi-modal approach allowed for a differentiated experience where each participant could take their own rhizomatic journey through the drama. Drama provided an effective means for integrating host culture into the curriculum.
2. Through agency, a level of *criticality* was accessed by participants. They were able to take perspectives and grapple with intercultural dramatic tension from both within and outside of the fictional world. For some participants, this criticality led to personal connections being made to their own lives, indicating the integration of intercultural understanding. There are indications that drama may have fostered progress along the spectrum of intercultural understanding.
3. Using drama as pedagogy enabled a differentiated teaching methodology for the five sub-groups in the study. It activated prior experience and enabled participants to inter-act, to consider their own positionality and co-create new realities which address the multiplicity of cultural experience in an international school.
4. The element of play inherent in drama was essential to student progress. Through play the enthusiasm of Hungarian students was harnessed, enabling them to explore new perspectives. Play provided the safety of a 'no penalty zone' from which EAL students could find their own way into the drama. That each sub-group personalised their experience through play was perhaps the most surprising finding in the research.

5. Reflection is a crucial element in fostering intercultural understanding. It must be built into drama units and given ample time. To harness the power of reflection on engaging with host culture and intercultural understanding one must plan reflective activities from both within and outside of the dramatic world.

6.3 Recommendations

The following recommendations emerged from this study and are offered as suggestions for researchers who might like to conduct further study in this area.

1. Pairing drama with host culture story can provide an effective method for bringing host culture into the formal curriculum.
2. When planning and delivering cross-curricular process drama units, it is imperative to allot an appropriate amount of time. If time is reduced, the opportunity for immersion in the dramatic world and reflection are limited.
3. Initially this research sought to create a 'universal' process drama unit which might be taught by any classroom teacher. Over the course of the research it became evident that a trained Drama integrationist should work from the stance of a reflexive practitioner to ensure that the experience is tailored to and in response to each individual group.

6.4 Limitations and Areas for Further Study

This study may have been limited by the researcher being a strong advocate for DiE and host culture, therefore participants may have withheld negative feedback. The small-scale sample of 30 participants means that the findings are not generalisable. Similarly, the short time frame of the study did not give ample time to observe development in all students.

Further studies might expand this research into different age groups or subject areas. A longitudinal study tracking intercultural understanding could provide further insights into how these qualities might develop in students. Implementing this model in other international schools could offer insight into generalisable methods for infusing host culture story into the curriculum and the development of intercultural understanding in a broader context.

6.5 Final Comment

There is a saying in ancient Hungarian folklore that warns young children:

‘Ne állj a küszöbre!’ ‘Don’t stand in the doorway!’

The doorway is that magical space on the cusp, between this world and the next, where a child might get lost, spirited away, or might choose to step forward and enter our world.

Over the course of this research a group of students and their teacher have explored the meeting ground, the world between worlds. I hope that we come to embrace this in-between place and the position that we each hold in joining together to form the circle. More so, I hope that our journey into that empty space which lies the middle of the circle, that place which is open and full of potential, will be filled with the complexities and beauty of the cultures which enrich our world. Let us embark on this journey together.

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Appendices

Appendix A- Informed Consent. Administrator Letter



20th August, 2017.

Dear Director [REDACTED] and Principal [REDACTED],

As a teacher in the Middle School at the [REDACTED], you are aware that I am also currently a Masters of Drama in Education student in the School of Education, Trinity College Dublin. As a part of this program I am conducting research in the area of drama, host culture story and intercultural understanding. My research is under the supervision of Dr Erika Piazzoli is currently entitled 'Whose Story Is It Anyway? An exploration of DiE in facilitating student engagement with host culture story in an international school'.

This project wishes to investigate the potential of drama as a methodology to foster student engagement with host culture story. I hope to examine the efficacy of drama as methodology for teaching host culture in 7th grade Humanities and the potential of this experience in further developing intercultural understanding in students. The data collection for the project includes a student questionnaire lasting approximately 15 minutes, student focus groups lasting approximately 30 minutes, teacher interviews both in person (approximately 30 minutes) and via google document (ongoing throughout the project) and my practitioner reflection journal. If applicable, work produced during the unit may also provide documents for analysis. At this point I would hope to collaborate with two teachers on the 7th grade team and develop units in their respective subject areas (Humanities). The curricular objectives of the drama will be prescribed by the standards and benchmarks for the subject area as prescribed by [REDACTED]. I will adopt standards for Intercultural Understanding from the Australian Curriculum. As a result, it is hoped that the project will be completed during scheduled

class time. Some of the teacher interviews may take place during lunchtime or planning periods.

I am aware that [REDACTED] is a school with many worthy initiatives and would greatly appreciate your assistance with this project. I can foresee no risks being associated with individual and school participation in this study beyond those experienced in everyday life. The information gathered will be treated with the appropriate privacy and anonymity. No information about [REDACTED] or the participants will be identified in the research. All information will be stored safely with access only available to the research team and examiners. Data will be destroyed after a period of five years. The anonymised results will be included in a thesis, and may be discussed at conferences or published in academic literature. As [REDACTED] would be the site for data collection, a copy of the results can be made available to you if requested.

Please note that [REDACTED] and the pupils involved are under no obligation to participate in this study. If a participant wishes to withdraw from the study, they may do so at any time, without having to give a reason and without prejudice. Please find attached the introductory letters which will potentially be sent to participant teachers, students and their parents.

If you have any further questions regarding this research please feel free to contact me either in person or via the email address listed below. Finally, I would like to thank you for taking the time to consider my research. Without your generous participation, conducting such research would be impossible.

Kind Regards,

Chilla Sipos (Tamas)

Student number: 15310233

Phone: +36204460602

Email: chillatamas@gmail.com

Supervisor email: Erika.Piazzoli@tcd.ie

Appendix B- Informed Consent. Teacher Letter



20th August, 2017.

Dear Colleague,

As your colleague in the Middle School at the [REDACTED], you are aware that I am also currently a Masters of Drama in Education student in the School of Education, Trinity College Dublin. As a part of this program I am conducting research in the area of drama, host culture story and intercultural understanding. My research is under the supervision of Dr Erika Piazzoli is currently entitled 'Whose Story Is It Anyway? An exploration of DiE in facilitating student engagement with host culture story in an international school'.

The Study:

This project wishes to investigate the potential of drama as a methodology to foster student engagement with host culture story. I hope to examine the efficacy of drama as methodology for teaching host culture in 7th grade Humanities and the potential of this experience in further developing intercultural understanding in students. This thesis aims to look at how drama can be used to infuse host culture story into different subject areas (such as Humanities) and the potential for developing a deeper understanding of other cultures.

Participant Information:

If you agree to take part in this study, you will be asked to co-plan and co-teach a unit in your subject area using Drama in Education as the predominant teaching methodology. The planning time is estimated to be 80 minutes. The co-teaching time will be dependent on the specific requirements of your subject area, but is estimated at 5-6 class periods. We will have an ongoing interview/ conversation throughout the unit via google document as a means to record our observations on student engagement. At the end of the unit you will be asked to participate in a face-to-face interview lasting approximately 30 minutes.

I can foresee no risks for your participation in the study, beyond those experienced in everyday life. The information gathered will be treated with privacy and anonymity. This means neither your, nor the school's identity will be revealed in any way. No information regarding you will be revealed in the research. Information will be stored safely with access only available to the research team and examiners and it will be destroyed after five years. The anonymised results from the study will be included in a thesis and may be discussed at conferences or published in a book or a journal.

You do not have to take part in this study if you don't want to and can withdraw from the study at any time, without saying why.

If you have any further questions regarding this research please feel free to contact me either in person or via the email address listed below. Finally, I would like to thank you for taking the time to consider my research. Without your generous participation, conducting such research would be impossible.

Kind Regards,

Chilla Sipos (Tamas)

Researcher Contact Details: Chilla Sipos (Tamas) chillatamas@gmail.com

Supervisor Contact Details: Erika Piazzoli Erika.Piazzoli@tcd.ie

Appendix C- Teacher Consent Form



Teacher Consent Form

Title of Project:

'Whose Story Is It Anyway? An exploration of DiE in facilitating student engagement with host culture story in an international school'.

You are under no obligation to participate in this study. If you agree to participate, but at a later stage feel the need to withdraw, you are free to do so.

Please answer all of the following (tick appropriate):

	Yes	No
I have read and understood the information sheet.	_____	_____
I understand what the project is about and what the results will be used for.	_____	_____
I am fully aware of all the procedures and of any risks and benefits associated with the study.	_____	_____
I know that my participation is voluntary and that I can withdraw from the project at any stage without giving any reason.	_____	_____
I am aware that my results will be kept anonymous.	_____	_____
I agree to participate in the above study:		

Signature of Teacher

Date

Printed Name of Teacher : _____

Signature of Researcher
Researcher: Chilla Sipos (Tamas)

Date

Appendix D- Student Letter



20th August, 2017.

Dear Student,

Aside from being your Drama teacher, I am a researcher Masters of Drama in Education student in the School of Education, Trinity College Dublin. My research supervisor is Dr Erika Piazzoli.

The Study:

I am researching the area of drama, host culture story and intercultural understanding. The title of my work is 'Whose Story Is It Anyway? An exploration of DiE in facilitating student engagement with host culture story in an international school'. This thesis aims to look at how drama can be used to add host culture story into different subject areas (such as Humanities) and how this can help us develop a deeper understanding of other cultures.

Participant Information:

If you agree to take part in this study, you will be asked to complete a questionnaire at the beginning and end of the Monotheistic Religions unit in Humanities. This questionnaire will be completed by all students in the class as a part of normal activities, but only those participating in the study will be used in this thesis. You may also be asked to join a focus group interview at the end of the unit. The questionnaire will take around 15 minutes to complete, while the focus groups will last around 30 minutes. Both will take place during class time. Your teachers and I will be observing and reflecting on lessons as we would in normal teaching practice. Please note that I will not be involved in any grading for this unit. This role will fall on your classroom teacher.

I can foresee no risks for your participation in the study, beyond those experienced in everyday life. The information gathered will be treated with privacy and anonymity.

This means neither your, nor the school's identity will be revealed in any way. No information regarding you will be revealed in the research. Information will be stored safely with access only available to the research team and examiners and it will be destroyed after five years. The results (without names or anything to identify you) will be included in a thesis and may be discussed at conferences or published in a book or a journal.

You do not have to take part in this study if you don't want to and can withdraw at any time, without saying why. If you have any questions or if you don't understand something please ask me to explain it to you.

If you have any further questions regarding this research please feel free to contact me either in person or via the email address listed below. Finally, I would like to thank you for taking the time to consider my research. Without your generous participation, this research would be impossible.

Kind Regards,

Chilla Sipos (Tamas)

Researcher Contact Details: Chilla Sipos (Tamas) chillatamas@gmail.com

Supervisor Contact Details: Erika Piazzoli Erika.Piazzoli@tcd.ie

Appendix E- Student Consent Form



Student Consent Form

Title of Project:

'Whose Story Is It Anyway? An exploration of DiE in facilitating student engagement with host culture story in an international school'.

You are under no obligation to participate in this study. If you agree to participate, but at a later stage feel the need to withdraw, you are free to do so.

Please answer all of the following (tick appropriate):

	Yes	No
I have read and understood the information sheet.	_____	_____
I understand what the project is about and what the results will be used for.	_____	_____
I am fully aware of all the procedures and of any risks and benefits associated with the study.	_____	_____
I know that my participation is voluntary and that I can withdraw from the project at any stage without giving any reason.	_____	_____
I am aware that my results will be kept anonymous.	_____	_____

I agree to participate in the above study:

Signature of Student

Date

Printed Name of Student : _____

Signature of Researcher

Date

Researcher: Chilla Sipos (Tamas)

Appendix F- Parent Letter



20th August, 2017.

Dear Parents,

Aside from being your child's Drama teacher here at [REDACTED], I am a researcher Masters of Drama in Education student in the School of Education, Trinity College Dublin. As a part of this program I am conducting research in the area of drama, host culture story and intercultural understanding. My research is under the supervision of Dr Erika Piazzoli is currently entitled 'Whose Story Is It Anyway? An exploration of DiE in facilitating student engagement with host culture story in an international school'.

The Study:

This project wishes to investigate the potential of drama as a methodology to foster student engagement with host culture story. I hope to examine the efficacy of drama as methodology for infusing host culture into 7th grade Humanities curriculum and the potential of this experience in further developing intercultural understanding in students. This thesis aims to look at how drama can be used to infuse host culture story into different subject areas (such as Humanities) and the potential for developing a deeper understanding of other cultures.

Participant Information:

If you and your child agree that they will take part in this study, they will be asked to complete a questionnaire at the beginning and end of the Monotheistic Religions unit in Humanities. This questionnaire will be completed by all students in the class as a part of normal activities, but only those participating in the study will be used as data. Your child may also be asked to join a focus group interview at the end of the unit. The questionnaire will take around 15 minutes to complete, while the focus groups will last around 30 minutes. Both will take place during class time. The Humanities teachers and I will be observing and reflecting on lessons as we would in normal teaching

practice. Please note that I will not be involved in any grading for this unit. This role will fall on the classroom teacher.

I can foresee no risks for your child's participation in the study, beyond those experienced in everyday life. The information gathered will be treated with privacy and anonymity. This means neither your child's, nor the school's identity will be revealed in any way. No information regarding you will be revealed in the research. Information will be stored safely with access only available to the research team and examiners and it will be destroyed after five years. The results (without names or anything to identify your child) will be included in a thesis and may be discussed at conferences or published in a book or a journal.

Your child does not have to take part in this study if they don't want to and can withdraw at any time, without saying why. If you have any questions or if you don't understand something please ask me to explain it to you.

If you have any further questions regarding this research please feel free to contact me either in person or via the email address listed below. Finally, I would like to thank you for taking the time to consider my research. Without your child's generous participation, this research would be impossible.

Kind Regards,

Chilla Sipos (Tamas)

Researcher Contact Details: Chilla Sipos (Tamas) chillatamas@gmail.com

Supervisor Contact Details: Erika Piazzoli Erika.Piazzoli@tcd.ie

Appendix G- Parent Consent Form



Parent Consent Form (Under 18)

Title of Project:

'Whose Story Is It Anyway? An exploration of DiE in facilitating student engagement with host culture story in an international school'.

Your child is under no obligation to participate in this study. If they agree to participate, but at a later stage feel the need to withdraw, they are free to do so. It will not affect them in any way.

Please answer all of the following (tick appropriate):

	Yes	No
I have read and understood the information sheet.	_____	_____
I understand what the project is about and what the results will be used for.	_____	_____
I am fully aware of all the procedures involving my child and of any risks and benefits associated with the study.	_____	_____
I know that my child's participation is voluntary and that I can withdraw from the project at any stage without giving any reason.	_____	_____
I am aware that my child's results will be kept anonymous.	_____	_____

I agree for my child to participate in the above study:

Signature of Parent

Date

Printed Name of Parent : _____

Signature of Researcher

Date

Researcher: Chilla Sipos (Tamas)

Appendix H- Student Questionnaire

Student Questionnaire Section 1

Thank you for participating in our research. We would like to collect some basic information about you before the unit to help us evaluate our teaching. There are 14 questions in Section 1. The survey should take approximately 5 minutes to complete.

* Required

1. 1. What is your name? *

2. 2. How old are you? *

Mark only one oval.

☐ 11

☐ 12

☐ 13

☐ 14

☐ Other: _____

3. 3. Where were you born? *

4. 4. What is your nationality/ nationalities? *

5. 5. What nationality is your mum? *

6. 6. What nationality is your dad? *

7. 7. Which country have you lived in the longest? *

8. 8. How long have you lived in Hungary? *

9. 9. Rate your knowledge of Hungarian culture. *

Mark only one oval.

1 2 3 4 5

I know very little. ☐ ☐ ☐ ☐ ☐ I know a lot.

10. **10. Rate your knowledge of Hungarian history . ****Mark only one oval.*

	1	2	3	4	5	
I know very little.	☐	☐	☐	☐	☐	I know a lot.

11. **11. Have you studied Humanities using Drama before? ****Mark only one oval.*

- ☐ Yes
- ☐ No
- ☐ Don't know.

12. **12. Have you done Drama before? (As a class or after school). How many years? ****Mark only one oval.*

- ☐ 0 years - I have never done Drama
- ☐ 1-2 years
- ☐ 3-4 years
- ☐ 5 years or more

13. **13. How much do you like Drama? ****Mark only one oval.*

	1	2	3	4	5	
Not at all.	☐	☐	☐	☐	☐	A lot.

14. **14. How long have you studied in an International School (anywhere)? ****Mark only one oval.*

- ☐ 0-2 years
- ☐ 2-5 years
- ☐ 5+ years

Thank you for completing Section 1 of our questionnaire!

6. 19. I was able to reflect on my own cultural beliefs and how I relate to others through Drama. 🗳️🗳️*

Mark only one oval.

	1	2	3	4	5	
🗳️🗳️ Disagree	☐	☐	☐	☐	☐	🗳️🗳️ Agree

7. 20. Drama helped me to understand the story of St.Stephen (Hungarian culture) from a different perspective. 🗳️🗳️*

Mark only one oval.

	1	2	3	4	5	
🗳️🗳️ Disagree	☐	☐	☐	☐	☐	🗳️🗳️ Agree

8. 21. I communicated understanding of different traditions (Byzantine, Christian and perhaps pagan values) when making the crown in the last lesson. 🗳️🗳️*

Mark only one oval.

	1	2	3	4	5	
🗳️🗳️ Disagree	☐	☐	☐	☐	☐	🗳️🗳️ Agree

9. 22. I might use my new understanding of 'conflict' gained through the drama in my letter to the UN. 🗳️🗳️*

Mark only one oval.

	1	2	3	4	5	
🗳️🗳️ Disagree	☐	☐	☐	☐	☐	🗳️🗳️ Agree

10. 23. During the unit I was thinking about the events in the Drama. 🗳️*

Mark only one oval.

	1	2	3	4	5	
🗳️ Disagree	☐	☐	☐	☐	☐	🗳️ Agree

11. 24. During the Drama I acted out different situations. 🗳️*

Mark only one oval.

	1	2	3	4	5	
🗳️ Disagree	☐	☐	☐	☐	☐	🗳️ Agree

Section 3- Short Answer Response

12. 25. What did you like/ dislike about learning Humanities through Drama? 🏆*

13. 26. Briefly describe your favourite moment in the drama. Why was it your favourite? 🏆🏆*

14. 27. Rate your engagement at the moment you wrote about in question 26. 🏆*

Mark only one oval.

1 2 3 4 5

🏆 Not engaged ☐ ☐ ☐ ☐ ☐ 🏆 Fully engaged

15. 28. Did the Drama story help you to understand the Humanities unit more fully? If yes, how? If no, why not? 🏆*

16. 29. Having studied this unit, what, if any, new insights do you have into the story of St. Stephen (Hungarian culture)? 🏆*

17. 30. Did you stand in someone else's shoes (empathise with someone) in this unit? If yes, please describe. 🏆🏆*

18. 31. What did you learn about other students in the class through this unit? 🙌🙌 *

19. 32. Should we teach this unit again? Why? Why not? 🙌 *

20. 33. Is there anything else that you would like to share? *

Thank you for completing our survey!

Appendix I- Teacher Observation Sheet

Teacher Observation Sheet

Research questions:

'Can Drama facilitate student engagement with host culture in an international school?'

- Is host culture important in an international school?
- Can host culture promote intercultural understanding in international students?
- Can DiE foster student engagement with host culture?

Section 1 Student Observation

Please rate the students on intercultural understanding and engagement using the following indicators. In the comments box please provide any evidence of behaviour which might support these comments. We will follow up with an informal conversation.

Stages of Intercultural Understanding

👑 3- Integrating- The student reflects on intercultural experiences and takes responsibility for adapting to new cultural contexts. They integrate new cultural experiences into their own lives. They challenge stereotypes and mediate cultural difference.

👑 2- Accepting- The student understands and comes to accept that cultural differences exist. They interact and empathise with others, beginning to value difference. They communicate across cultures and develop multiple perspectives.

👑 1- Recognising- The student either does not identify cultural difference or can identify, but does not accept cultural difference. They are in the process of developing respect for difference.

Levels of Student Engagement

👑 3- Interpretation/ Evaluation

👑 2- Commitment/ Internalisation

👑 1- Interest/ Engagement

0- Disinterested/ Not Engaged

Intercultural Understanding					Engagement	
Student Name	Pre Intervention	Comments Why?	Post Intervention	Comments Why?	Engagement Level 0-3	Comments

Section 2- Lesson Plan Feedback

Pedagogical Considerations for Integrating Host Culture and Intercultural Understanding

Please use this table as a guideline to observe and provide feedback on my objectives for each lesson.

During the course of this lesson I observed students engaging in:

Lesson _____

Indicator	Yes/ No	Who?	When? Notes on the Activity	Is this different to what is usually experienced in the class? If yes, what makes it different?
Critical thinking and reasoning				
Lateral thinking				
Empathy				
Critical engagement				
A complexity of viewpoints and attitudes to human values.				
Cultural difference.				
Double meanings and possible scenarios.				

Appendix J- Student Focus Group Interview Questions

Focus Group Interview Questions for Students

Research questions:

‘Can Drama facilitate student engagement with host culture in an international school?’

- **Is host culture important in an international school?**
- **Can host culture promote intercultural understanding in international students?**
- **Can DiE foster student engagement with host culture?**

1. 👑 👑 What did you think of the unit? General reflections.

I am working on the idea of ‘critical incidents’ in the drama, hoping to use symbols, music and visuals, living through, to evoke responses in participants.

2. 👑 👑 The Confrontation.

Play the music of the confrontation (Lesson 2.3). Let’s think back to the moment in the drama where Istvan and Koppany clash.

What were you thinking, feeling, doing at this moment? (Student engagement)

Follow up questions if needed:

- Which point of view did you represent at this moment in the drama?
- Tell me a little about your experience in this moment? How did you feel?
- Were you thinking about other points of view at this moment? Other events? What were they? (Metaxis)
- Did this happen at any other point in the drama?

(Have a sheet with levels of engagement on it. Have students write their name next to the level of engagement they felt at this moment).

3. 👑 👑 The Crown.

Show the crown (or symbol of crown that they created) from Lesson 4.3. Let’s talk about the crowning.

What were you thinking, feeling, doing at this moment? (Student engagement)

Follow up questions if needed:

- As jewellers, you had to change your way of thinking and working to create the crown for the king. Tell me a little about this process.
- Have you had any experiences in your own life where you have mixed or changed ideas or ways of acting according to the situation around you? What do you think about this?
- Do you feel that these experiences change you? In what way? What are the pros and cons of this experience?
- Can you see a way of applying this to your experience of studying at an international school in Hungary?

(Have a sheet with levels of engagement on it. Have student write their name next to the level of engagement they felt at this moment).

4. 👑 👑 The Symbol.

Think back to the moment when you created your own symbol in Lesson 1.

What were you thinking, feeling, doing at this moment? (Student engagement)

Follow up questions if needed:

- Which elements of symbolism did you use in your own individual symbol?
- Did you integrate any other symbols into your work? Why? Where are they from? What do they mean?
- Which tool did you use?
- Was this symbol significant in the rest of the drama? Where?

What were you thinking, feeling, doing at this moment? (Student engagement)

(Have a sheet with levels of engagement on it. Have student write their name next to the level of engagement they felt at this moment).

5. What did you think of Drama as a way of learning about host culture in Humanities?

- How might this help you when writing your letter to the UN?
- Did it encourage you to consider different ways of approaching cultural issues?

At the end have students rate their level of intercultural understanding on sheet.

Key:

Intercultural Understanding

👑 Integrating

👑 Accepting

👑 Recognising

Student Engagement through Drama

👑 Interpretation/ Evaluation

👑 Commitment/ Internalisation

👑 Interest/ Engagement

The highest possible level of response is indicated.

Appendix K- Teacher Interview Questions

Teacher Interview Questions

Research questions:

'Can Drama facilitate student engagement with host culture in an international school?'

- **Is host culture important in an international school?**
- **Can host culture promote intercultural understanding in international students?**
- **Can DiE foster student engagement with host culture?**

1. ☞ ☞ Let's start out with your observations on this unit.

- What did you notice in your class?
- How did this unit fit in with your existing curriculum?

2. ☞ Did the Drama encourage you to reflect on host culture at any point?

3. ☞ ☞ Was drama an effective pedagogical tool for integrating host culture into this unit? Why, why not?

- Were there any particular moments in the unit which stood out to you?
- Was there anything that I did as a teacher which you would like to comment upon?

4. ☞ Did DiE foster student engagement with host culture? (I will show the taxonomy of personal engagement)

- Were there any students who you thought were more engaged (benefitted from) the DiE approach?
- Did the drama approach dissuade any students?

5. ☞ Let's refer to the observation sheet with the indicators for intercultural understanding.

- Do you feel that this unit helped to foster intercultural understanding in any of the students? If so, how?
- If not, do you have any speculations as to why?

6. ☞ Do you feel that host culture played a part in fostering these understandings in our international students? Why?

- Meaning, why was it important that host culture formed the basis of this interaction?

7. ☞ ☞ In our focus groups I am asking students to reflect on three critical moments in the drama. Would you mind giving your observations on these moments?

A. The Symbol.

Think back to the moment when you created your own symbol in Lesson 1.

What were you thinking, feeling, doing at this moment? (Student engagement)

Follow up questions if needed:

- Which elements of symbolism did you use in your own individual symbol?
- Did you integrate any other symbols into your work? Why? Where are they from? What do they mean?

- Which tool did you use?
- Was this symbol significant in the rest of the drama? Where?

What were you thinking, feeling, doing at this moment? (Student engagement)

B. The confrontation.

Play the music of the confrontation (Lesson 2.3). Let's think back to the moment in the drama where Istvan and Koppany clash.

What were you thinking, feeling, doing at this moment? (Student engagement)

Follow up questions if needed:

- Which point of view did you represent at this moment in the drama?
- Tell me a little about your experience in this moment?
- Were you thinking about other points of view at this moment? Other events? What were they? (Metaxis)
- Did this happen at any other point in the drama?

C. The Crown.

Show the crown (or symbol of crown that they created) Lesson 4.3. Let's talk about the crowning.

What were you thinking, feeling, doing at this moment? (Student engagement)

Follow up questions if needed:

- As jewellers, you had to change your way of thinking and working to create the crown for the king. Tell me a little about this process.
- Have you had any experiences in your own life where you have mixed or changed ideas or ways of acting according to the situation around you? What do you think about this?
- Do you feel that these experiences change you? In what way? What are the pros and cons of this experience?
- Can you see a way of applying this to your experience at an international school in Hungary?

8. Any last thoughts?

Key:

The highest possible response for each question is indicated.

Intercultural Understanding

👑 Integrating

👤 Accepting

👑 Recognising

Student Engagement through Drama

👑 Interpretation/ Evaluation

👤 Commitment/ Internalisation

👑 Interest/ Engagement