

How to embrace culturally different voices: a search to produce a new educational drama practice in Korea

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Abstract

Through the study, the research question, “how to embrace culturally heterogeneous voices with the Western approach to educational drama”, is explored in theory and practice. In particular, this question corresponds to the needs of current educational drama in South Korea, 20 years after the introduction of Western approaches. The answer to the research question is therefore sought in discovering a particular way of Korean educational drama practice which can accommodate Korean cultural sensibilities with the Western way of educational drama.

From the literature review, it is found that if any educational drama programme intends to involve educational drama seeking some features of the West and culturally different aesthetic and artistic feelings, they should be handled separately. In addition, the separate implementation of culturally different aesthetic and artistic concepts brings out some effects in terms of identity. Students become conscious and critical of their identities and accordingly their identities become multiple. Going further, they are open to new dimensions of the self. In this sense, a particular way of Korean educational drama practice is theoretically identified in which Sadari dramatic play involving socially critical perception and Haemaru dramatic play embodying *ki/ hǔng/ shinmyǒung p'uri* are included and conducted separately.

In order to make the theoretically constructed programme more workable in practice, the study carries out action research in the real classroom, identifying problems, challenges and strategies. The outcome of the

action research demonstrates that such theoretically identified findings are realizable in real practice but some suggestions are made to bring out such features better.

Firstly, for educational drama like Sadari dramatic play, which pursues socially and culturally conscious and critical awareness through emotional engagement, it is useful for teachers to have a gauging tool to measure how much emotional involvement is made and how much critical detachment and cognitive awareness is developed; then, problems and strategies to resolve the problems can be identified. Since Bundy's model used in this research as the measuring tool lacks detailed explanation of the process to link emotional engagement to critical reflection, this study therefore proposes that a model with a more articulate explanation of the process can be tried in the future.

Secondly, for the culturally different artistic feeling like the *ki/ hung/ shinmyōung p'uri* of Haemaru dramatic play, the awareness of new artistic feeling requires three stages: engagement with the given artistic media; grasp of the feeling and cognitive understanding of the artistic feeling. Therefore, if any problem arises, it can be examined with regard to these three stages.

Thirdly, the emergence of critical reflection of the self through encountering culturally diverse dramatic languages does not occur

without accompanying emotional conflicts such as fear, excitement and anger. The teacher's intervention to bring out critical reflection can be impossible unless students demonstrate affective responses.

Fourthly, if educational drama practice attempts to bring out openness to new dimensions of the self by confronting culturally diverse dramatic languages, this study suggests having an experimental stage to provide the opportunity to view and to experiment with given dramatic languages differently and to observe the process of creation. Since this strategy is not actually applied in this research and only identifies the potential, this study proposes that this can be tried in the future.

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Introduction

This study emerges out of the encounter between me, who comes from Far East Asia and the educational drama which has been developed in the West, in Britain. This encounter could have been passed over unspoken but unexpectedly it has been developed into a voice heard clearly. What has motivated me to do this is a solitary place where this encounter drives me. I am left alone, aware of what others are not aware of. The solitary place stems from cultural difference. How the cultural difference operated during my involvement with educational drama of the West is described below.

Whilst being engaged in the educational drama developed in the U.K. during my M.A. course, I felt that I had been empowered. I was thrilled by the way that educational drama made me feel free, active, participating and capable. I was strongly impressed by the manner in which the practice facilitated and stimulated me to discover, develop and create my own drama. Alongside the empowering feature of form, the content dealt with also led me to a different perception. They provoked me to consider, reflect, analyse and evaluate what I previously thought more carefully and made me perceive in a different and broader way. Especially, the critical perception caused by the social point of view, is memorable. While experiencing educational drama, I have been led to the awareness of myself being a socially constructed self. That is an exceptional and distinctive awareness which I consider that educational drama affords efficaciously. And this is the exact outcome that many

practitioners expect from their practices as a transformation or change (Bolton, 1992; Neelands, 2004; Taylor, 2000, 2003). This artistic engagement in educational drama transforms me from a passive, constrained, fixed and narcissistic self to an active, participating, flexible, open-minded and autonomous one.

Without the praxis of educational drama, the empowered self may well be inaccessible. Nevertheless, the empowerment acquired through educational drama could not seemingly prevent a slight conflict from growing significantly. When drama begins, all of my senses, feelings, imagination and kinaesthetic movements, which are evoked and start to act by the medium of dramatic forms, wake up and vibrantly become active at once. The emergence of those evoked aesthetic resources is extremely intriguing. However, after my momentary thrill, I gradually feel that certain kinds of aesthetic mode are repeatedly adopted and utilized by intentionally structured drama sequences devised by a teacher. When the selection and control of aesthetic feelings for a certain art form or social and moral ideological code are felt to be deliberate and intentional, the excitement of engagement fades away. It seems that the practices selectively make use of a limited number of sensory resources which are supposedly connected either to the form or the content in operation. As a result, as the process of drama goes further, what becomes apparent is that there are aesthetic responses that match drama teachers' taste and teachers take advantage of my responses to serve their artistic taste, values and interests.

This prompts me to ponder upon drama teachers' common claims of the empowering and emancipatory nature of drama. To me, it is considered a little contradictory because educational drama seems to open a wide range of voices but there is a certain voice neglected. Drama teachers seem to mainly care for the art form and the values in which they invest. I sense that there is seeming incongruity between what drama teachers say and what they actually do. Here is a kind of frequently used rhetoric of educational drama: "any experiment is a journey into the unknown, an entry to the labyrinth, and this quest can only be mapped after the event" (O'Neill, 1996:144). Despite its overt assertion of autonomous exploration of form and content, this is felt to be half true because although there are spaces allowed to draw a new map, the overall part of the map seems to be already drawn. In many places, educational drama is heralded as ensuring an individual a space to interpret things and events in one's own spontaneous and emancipatory way. (O'Neill, 1996; Taylor, 2000; Booth, 2005; Taylor and Warner, 2006) However, on the contrary, the broad variety of responses from participants is not entirely acknowledged, albeit unconsciously and imperceptibly, and rather, this is channelled for a certain taste.

As Bolton (2000) illustrates that as the drama is artistically grounded in theatrical contents and forms, it is highly likely that the compatible responses to theatre are picked up from the flux of participants' responses and employed to serve the forms. As a result, these theatrical responses are inadvertently reinforced and encouraged. Accordingly,

those responses that are not included in drama practices remain insignificant. This is clearly evident to me when I experienced educational drama as participant during MA course. Coming from a different culture, my culturally heterogeneous aesthetic responses are often insignificantly treated or ignored and as a result, as a participant I feel obliged to censor my action and put forward what the drama teachers might want. For example, when teachers asked me to create improvisational scenes, while I tried to conjure up scenes, I felt as if my body energy, *ki*, began to activate as I moved various parts of my body. Then, I felt pleasure and liked to continue moving my body. However, what teachers normally sought from improvisation was the meaning or significance embedded in it. Since I realised that my feeling of *ki* had not been accepted, I tried to ignore the feeling and adopted feelings which matched the meaning that teachers sought. It seems that the route for the journey is not fully open but partially limited and imposed.

However, other participants, most of them being Europeans, did not seem to be in a similar position to me as I struggled with how to handle my sensation and perception. What they saw in, felt and thought about the practices of educational drama was filled with remarks of excitement, authenticity, awareness, etc. so I asked, "am I the odd one out?". This is the place where I set out on the journey for the research.

Nicholson's understanding of the self is helpful to understand why I am situated in this place. Nicholson (1999: 88) conceives that the self is understood depending upon symbolic systems which allow interpretation

of aesthetic experiences: through which “ideas, emotions and values might be shaped, re-ordered and understood”. Different symbol systems provide different interpretations of ideas, emotions and values. Given this conception, I am an aesthetically different construct because of the heterogeneous symbol system to which I belong. This is thus ingrained in me and this difference leads me to be aware that the practice of educational drama is aesthetically and artistically constrained. Unlike most participants or drama practitioners in educational drama in the West, who share dominantly common symbolic systems and thus hardly discern the hegemonically dominant aesthetic culture inherent in their practices, I am the one who does not belong to that culture, so I am the one who is most aware of the specific cultural representation present in educational drama.

Although the educational drama practices empower me, they cannot prevent the thought that there is a restricted aspect for the culturally heterogeneous from gradually growing. Although educational drama is dedicated to embracing various voices to be heard (Donelan and O’Toole, 1996), what I find is that there is a need for another kind of empowerment for the culturally heterogeneous voices to be heard. In short, it is required to open a door to such a variety of culturally different ‘selfhoods’.

This need seems to be especially more apparent when educational drama is introduced to different cultures, for example Korea in this study. While educational drama features empowering qualities, the practice might

inadvertently constrain or isolate participants' unique cultural sensibilities. This constraint or isolation has been obviously sensed in the last 20 years in educational drama in South Korea (hereafter Korea). It has been almost 20 years since Western educational drama, mainly American and British, was introduced to South Korea and it could be said that from around 10 years ago up to now, Western methods of educational drama have been literally booming (Choi, interviewed on 9th of July 2003). Many teachers or theatre companies are still being introduced to the area of educational drama at this time (Choi, interviewed on 9th of July 2003). However, despite the quantitative increase, Choi, a leading practitioner who is the pioneer of introducing educational drama into Korea, states that there has only been repetition of the introduced Western methods for the last 10 years. The most obvious problem of the mechanical application of Western practices is that the imported practices are likely to constrain or marginalise participants' culturally acquired Korean sensibilities, as Western educational drama has little space to allow kinaesthetic presentations which are predominantly manifested in Korean performance, as my experience vividly presents. This is identical with what I identify from experiencing educational drama.

Based on such criticism, there are several educational drama groups which make use of Korean traditional dramatic forms as the main aesthetic and artistic tools. One representative group is 'Haemaru'. 'Haemaru' explicitly announces that their practices are based on Korean traditional performance, so what they usually do is to play with folk tales, dancing,

singing and playing traditional instruments. The group believes that its artistic principle, *hŭng* and *shinmyōung* are the most valuable cultural assets of Korean tradition which is now trivialized by Western performance and therefore needs to be restored. They insist that when people are engaged in such activities as moving their bodies, running, walking, dancing, playing out fairly tales, singing and playing drums, one comes to feel *hŭng* and *shinmyōung* and to enjoy the sheer bliss which they may well generate. The sheer engagement and happiness are the only reasons to do Haemaru's drama practices. They emphasize that one's life will be much richer with the grasp of the feeling of *hŭng* and *shinmyōung*. They also criticise that although we inherit this precious cultural legacy, this is what contemporary life in Korea loses.

Here, let me briefly introduce *hŭng* and *shinmyōung*. *Hŭng* is emergent, uplifting, vibrant, dynamic, self-organising and interactive feeling. Experiencing *hŭng* entails elation, vitality, a state like trance and amplifying the feeling of 'existing here and now', which become an impetus to spark off the explosion of constrained feelings and emotions. In the process of the creation of *hŭng*, the exploited and operating *ki* – body energy – among other kinds of *ki* is *shinmyōung*.

Nevertheless, Haemaru dramatic play is, from my observation of their drama lessons, likely to appear to be constant fun-chasing activities at its worst, although it can, at its best, provide different ways of feeling, as the members of the group insist. It is sensed that there is a danger that its drama practice may be understood by children in current Korean

society as just another kind of fun activity like sports; traditional but a little alien for them to understand the profundity of the feeling. There must be something more than simply employing Korean traditional dramatic methods if the aim of the whole project is children's awareness of other ways of thinking and feeling. In addition, another problem is that Haemaru explicitly excludes educational drama practices that are introduced from the West because they believe that the Western way of educational drama marginalises Korean way of educational drama. However, although it is commonly agreed that creating a particular praxis embracing Korean cultural elements is needed, this does not necessarily mean that educational drama practice needed in Korea is to include only Korean cultural sensibilities. Since the imported practices from the West also have positive features as my experiences show, what seems more timely and valuable is to develop the unique Korean way of educational drama practice by embracing both the Western way and the Korean way.

As such, both my experience and current educational drama in Korea demonstrate that it is necessary to explore Koreans' particular way of educational drama practice, accommodating Korean cultural sensibilities to the Western way of educational drama. Under these circumstances, the main purpose of this study is to seek a particular way of Korean educational drama practice by embracing educational drama developed in the West and Korean cultural assets.

In order to produce a new approach of Korean educational drama, this

study will firstly survey whether there are such attempts to embrace educational drama of the West and Korean cultural sensibilities in the current educational drama practices in Korea. It will show that there are two prevailing trends, which are represented by Sadari and Haemaru. Therefore, chapter one will introduce the practices of these two groups and demonstrate what problems are found. Chapter one will then demonstrate that although the practices of Sadari and Haemaru are not suitable approaches for this study due to inherent problems, both of them provide practical clues for the question of how to include Korean cultural sensibilities in educational drama of the West. Sadari provides a clue to what kind of approach is needed in Korea among the wide range of approaches to educational drama developed in the West; Haemaru provides with a clue to what the core of Korean cultural sensibilities are. Based upon the findings in chapter one, chapter two will explore a way to embrace the Western approach to educational drama and Korean cultural sensibilities by reviewing interculturalism. Through this examination, this chapter will show that these two cannot be integrated in a single form and should be separately developed into dramatic practices. In addition, this chapter will demonstrate what effect such separate implementation brings out. Having discovered the overall structure of new educational drama practice in chapters one and two, chapter two will propose a programme of educational drama practice, in which Sadari and Haemaru dramatic play are employed. The reason to make use of Sadari and Haemaru dramatic play is because Sadari emphasises the Western way of

educational drama and Haemaru embodies Korean cultural sensibilities. In addition, this chapter will demonstrate what effects are brought out by this programme.

Chapter three will attempt to revise the practice of Sadari to suit its artistic aim by reviewing educational drama practices developed in the West, especially those featuring reflective and critical qualities, because although Sadari endeavours to adopt the reflective and critical features of approaches developed in the West, it does not yet properly embody such quality.

Chapter four will revise the practice of Haemaru in terms of the function of reason and the thinking process by reviewing the argument between Best and Abbs over the function of reason and the debate between Cho and Kim about the thinking process.

After examining the way to embrace and enhance Sadari and Haemaru dramatic play, this study will suggest a new educational drama practice which involves Korean cultural sensibilities and educational drama developed in the West. Since this practice is theoretically constructed, the work will examine whether this theoretically designed practice works in the real classroom and what process is necessary to realise it. Accordingly, this study will adopt 'action research' as the research method. Chapter five will therefore outline why action research is employed for the research methodology and present how the whole process of action research will proceed.

The study will then demonstrate how the application of action research

proceeds in the real classroom in chapters six to eight. Alongside this demonstration, there will be analysis and evaluation of the outcome of each cycle of action research.

Adding the outcome of action research to the pre-planned programme, this work will provide a new approach to educational drama practice which can be applied in the real classroom in Korea, embracing Korean cultural sensibilities and educational drama of the West.

Chapter 1. Suggestions from current educational drama practices in Korea

The survey discovered that there are two prevailing trends. One is focused on educational drama introduced from mainly the UK and US combining Korean cultural corporality. The other is to place more emphasis upon involving Korean culture. To examine the trends in detail, this study will deal with two representative educational drama groups of such trends.

One group is called ‘Sadari’ and the other group is ‘Haemaru’. They are well-known, having been founded almost ten years ago. They are acknowledged as the most influential groups, to the extent that a number of dramatic forms used in many educational drama classes in Korea in many instances originate from them. It can therefore be said that their practices represent what is going on in the field of educational drama. Another reason for concentrating on these two groups is that their approaches to involving Korean sensibilities are different.

I attended lessons of ‘Sadari’ and ‘Haemaru’ to identify what their practices are like in reality and interviewed members of each group. I attended three lessons of each group and interviews were conducted twice with each group.

1.1. The practices of ‘Sadari Creative Drama Laboratory’

‘Sadari Creative Drama Laboratory’ (here after ‘Sadari’) was established in 1998. Their motto is ‘to observe, imagine, express freely and discover the

self anew'. They call their activities 'dramatic play' which means 'a programme that adapts to theatre and education children's play process and their ways to express themselves'. They add that 'it is process-centred rather than product-centred and aims at children's holistic development'. Unlike performance, this programme has 'a through-line running through the whole process consisting of bodily expression, imagining, transforming play, movement and pantomime, sensory play, story-telling, puppet play, make-believe play, make up play, plot making and dramatising story' (<http://www.playsadari.com> [Accessed 22 March 2007]).

This definition of 'dramatic play' reflects what steps they have chronologically experienced – as the leading practitioner, Kim Sun, reveals during an interview (01/09/2006). She explains that dramatic play used to mean games, dramatic exercises and types of Spolin's theatre games (1986) when they set up their group and started to use the term 'dramatic play' in 1998. Then, as they had gradually experienced difficulty doing this kind of play with children of kindergarten age, they found picture books appropriate for these children. With the huge success of using picture books with young children, they have positively developed their own way to integrate drama, play and picture books and this has become one of the keystones of their repertoire as is seen in the definition of 'dramatic play'. They also encountered Korean traditional children's play which was booming, quickly spreading throughout the nation around 2000 and this also fits into their definition. At about the same time, they happened to

stumble upon Neelands' *Structuring drama work* (1990). This encounter turned their attention away from the past. Previously, many activities were led by teachers and tended to depend on teachers' intentions but *Structuring drama work* (1990) shows another possibility: that children can develop or lead drama by providing their own feelings and thoughts in given 'conventions'. In doing so they found that teachers' intention and interpretations decreased and children become much more empowered. From this time on, Sadari focuses attention on empowering children, involving children's commitment and contribution to drama. Correspondingly, it later includes such practices as Teacher-in-Role (hereafter T.I.R), process drama, mantle of the expert, improvisation and so on.

As such, Sadari is always open to any dramatic forms and their definition of dramatic play is not fixed, but is still evolving. Therefore, although they are currently using Neelands' convention approach with story, games, living-through drama, improvisation and T.I.R., Sadari does not explicitly say that they use a particular method. The overall appearance of drama lessons features conventions - approach practices with Korean traditional plays or physical activities.

Let me describe one of their lessons in greater detail.

1.1.1 Lesson outline

This lesson (attended 1st August 2006) was designed to be the first of six lessons, each of 120 minutes duration, of the 2006 summer vacation

project for children aged 6-7¹. Six lessons were different from each other in content but the story of the first lesson was subtly linked to the second one. The title of this lesson is ‘a young man leaving home’.

In a large room, 15 students (6 boys and 9 girls) were playing around in bare feet and two supporting teachers joined the play. When the lesson began, two teachers introduced a game called ‘traffic light’. ‘Traffic light’ was a kind of chasing and running game. If the starter shout ‘green light’, all the children could move and run freely towards the finishing line but they were supposed to stop on hearing ‘red light’, whilst ‘amber light’ signified crawling or moving secretly, avoiding the chaser’s sight. While most of the children aimed to reach the finishing line responding to the traffic lights, one of the children was chosen to chase and catch the others. Members of Sadari explained that they had adapted a Korean traditional children’s game called ‘with mom and chick’ for this version. All the children seemed to be engaged in running around and then another game followed called ‘the train game’. In this game, children asked and answered their names in pairs and then made a train. Producing a train sound, the train built by two children walked around and met another child. They again exchanged their names and the new child fitted into this train and made a longer train. These activities were repeated until the whole class was divided into two long trains. With

¹ In Korea, there are two ways to calculate your age: the Korean way and the western way. Officially, the Korean method is the way to calculate age in Korea. As soon as a baby is born, the baby is age one. No matter when the baby is born (like 31st of December), s/he will be two the next calendar year (1st of January). This is because the period that you are in mother’s womb is included in calculating the age. So, there is 1 to 2 year difference between the Korean way and the western way.

these two trains, a new game was introduced which was 'to grab the tail of the train'. In this game, the child standing at the head of the train attempted to grab the opponent train's last child, who tried to run away and avoid being caught. This game is again very popular among Korean traditional children's games. These first two games took up almost 20 minutes of the 120 minute lesson. The children appeared to be so engaged that they were sweating, smiling and relaxed.

After these games, the children sat on the floor to learn a short traditional folklore song called 'Hanul chun tta gi'². They were also asked to create movement to accompany this song. Since the song resonates with a comic tone, the activity developed an amusing and delightful atmosphere among the children. They were then asked where these words were used and since the words in the song were old Chinese words, they could immediately reply, 'Sodang' (school for low classes in the Chosun Dynasty in Korea). Hearing the children's answer, the teacher showed them a painting of 'Sodang' which demonstrated what daily routine was like. Echoing the painting, the main teacher entered the room dressed in exactly the same costume as the teacher in the 'Sodang' painting.

The teacher greeted the children in an old-fashioned way and taught Chinese words, calligraphy and the Korean map. The children were asked to recite loudly, practise calligraphy and learn about the map as

² This folklore song is used to memorise Chinese words in the past history of Korea. Hanul is Korean which means sky and Chun is the Chinese word for sky. Tta is the Korean word and Gi is the Chinese word for earth.

they would have done if they had been at 'Sodang' in the past. This activity set up the ancient school scene and the children seemed to be involved in a different way of learning. Their look said that they were doing something fun.

When the children had completed their calligraphy, a messenger, played by the supporting teacher, broke in and handed a letter to the teacher. This teacher read out the letter, which gave the place and time of a national exam to be held to select high rank public servants. The teacher asked the children whether they would like to attend the exam, explaining what the exam was. All of them said yes and then the teacher unfolded a map to show which route they should take to reach the exam place, 'Hanyang'. Having in mind the route, the children were asked to think about what kind of necessities should be prepared for the journey to 'Hanyang'. While the children were busy coming up with necessities, occasionally guided by the principal teacher, their mothers in the adjoining room were making bags and putting in the items detailed by the children.

- When the children thought that they had listed enough necessities for the journey such as food, lanterns, rope, pencils, papers, clothes, and so on, the teacher explained that the students were supposed to give a special salutation to their teacher when they left for the exam, namely, to bow from a kneeling position and she asked them to salute her in this manner. It was as if they had gone back in time. After the salutation, the teacher said that their mothers were waiting in the other room to give them the

bags containing the necessities which the children had chosen for the journey. At the teacher's invitation, the children went to other room where they saw their mothers holding traditional old style bags. Taking the bags, the children greeted their mothers with the kneeling down bow and the mothers said goodbye. It looked like a farewell ceremony between a mother and a child about to leave home.

As it has been seen, the children's mothers also took part in this drama. When I asked Kim the reason for this, she explained that Sadari dramatic play is popular in the educational market in Korea because parents think that it makes their children confident in speaking, active in acting and creative in thinking. So, when parents take their children to Sadari lessons, they expect that the children will acquire those characteristics. However, parents often find Sadari dramatic play beyond their expectations and do not understand it at all, frequently giving rise to conflicts and arguments between Sadari members and parents. When Sadari members began to think of methods to improve parents' understanding, they discovered that parents' participation is the best way to help them understand what effect Sadari dramatic play can have. Since then, parent participation has become a crucial element of Sadari dramatic play.

Finally, the children left the room and this signalled that they were now setting out on their journey to go to the exam place, 'Hanyang'. When they re-entered the original room, they encountered a river which was made from lengths of cloth in different shades of blue and held by their

mothers. The children stopped at the entrance to the room and did not know what to do. Suddenly, a monstrous creature appeared swimming in the river. This creature was a large puppet handled by the supporting teacher. Growling and roaring, accompanied by fierce movements, the creature announced in loud and rough voice, "I will eat you up". The children appeared to be frozen with fear. The creature had created a mood of horror amongst the children. It shouted again, "if tell me good things that you did by yourself, then I will let you go". Pretending to swim, the children entered the river one by one, faced the creature and told their stories. Their tiny voices and horrified facial expressions showed that they seemed to accept this situation for real.

With a huge sigh, all the children escaped the river and the creature. The river and creature were cleared away and the children were relieved. They cheered each other loudly. Now they sat and opened their bags to take out the food. The food was real, made of rice and the children spent a while eating it. It gave them a break and a few minutes of peace and quiet. While they were eating their rice, a salt merchant passed by. This merchant, played by the supporting teacher, revealed that the place on which the children were sitting was at the entrance of 'Sobak' mountain and warned them that there were many thieves in the mountain who would rob passing people of their belongings. Since their route took them through the mountain to arrive at 'Hanyang', they had a meeting to discuss how to deal with the situation. The lesson ended at this point.

After this lesson, another five lessons followed. According to lesson plan,

the children confronted danger or obstacles and they had to get over these to reach ‘Hanyang’ where a national exam was taking place during the next four lessons. In the last fifth lesson, they finally arrived at ‘Hanyang’, went through the exam process and passed it.

The storyline of each lesson derives from Korean fairy tales.

1.1.2. Critical review of Sadari dramatic play

In order to examine how Sadari dramatic play embraces Korean cultural sensibilities and the Western approach to educational drama and what problems are embedded in the embracement, let me first review the meaning contained in Sadari dramatic play. While reviewing the meaning, why the inclusion of Korean cultural sensibilities in Sadari dramatic play causes problems will be examined.

Kim Sun, the leading figure of Sadari alludes during an interview to what the group seeks (Kim’s interview, 1st of September, 2006). She explains that most of the members of Sadari are concerned with the challenge and the changes in society. Therefore, they want their drama to contribute to the shift of people’s understanding about the relationship between the individual and society. They believe that long-held beliefs can be exposed and be open to criticism through being engaged in Sadari dramatic play. However, this belief is not in accord with the meaning pursued through the play.

The meaning currently sought through Sadari dramatic play has features in common with the one sought in Heathcote’s ‘Man in a Mess’ (Bolton,

1998). In 'Man in a Mess', Heathcote claims dramatic experience should not remain as the object of the immediate sense, advocating it should go beyond itself. She requires the seeking of meaning from drama experience (Bolton, 1998). This claim is also embodied in Sadari dramatic play. One of the aims established by Sadari for the lesson detailed above is for students to find and realise the meaning of leaving home.

Viewing the structures of Heathcote's Man in a Mess and Sadari dramatic play, it is perceived how such meaning seeking takes place. Bolton (2000) outlines 'Man in a Mess' as drama proceeding in the form of narrative leading to 'a resolution of social, psychological or cataclysmic situation' (2000: 23). Sadari dramatic play largely resembles the structure of 'Man in a Mess'. The lesson described above demonstrates that their play depends on the narrative of what hardships a young man happens to encounter and what kind of affective, emotional and cognitive experience he has during his journey. As Heathcote starts her drama by establishing cultural identity and leads it through 'a group contracting to feel their way into a value system' (Bolton, 1998: 197) embedded in that culture, Sadari takes the same departure by initiating students into entering ancient society and accepting given values like going for an exam and the kneeling down bow.

Within the given value system, tasks to resolve problems are provided in the narrative and participants are required to seek meanings in doing so. As meaning is sought in this way within the given dramatic context

accepting the embedded value system both in Heathcote's 'Man in a Mess' and Sadari dramatic play, the account of meaning of the drama experience is identical: "Above all they are interpretative, saying no more than that if the drama experience has had significance for all or any of the children that significance might be described as 'such and such', just as one might pick out the possible themes of a play" (Bolton, 1998: 186). "As Sadari members do drama with people more and more, they discover that people are either immersed in their emotion and feeling so they spend all the time chatting about personal matters, whatever they want, as if they have burst the oppressed feelings at the time or mimicking politicians constantly listing social problems or injustice without placing themselves in the broader sense and with maintaining their held values" (Kim's interview, 1st of September, 2006).

Hornbook (1989: 80) articulates the meaning sought by Heathcote's Man in a Mess as psychological and phenomenological and his articulation is also applied to the meaning of Sadari dramatic play.

It seems that the only criterion for the knowledge sought during this kind of experience is that it should be *significant to the learners*; that it should mean something (though not necessarily the same thing) to each individual. 'Meaning' would thus appear to be a goal in itself, circumscribed by its own intransitivity.

He, however, contends that psychological and phenomenological meaning

seeking cannot offer socially critical and reflective perception. By being confined to the subjectively felt meaning, “it cannot give an adequate account of the ways in which those feelings are themselves determined by the ways we know the world” (Hornbrook, 1989: 84). He succinctly asserts that “meaning seeking with reference to the subjective self cannot contribute to empowering children but rather inflict them to wander aimlessly” (Hornbrook, 1989: 68). Being enclosed within psychological and phenomenological borders, there is no way out to perceive critically than constantly reverting to or cementing held values. Seen in this way, Hornbrook’s claim is plainly validated in Sadari dramatic play, as Kim refers to above. In looking at Hornbrook’s criticism, the psychological and phenomenological knowledge to which Sadari dramatic play is attached does not allow the critical perception.

Given that one primary principle of Sadari dramatic play is to enable children to critically conceive them in relation to society, Sadari dramatic play featuring psychological and phenomenological meaning needs to be amended. Thus, the question emerging is what meaning enables this: how can the socially critical perception occur? These questions are also raised by the members of Sadari. Although they do not clearly articulate what problem Sadari dramatic play has, they sense that the meaning currently sought in Sadari dramatic play causes problems in enabling children to have a socially critical and reflective eye. To resolve these problems, Sadari dramatic play attempts to involve Korean cultural sensibilities.

During the interview, Kim reveals that the members of Sadari discuss why people stick to their own subjective values without ever being changed and do not attempt to reflect critically upon them, even though they experience Sadari dramatic play, which the members believe engenders such change. The conclusion they draw is that it stems from Korean social culture. In this culture, people are reluctant or even afraid to voice their own feelings and thoughts. They are far too accustomed to ignoring their feelings and thoughts and at the same time are too used to being conscious of others. People are restrained and closed and therefore reflective and critical thinking about themselves and society is hardly achievable. Kim says that people do not know how to perceive and reflect upon their viewpoints. Sadari infers that people in this society are not encouraged to build and develop their own perspectives and this precludes reflective and critical thinking. From this perspective, they conclude that what is most imperative is to encourage people to have an open mindset.

On such a premise, they draw on the relationship between mind and body. They believe that a closed mind originates from a closed body and therefore, they consider that if the body is open, then the mind will accordingly also be open. To them, mind and body are inextricably interwoven. A vibrant and self-organising body has the potential to activate the mind. Kim Sun reveals that this concept of the relationship between the mind and the body was widely disseminated by the movement of Korean traditional children's play around 2000 and Sadari was also affected. Since the body is understood as the essential means to open the

mind, Sadari dramatic play is focused on reviving and vitalising the body. Now, the body becomes a central element of Sadari dramatic play. It engages the body to be stimulated, awakened and liberated, thus in turn allowing the mind to open.

Here, we have seen how physical activities play a pivotal role in Sadari dramatic play. If we accept that the stagnancy of critical perception originates from a closed mindset and the mindset needs to be opened by introducing stimuli for the body, then it follows that much of dramatic play is corporal. The most obvious corporal elements are the games introduced at the beginning of the lesson. Even though this was the first lesson and the games served to break the ice and encourage the children to make friends, 20 minutes of games activities seems to be too long. Moreover, physical-rather than cerebral- games are introduced into every lesson and account for almost the same amount of time on each occasion. This means that corporal games play an important role in Sadari lessons. Another instance involving the children in physical movement was when they saluted their teacher and mothers leaving for the exam: the unfamiliar posture and formalised action of the kneeling down bow involved movement they had not previously encountered. This activity also involved their bodies. The last instance is when children are faced with the monstrous creature. This scene is full of physicality. The puppet creature manipulated by the teacher moves constantly around the blue cloth and children are likewise required to move in the similar way to respond to the creature. The children are thus actively involved in

physical movement.

On the presupposition that Sadari dramatic play falls short of the foremost vision of Sadari to enable participants to reach socially critical viewpoints, they attempt to find a solution by reinforcing ‘corporality’, in the belief that an open body facilitates critical and reflective perception. It is at this point that Sadari involves Korean cultural sensibilities, based on the belief in the connectedness of body and mind.

However, it becomes evident that Sadari’s attempt is problematic, if looking at Hornbrook’s argument. As Hornbrook explains, psychological and phenomenological knowledge does not harness socially critical awareness. In order to evoke critical awareness, what is needed is to explore the complex relationship between culture and power. Hornbrook (1998: 96) claims one should employ ‘drama’s contextual meaning’ not as a background for engaging with a topic or issue but as the focus of attention.

If drama and the other arts are to have a liberating and empowering social function, then we will have to look beyond the simple assertion of the ‘self-evident’ truths of liberal individualism and examine more closely the complex relationship between culture and power in our society.

Hornbrook advocates that drama should interrogate the values and cultures which are given in context by drama. Without such interrogation, critical awareness cannot be produced but constant self-affirmation will take place.

Hornbrook's solution is to move attention from what is happening within culture to the culture itself. Having seen Hornbrook's notion, what Sadari needs to do to endow children with critical awareness of held values and beliefs is not to involve such cultural corporal activities but to change the psychological and phenomenological meaning which it unwittingly accommodates now.

The physical activity might be able to produce a relaxed atmosphere and therefore to facilitate active participation and more dynamic interactive communication among participants. However, it does not change the kind of awareness that participants might be able to gain from the drama experience. The fact that the physical activity cannot change the content of perception is affirmed in Kim's accounts revealed during the interview that the difficulty of implementation of socially empowering and critical perception still remains. Sadari's attempt apparently demonstrates the limit of corporality. Physical movement cannot by itself guarantee the shift of the characteristic of knowledge. Sadari's decision to involve Korean cultural sensibilities based on interconnectedness of mind and body as the solution for the critical perception does not seem to be right.

To sum up, Sadari dramatic play pursues socially critical awareness. However, it is found that the meaning which Sadari dramatic play is attached to is in fact the psychological and phenomenological and such meaning cannot evoke such awareness. Discovering that critical awareness is not obtained, Sadari attempts to resolve this problem and as a result include corporal activities based on Korean cultural

sensibilities and philosophy of the connectedness of body and mind. At this moment, it is observed that Sadari accommodates Korean cultural aesthetic or sensory feelings into educational drama practice. However, the inclusion of Korean cultural sensibilities does not turn out to be effective to arouse critical awareness. Their choice seems problematic. What they need to do is to change the direction of meaning-seeking from the psychological and phenomenological to critical readings of underlying systems rather than involving the cultural sensibilities of body and mind.

Present Sadari dramatic play does not shed light on the question that this study explores. The main problem is that it does not fully embody socially critical awareness, which is considered to be an introduction from the West. Another problem is that the reason for involving Korean culture to facilitate socially critical perception is not legitimate. In addition, although Sadari considers the involved corporal activities as stemming from Korean cultural sensory feelings, such consideration is based on their presumptions without analysis and articulation, so to accept such corporal activities as a Korean cultural quality is problematic. However, Sadari dramatic play provides practically helpful suggestions about what feature of educational drama practice, among various dimensions of practices developed in the West, is to be chosen in designing a real programme. Considering that Sadari dramatic play is the role model that many other educational drama groups in Korea emulate, it can then be said that the feature which is presently needed in Korea is

socially critical awareness.

Whereas Sadari dramatic play involves the influence of Korean culture to resolve the intrinsic problem, the other educational drama group clearly announces that its practices consider Korean sensibilities as the core which is drawn from traditional performance and play.

1.2. The Practices of 'Dramatic Playground Haemaru'

'Dramatic Playground Haemaru (here after Haemaru)' was founded in 1999. Unlike other educational drama groups which are affected by Western practices like Sadari and thus consider dramatic play relevant to role-taking and its social resonance, 'Haemaru' seeks dramatic play from another direction, namely from Korean traditional performance and play. To involve Korean cultural senses of quality, they explore Korean traditional performance and play, which they consider as the origin of these cultural senses. Through exploration, they evolve their own dramatic play which they call 'Haemaru dramatic play'.

Members of 'Haemaru' believe that Korean traditional performance and play have their unique artistic and dramatic principles. Hence, they initially called their activities *Madanggük*, which Lee (1997:40) outlines as 'the only contemporary heir to Korean traditional theatre in terms of style'. However, when they attempted to make use of the style of *Madanggük* in approaching children, they felt the term *Madanggük* was not child-friendly, so they changed their name from *Madanggük* to 'educational drama using traditional Korean performance'. The term

'educational drama' was included because it was in fashion at that time. They subsequently decided that the term 'educational' sounded too didactic in Korea and this time changed the name to dramatic play. As such, the names were changed not according to concept but rather to external circumstances.

When they refer to Korean traditional performance and play as 'dramatic', the meaning of 'dramatic' is different from the 'dramatic' moment as understood in terms of socially resonated role-play. Haemaru's concept of 'dramatic' is inextricably connected to *hŭng*, which is perceived to be the central principle of Korean traditional performance and play. Since the motto of Haemaru is to revive the principle of Korean traditional performance and play, *hŭng*, (2006), their lessons, therefore, focus attention on how to evoke and sustain *hŭng*. They attempt to embody *hŭng* in the name 'dramatic play'. Hence, it is necessary to understand *hŭng* to identify what Haemaru dramatic play is like.

Since the word *hŭng*, is an unconsciously and unwittingly used cultural term, the meaning of which Koreans believe is tacitly understood by everyone, Haemaru does not explicitly define what *hŭng* is. As a result, there are few books available to analyse *hŭng*. However, Sim (2005) recently published a book called '*hŭng Korea (hŭng han min guk)*'. In this book, Sim defines *hŭng* as emergent, uplifting, vibrant, dynamic, self-organising and interactive feelings. According to Sim (2005), *hŭng* is a subjective, aesthetic feeling generated by free expression, the emanation of feeling and emotion with the removal of external constraints and

dynamic interactiveness. The feeling *hŭng*, entails elation, vitality, a state like trance and amplification of the feeling of ‘existing here and now’, which becomes an impetus to spark off the explosion of constrained feelings and emotions. At first sight, *hŭng* seems to be an emotional phenomenon. However, it is explained as a *Ki*-related one. To understand what kind of aesthetic *hŭng* is, it has to be explained in connection with *shinmyōung*, the divine *ki* (Ch’ae, 1992; Lee, 1997; Kim, 2004; Sim, 2005; Cho, 2006).

Before moving onto a description of *shinmyōung* and *hŭng*, *ki* needs to be explained. (The sound of *Chi* and *Ki* points to the same word, 氣, but the pronunciation, *Chi* is used in China and *Ki* in Korea and Japan.) Since Lee and Kim admit the difficulty of defining *ki* – ‘too tremendous to argue through’ – in their series, *The Adventure of ki Science* (2004), it is impossible to draw an overall picture of *ki*. Therefore, this study will focus on the performance related *ki* which John Martin concentrates on as ‘theatre-energy’, putting aside a ‘scientific definition’ of *ki* in his book *The Intercultural Performance Handbook* (2004).

When John Martin introduces *ki*, he uses three words: presence, pre-expressive, energy. He states that *ki* is energy latent in the body which gives actors ‘presence’, that ‘quality which, like a magnet, draws the audience’s attention’ and thus enables actors to exist on a stage before taking on the character, in Barba’s term, ‘pre-expressive’ (Martin, 2004 : 7): “when an actor is in control of his or her energy it not only makes the performance more dynamic for us but it is as if the audience can also

feel this ‘charge’, this ‘electricity’ which fills the stage and reaches out to them.”(Martin, 2004: 7). Citing Japanese and Chinese theatre, he emphasises that *ki* is a tangible entity: “every performer who works to discover and experience it (*ki*) will also feel the energy as a very definite force.” (Martin, 2004: 7)

Acknowledged as tangible body energy, the next question then is how to discover and make the intangible *ki* tangible. Martin explains that *ki* is believed to have a given source-area where it is generated before spreading to the whole body. The area is the centre of the body, situated from the abdomen to the base of the spine. However, although the centre is invariably considered as the power station of *ki*, this area can neither be automatically sensed nor the energy engendered. To charge the body with *ki*, breathing deeply and consciously and giving extra attention to the centre is a prerequisite condition. Once the *ki* is awakened and comes into play, it will cause different types of emotion and mood as it takes different states. And it is the psycho-physical characteristics of *ki* that enables it to play a controversial role in the field of performance or theatre. Approaching emotions and characters from the external physical body and energy is fairly unfamiliar to those who believe that “an internal psychological artifice is constructed to give truth to the character” (Martin, 2004:10).

Based upon these ideas of *ki*, Cho (1997:71) claims that *hŭng* is produced by the operation of *shinmyōung*. “we can define *shinmyōung* as what emanates from the *ki* in the form of *hŭng*.” The particular aesthetic

quality, *hung* is embodied by the performance of a certain *ki*, called *shinmyōung*. During the process from the intangible but latent presence in the human body to the creation of *hung*, the exploited and operating *ki* among other kinds of *ki* is *shinmyōung* (Cho, 2006). *Shinmyōung* is *ki* which can be stirred, shaken, moved by and can respond to external stimuli and thus initiate ‘activation’. In turn, *shinmyōung* operating in activation is transmitted to other people and triggers in them another circle of activation. Cho (1997:72) explains that:

Every man lives with *shin’gi*, or *shinmyōung* inside him but when he suffers violent collision with the universe and severe agitation accumulates inside him, he cannot just pass over it: he reaches a point where his *shin’gi* must be dispelled or he must emanate his *shinmyōung*.

Due to external violence and repression, when *shinmyōung* is suppressed inside, the repressed and constrained *shinmyōung* accumulates inside the body. The oppressed accumulation of *shinmyōung* produces a particular state of aesthetic feeling, called *han*. *Han* features deep-seated bitterness and grief. At this point, the inwardly constrained *shinmyōung* is like a pressed balloon which is about to burst. When *shinmyōung* is finally released with the external stimulus, this process is called *shinmyōung p’uri*. The awakening and activating process of *shinmyōung* is called *shinmyōung p’uri*. Here, *p’uri* means relieving the oppressor and releasing and liberating the oppressed and thus *shinmyōung p’uri*

indicates the human action to remove things which repress the *shinmyōung* and to release and activate the *shinmyōung*.

The description of *shinmyōung p'uri* appears to be consistent with European thinking of catharsis. In the comparative analysis of catharsis and *shinmyōung p'uri*, Cho argues that the artistic principle causes different ways of developmental patterns of drama (1997, 2006). Although both deal equally with the conflict between relationships, the ending is not identical. Whereas characters in a hostile relationship in *shinmyōung p'uri* share happiness in the end, whether they achieve victory or are defeated, those in catharsis lie in a different emotional state. Cho also demonstrates that *shinmyōung p'uri* theatre is incomplete and open-ended by either allowing communal dancing or the emergence of a different story, whereas catharsis theatre is complete and close-ended.

As the process of *shinmyōung p'uri* goes further, *shinmyōung* is more dynamically stimulated and released and it eventually creates and increases the bright, elated and rapturous quality of *hūng*, whilst *han*, the deep-rooted dark and sorrowful quality, is decreased. As such, the subjective aesthetic *hūng* is closely intertwined with *shinmyōung* and *shinmyōung p'uri* so that embodying *hūng* in dramatic play requires the process of *shinmyōung p'uri*.

To sum up, what Haemaru regards as dramatic is the presence of an uplifting, vibrant, lively, elated, interactive and awakening aesthetic feeling, *hūng*. Since the aesthetic quality *hūng* is created by a particular

ki, *shinmyōung* which Haemaru believes that every one possesses a priori, their dramatic play focuses attention on the process of *shinmyōung p'uri* to awaken, release and activate restrained *shinmyōung* to generate *hŭng*.

Let me provide an example to demonstrate how *hŭng*, *shinmyōung*, and *shinmyōung p'uri* are embedded in actual performance. The description below shows how *shinmyōung p'uri* is embodied in the traditional form of folk culture in a small village.

all the people gathered participate in the group dance and for three or four hours they dance wildly, until their *ki* (energy) is exhausted, and when the *hŭng* (excitement) wanes, they enter the latter section, the mask-dance theatre. The words *hŭng* and *ki* here merit attention. The 'energy' or *ki* which humans possess is emanated as *hŭng* (excitement). When the *ki* of all the people who have participated in the group dance has been exhausted and their *hŭng* wanes, the masked dancers step in to re-emanate the *ki* and revive the *hŭng*.

(Cho, 1997: 71)

In the first stage, people initiate group dancing. Three or four hours of dancing become the process of *shinmyōung p'uri* to stimulate and release *shinmyōung*

As *shinmyōung p'uri* goes on, it finally produces *hŭng*. When *hŭng* is not sustained, another means of evoking *shinmyōung* is brought in. What is

not seen in the above example, however, is that when people reach the peak of *hŭng*, they get together again like the first stage and end up dancing together in a trance-like and vibrant mood. As such, *hŭng* emerges in varying degrees and it features a voluntary, dynamic, engaging, improvisational, immediate, momentary, uplifting and trance-like state.

Having conceived *hŭng* in this way, Haemaru applies four principles to its dramatic play to embody *hŭng* (Haemaru, 2006).

The first principle is *changdan*, which means a rhythmic pattern of Korean drum music. The inclusion of *changdan* indicates the importance of breathing in generating *ki*. Haemaru believes that *changdan* is formulated by replicating the process of breathing so that if *changdan* is played by drums, breathing can take back its supreme state: *changdan* gives life to breathing. Consequently, such breathing builds up and increases body energy, *ki*, to such an extent as to awaken *shinmyōung*, which in turn leads to *hŭng*. Since *changdan* is understood as the integral tool to evoke and sustain *hŭng*, playing *changdan* with a drum is always manifested in Haemaru dramatic play.

The second principle is the focus of the body as the source of *ki*. As *hŭng* is defined as the subjective aesthetic feeling caused by specific body energy, *shinmyōung*, *ki* and the focus of the body form an essential part of Haemaru dramatic play. Haemaru's understanding of the body reveals it is considered as the receptacle of *ki*: "People express what

they see, hear and feel through the body. What is acquired through body is expressed in a wide-ranging variety, as *ki* differs from person to person" (Haemaru, 2006: 16). In this sense, Haemaru dramatic play invites participants to move, refresh, shake and awaken the body in order to evoke emergent *ki*, *shinmyōung* and accordingly produce *hūng*.

The third principle is to pursue the spirit of community. As *hūng* is defined as a subjective aesthetic created by *shinmyōung* and *shinmyōung* is produced by engaging with the external stimuli, community as the external stimulus is of importance. To evoke latent *shinmyōung*, Haemaru dramatic play requires participants to interact and engage with others. In this sense, community plays a pivotal part. In order to charge the body with *ki*, participants should make efforts to engage with each other and thus acceptance of all participants as constituents of the community is an indispensable ingredient. This is why a number of group or whole class activities are always present in Hamaru dramatic play.

The fourth principle is to synthesize all kinds of performance or play as long as they evoke *hūng*. Therefore, Haemaru dramatic play encompasses song, dance, story, play and whatever has to do with creating *shinmyōung* and *hūng*. Accordingly, it tends to focus on the body and thus Haemaru dramatic play encompasses a wide range of activities but does not necessarily have a through-line.

Let me describe a Haemaru lesson to identify how the above principles are embedded in real lessons.

1.2.1. Lesson outline

This lesson (attended on 2nd May) is the sixth lesson of the 2007 project for children aged 8–9, with each lesson lasting for 90 minutes.

Whereas a Sadari programme has a through-line of whole episodes which therefore allows it to have a title and meaning-seeking such as ‘a boy leaving home for national exam’, Haemaru does not have titles but instead it presents the aim of the lesson. This is because Haemaru dramatic play focuses attention on *hüng* and so it does not necessarily demand the coherence of content.

The aim of the lesson is ‘to consolidate the community and solidarity of the whole class through playing with songs’.

In a large room, 18 students (12 boys and 6 girls) were playing in bare feet and three teachers joined the play. The children played for almost 30 minutes before the lesson began, on themes suggested by either the children themselves or the teachers. When the lesson began, the main teacher introduced a song, ‘a man riding a horse, kkattuk and a man riding a cow, kkattuk’. This song had a regular *changdan* and so children sang the song to the drum *changdan*. Due to the *changdan*, it was suitable for walking or running in time to the song and the children enjoyed this activity. Then play was introduced fitting in with the song. The play required the whole class to participate in walking and running to the song and the drum *changdan*. The first activity consisted of play and song.

The second activity depended entirely on *changdan*. The main teacher introduced a special kind of *changdan*, *Samchae changdan*. The main

teacher asked the children to greet other children and introduce themselves in tune with *Samchae changdan*. It took a long time and some shy girls appeared to be reluctant to join in but as more and more children had introduced themselves in tune with *Samchae changdan*, they seemed to enjoy the *changdan*. The third activity was called ‘gate play’. All the children walked around singing a song, marching to the *changdan*. When the song ended, they held the hand of the person closest to them and formed a pair. They began to walk around again, hand in hand, singing the same song. When the song was completed, the children faced their closest pair and they did ‘rock, paper, scissors’. At this point, the winning children formed a pair and the losing children formed another pair. Then, the losing pair made a gate holding their partner’s hands high. The gates made by the losing pairs were lined up and the children began to sing. Then the winning pairs went through the line of gates, bending their necks. When the song stopped, the children making gates suddenly brought their hands down to catch the passing pairs. If the passing pairs were caught, they also had to form a gate. The last pair to be caught became the winner. Play, song and *changdan* were the main ingredients for this activity.

The fourth activity was called ‘*Jin p’uri* ’ which means opening the gate of the fortress. Firstly, all the children held hands in a large circle. A teacher walked out of the circle, with children following her, hand in hand, in a long line. The teacher tried a variety of lines to the *changdan*. These lines are called ‘Jin’.

The fourth activity was linked to the last activity, called 'soldier play'. The whole class was divided into two groups. One group formed an inner circle and the other group formed an outer circle. When play started, they began to exchange songs. If the inner group sang, "Where do you belong?", the outer group replied, "Cholla province." The song went as follows after that: "How many soldiers? Thousands of soldiers! What shoes do you put on? Poisonous shoes! What hat do you put on? Poisonous hat! What sword do you have? Poisonous sword!" Then, the inner group shouted the last line of song, "Open your gate! Dung, dung, dung, dung...". At the same time, when they shouted to open the gate, the inner group attempted to escape from the outer group's circle. If the inner group escaped the outer circle within the given time, they would win. If the inner group escaped, they used '*Jin p'uri*' which they had learned in the previous activity.

The third, fourth and fifth activities involved the entire class participating in play, songs and *changdan*. Songs and *changdan* are organically connected to play and this increased the fun and excitement for the children.

Throughout the lesson, *changdan* was always an accompaniment and the body was the focus of all the activities. The spirit of community was encouraged by the play, demanding whole class participation. The principles outlined above are embedded in the lesson.

1.2.2. Review of Hamaru dramatic play

As described above, Haemaru dramatic play embodies three principles, *changdan*, *ki* and community. Haemaru explicitly announce that their practices are based on Korean traditional performance so what they usually do is to play with stories, dancing, singing and traditional instruments. They believe that *hung* or *shinmyoeng* is the most valuable cultural asset of Korean tradition, which is now marginalized by Western performance and therefore is to be restored. Members of Haemaru insist that their dramatic play can offer a different kind of aesthetic.

Haemaru dramatic play is mainly based on Korean cultural sensibilities. The involved and embodied Korean culture is well interrogated and articulated with the philosophy of *ki*, *hung* or *shinmyoeng*. Therefore, Haemaru dramatic play sheds light on the research as to what Korean cultural sensibilities are included.

However, it does not provide an answer for how to embrace Korean cultural sensibilities with educational drama of the West. Members of Haemaru believe that since educational drama practices like Haemaru dramatic play which involves Korean traditional cultural senses have been marginalised by the influence of the Western way of educational drama, what is necessary is not to embrace but to develop and spread practices to embody Korean cultural sensibilities.

2.3. Suggestions from Sadari and Haemaru dramatic play

In an attempt to construct a new approach of educational drama practice

which embraces Korean cultural sensibilities with educational drama of the West, this part examines Sadari and Haemaru dramatic play. This examination is carried out to seek helpful clues from their attempts.

With regard to Sadari dramatic play, the present play does not shed light on the question that this study explores. The main trouble is that it does not fully embody the feature of Western approach of educational drama which it strives to achieve. Another problem is that the involvement of Korean culture is not legitimately explained. In addition, the analysis and articulation of why particularly corporal activities are included is not carried out. Therefore to accept such corporal activities as a Korean cultural quality is problematic.

However, what is noteworthy from Sadari dramatic play is that the feature sought in Western way of educational drama is the socially critical perception. Considering that Sadari dramatic play is the role-model that many other educational drama groups in Korea emulate, it can be then said that the feature which is presently needed in Korea from Western approach of educational drama is socially critical awareness.

The examination of Sadari dramatic play provides a practical, helpful suggestion about what feature of educational drama developed in the West is to be chosen in designing a real programme.

Another helpful suggestion is found in Haemaru dramatic play. It offers suggestion about what Korean cultural sensibilities are to be included although it does not demonstrate how to embrace. Being dedicated to embodying Korean cultural feelings, it demonstrates that *ki*, *hung* and

shinmyōung are the essential feelings of Korean culture and *changdan*, the focus upon the body and the spirit of community are to be emphasised to evoke such feeling.

Having examined Sadari and Haemaru dramatic play so far, the research question appears to become more approachable. The research question is how to produce a unique way of Korean educational drama practice through embracing Western approaches to educational drama with Korean cultural sensibilities.

Firstly, educational drama featuring socially critical perception is to be chosen for the purpose of the study from the variety of Western approaches of educational drama. Secondly, Korean cultural sensibilities are concretised into *ki*, *hung* and *shinmyōung* which are embodied by *changdan*, the focus upon the body and the spirit of community, as Haemaru dramatic play demonstrates.

It can then be presumed that to embrace educational drama practice which seeks socially critical awareness with *ki*, *hung* and *shinmyōung* can be a possible resolution for the research question. To discover how to embrace these two, the following chapter will review interculturalism.

[Glossary]

Changdan (rhythmic patterns)

In Korea, there are many variations of *changdan*, with each name designating a certain type of meter, tempo, and beat. The basic nature of Korean rhythmic patters may be described as having these three main

characteristics.

1. A length of time, short enough to be held easily in the memory and quickly recognized.
2. A sense of speed (not tempo, which is related to beat)
3. A typical meter, which fills the length of time.

Han

It features deep-seated bitterness and grief.

Hüng

Hüng is emergent, uplifting, vibrant, dynamic, self-organising and interactive feeling. It is generated by free expression and emanation of feeling and emotion by removing external constraints and dynamic interactiveness. Experiencing *hüng* entails elation, vitality, a state like trance and amplifying the feeling of 'existing here and now' which becomes an impetus to spark off the explosion of constrained feelings and emotions.

Madanggük

Madanggük is a compound noun: *madang* (open place) + *gük* (theatre). It has four characteristics of mutual communication: (1) rediscovery of the audience, (2) re-creation of traditional culture founded on festivity and a communal spirit, (3) audience' own stories and reality-reading, and (4) activity outside the theatrical world in order to meet the audience.

Artists lived out their existence mainly in small privately-owned theatres, and, at the same time, a resistance movement called *Madanggǔk* (Outdoor Theatre) developed largely in college and industrial areas from the sixties to the eighties.

Shinmyōung(divine ki)

In the process of the creation of *hung*, the exploited and operating *ki* among other kinds of *ki* is *Shinmyōung* (Cho, 2006) *Shinmyōung* is *ki* which can be stirred, shaken, moved by and responds to external stimuli and thus initiates ‘activation’.

Shinmyōung p'uri

When *shinmyōung* is finally released by the external stimulus, this process is termed *shinmyōung p'uri*. The awakening and activating process of *Shinmyōung* is called *Shinmyōung p'uri*. Here, *p'uri* means relieving the oppressor and releasing and liberating the oppressed and thus *Shinmyōung p'uri* indicates the human action of removing things which repress the *Shinmyōung* and to release and activate the *Shinmyōung*.

Chapter 2. Culture and identity: a literature review of interculturalism

To produce a new Korean educational drama practice which embraces educational drama developed in the West and Korean cultural sensibilities, this study first examines whether there are such approaches in current educational drama in Korea. It finds that there are two representative groups, Sadari and Haemaru, but that they do not provide appropriate answers for the purpose of the research. However, they demonstrate that the socially critical awareness pursued by Sadari is the feature currently needed in Korea out of various qualities of Western ways of educational drama and *ki*, *hŭng* and *shinmyȏung* are the crucial elements of Korean cultural sensibilities.

Having discovered the components to be embraced, the remaining process is to establish ways to embrace these two. To do this, this chapter will examine interculturalism, where how to deal with culturally different approaches to theatre or drama are heatedly debated. Considering that socially critical awareness and *ki*, *hŭng* and *shinmyȏung* are qualities developed in different cultures, the examination of interculturalism can offer helpful clues of how to embrace such culturally different features. The findings of the review will be used to construct a programme.

The literature review of interculturalism is carried out under two sub headings. Interculturalism in theatre will be initially examined before

addressing interculturalism in educational drama.

2.1. Interculturalisms in theatre: how to embrace culturally different approaches of theatre?

Much has been written about interculturalism in contemporary theatre. (Fischer-Lichte, 1990; Chin, 1991; Marranca & Dasgupta, 1991; Pavis, 1992, 1996; Ley, 1999; Bharucha, 1993, 1996a &2000; Holledge and Tompkins, 2000; Sponsler & Chen, 2000; Lo and Gulber, 2002; Chaudhuri, 2004) The topics of the literature are diverse.

This part of the study particularly focuses on the description of the integrating or exchanging process because the examination of this process patently demonstrates the possibility to embrace and to what extent culturally disparate theatre practices are embraced. Since the integrating or exchanging process under the scrutiny is situated in the space between different cultures, where imposition, appropriation, mutation and misunderstanding are bound to arise and as a result, the assertion to cross the border of culture is likely to arise from misunderstanding or the imposition of one's own presumptions, it is necessary to delve into how the process unfolds, in a two way direction or a one way direction. This is succinctly encapsulated in Bharucha's accounts: "It goes without saying that the real challenge in writing about interculturalism lies in figuring out the 'inter' the space in between polarities, the dynamics between different points and locations" (1993: 241). In this sense, the process will be investigated to evaluate the

validity of the claim of interculturalism in theatre.

This is specifically examined in Schechner and Pavis' accounts in which they call for disparate cultural theatre practices to be integrated or exchanged and endeavour to theorize this as interculturalism.

The reason for choosing Schechner here, although he does not explicitly highlight the process in a discernible way, is because of his principal position in the debate of interculturalism, as Bharucha (1993:13) unequivocally says that "it is Schechner who has been largely responsible for the propagation of 'interculturalism', both as a concept and a practice." He does not explicitly identify the process but the example he takes as authentic intercultural integration or exchange implicitly reveals his notion of the process.

Pavis' interculturalism (1992, 1996) lies at the centre of the debate on the process of crossing cultural theatre practices. The concrete and tangible descriptions of how the process unfolds and what elements are involved engender more debate on this topic. The subsequent debate is raised by Bharucha and his interculturalism will be examined at length at a later stage.

2.1.1. Richard Schechner

In viewing the cultural exchange of theatre practices, there are many conflicting perspectives, "which are political and sociological, and others philosophical and aesthetic" (Chin, 1991: 83). Among them, Schechner is inclined to the aesthetic perspective, which is accordingly ignorant of

political and sociological contexts. Due to his aesthetically biased attitude, his claim is often denounced as neither politically vigilant nor ethically considerate. (Bharucha, 1993, 2000; Lo & Gilber, 2002; Kershaw, 2006; Ley, 1999)

This study does not join in and repeat such criticism but tries to see Schechner's notion of cross-cultural performances from his position, since this study is also concerned with philosophical and aesthetic issues. To judge the validity of Schechner's notion of cross-cultural aesthetic, this work will analyse the process of cultural exchange which Schechner describes as intercultural work.

The term 'interculturalism' was initiated and gained currency in terminological usage in theatre by Schechner (Pavis, 1996; Chin, 1991; Shepherd and Wallis, 2004). Initially, Schechner employs it in opposition to nationalism to mean the exchange of culturally different theatre practices by voluntary and autonomous artists free of official or national control (Pavis, 1996). Such inclination towards aesthetic value runs through his notion of interculturalism up to his recent work, *Performance Studies: an introduction* (2006). His adherence to the artistic experiment of cultural exchange in the realm of professionals such as "a modern theatrical community" (Pavis, 1996:47) is persistent. However, although Schechner espouses its operation in this way in an attempt to theorize interculturalism, the practices presented in Schechner's interculturalism are accused of being narrowly confined to "Euro-American theatre of this century" (Bharucha, 1993:1). More accurately,

Ley argues that "Schechner had not established a wider context of 'intercultural' practice in any substantial detail" (1999: 282). The relative lack of practices in validating theory is already tangible from the emergence of interculturalism, thus: "It is, accordingly, theoretically determined before it has been adequately examined or explained, acting curiously as an anachronistic compliment to the historical American avant-garde at the same moment as Schechner dismisses that avant-garde in favour of the permanence of writing" (Ley, 1999: 278).

If theoretical claims regarding Schechner's interculturalism cannot be verified in actual practice, then Schechner's interculturalism poses a problem for this study's proposed intention to ascertain what is actually inter-changed among different cultural theatrical practices. Moreover, his recent somewhat amorphous and all-inclusive definition of interculturalism makes it more difficult: "between or among two or more cultures. Intercultural performances may emphasize what connects or is shared or what separates or is unique to each" (2006: 263). From this definition, it is virtually impossible to derive any indication of what is exchanged.

This study turns, therefore, to Schechner's definition of theoretical segmentation of interculturalism, 'integrative interculturalism' where "people from different cultures not only work together successfully but can also harmonize different aesthetic, social, and belief systems" (Schechner, 2006: 304). In addition to 'integrative interculturalism', Schechner lists two more kinds, which are 'vertical transculturalism'

(2006: 296) represented by Grotowski and ‘horizontal intercultural’ (2006: 298) manifested by Barba. Compared to his non-differential view of interculturalism revealed in an interview with Pavis (Pavis, 1996) which regards Grotowski's and Barba's practices as interculturalism, Schechner here differentiates practices and demonstrates a rather critical view of Grotowski and Barba: “Neither Grotowski's performance archaeology in search of practices older and “deeper” than today's practices nor Barba's comparative analysis of Asian and Western genres is likely to come up with anything other than preferences for, and techniques to acquire, specific styles of performing” (2006: 301).

Having in mind the question raised regarding interculturalism in this study, namely whether culturally different theatrical practices can be integrated or be inter-changeable, then integrative interculturalism is of relevance and will be put under scrutiny.

In order to accommodate such a working and harmonizing process in integrative interculturalism, he insists that artists participating in intercultural practice should share a principle that is ‘mutual respect and reciprocity’ (Schechner, 2006: 304). On the basis of such a condition for interculturalism, he describes in more detail the manner of integrative interculturalism:

What is going on in this kind of intercultural performance is a negotiation whereby ideas and practices from both “inside” and “outside” a culture are sorted through, evaluated, interpreted, and reconfigured to suit complex,

dynamic situations. The resulting hybrids embody new meanings even as they create new ways of worship and new aesthetics. The process is open-ended; change is always occurring.

(Schechner, 2006: 304)

Given the theoretical explanation, ideas and practices of different cultural theatres are modified through negotiation and finally evolve into new hybrid meaning and aesthetics. Nevertheless, reading only this paragraph, it is hard to imagine how the process is embodied. So, it is better to look at the example which Schechner takes as clear evidence of ‘integrative interculturalism’, in order to see how his theoretical assumption is embodied in real practices.

He borrows the example from Drewal’s description of ‘Mami Wata’ worship. Mami Wata worship, existing in various forms in Africa, is transformed through being exposed to new technologies, materials, gods, ritual practices and beliefs introduced by European colonists and Indian merchants. From region to region, the practice of worship adopts different elements of images and rituals ‘to serve their own aesthetic, devotional, and social needs’ (Drewal, 1988: 160 cited in Schechner, 2006: 307). The adopting process, Drewal explains, unfolds “according to indigenous percepts” (Drewal, 1988: 160 cited in Schechner, 2006: 307) transforming external materials. In doing so, the resulting shape of Mami Wata differs according to region and the mixture of “African, Indian and European images and activities” (Schechner, 2006:304).

Schechner refers to the evolution in Mami Wata worship as a legitimate example embodying integrative interculturalism. However, his example does not seem to do justice to the theoretical depiction of interculturalism. He claims that interculturalism allows harmony between different aesthetic, social and belief systems as long as it is accompanied by reciprocal respect. Yet it is not easy to find an instance to prove that Mami Wata worshippers explore or question the social or belief system when they encounter unfamiliar objects and ideas. From the description, it is inferred that they interpret such ideas in accordance with their existing belief system. Even though the ideas and practices that they confront are totally alien, there is little hard evidence that they try to establish what ideas reside in practices, but rather appropriate practices based on their held perception. In other words, they appear to find confirmation of their own belief system, rather than harmonizing different aesthetic, social, and belief systems to create new hybrid meanings. The degree of harmony remains superficial and does not go further to create new meanings. Without the exchange of ideas, Schechner's integrative interculturalism displays a similarity to Grotowski's and Barba's, which he criticizes as showing mere preferences for techniques of particular styles of theatre practices.

In short, the reconfiguration of Mami Wata is not equivalent to the creation of new meaning which Schechner theoretically outlines but is simply a consolidation of their held belief systems. The example that he draws on does not seem to fully satisfy his theoretical assertion.

The tendency inherent in Schechner's interculturalism for theory to precede practices likewise reappears. At this point, one might speculate whether Schechner has another example to satisfy his theoretical accounts. Unfortunately, it seems unlikely, given this comment by Schechner: "when Zubin Mehta conducts the New York Philharmonic, he is sending messages that are encoded in Western music. I didn't care to do that. I was always interested in the interactions within my own cultural frame" (Pavis, 1996: 45).

In order to create new meanings between culturally different performances, what is essentially prerequisite is to learn the aesthetic, social and belief system embedded in encountering cultural resources, as Bharucha pinpoints that "merely 'doing' a ritual from another culture without knowing or caring about what it means risks a simplification and distortion of its contents" (1993: 34). And such simplification and distortion is likely to result from one's own inherent cultural perspectives. Schechner's interculturalism is firmly sustained by its own cultural presumptions and it is unlikely to escape from its boundary and to look at other ones.

Schechner's interculturalism inhabits the exchange of external practices and materials. Although Schechner's theory claims that intercultural practices can "harmonize different aesthetic, social, and belief systems" to create new meaning, the level of harmony does not succeed in inventing new meanings but remains in the imposition of and appropriation by his ethnocentric presumption. So the question arises

why Schechner's articulation of real practice does not do justice to his theoretical claim.

At the very centre lies Schechner's position as a white American male, as Bharucha points out: “[W]hile artists from marginalized backgrounds are getting sharper at recognizing difference and sameness as two sides of the same coin, whites as well are not expected to cross the threshold of their privileged whiteness” (2000:40). This is evidenced in Schechner's remarks: ‘The difference between “them” and “us” isn't so great’ (Bharucha, 1993: 34); ‘Schechner points out that he keeps being invited to direct, offer workshops, and speak in other countries in many parts of the world, which indicates to him that there are at least a significant number of scholars and artists who don't have a problem with him’ (Harbeck, 1998:243). Schechner's position is likely to prevent him from imagining the difference. His interculturalism is grounded in the assumptions of sameness: “exchanges happen between people who are seen as simply ‘human’, everyone is broadly similar in their fundamental humanity” (Shepherd and Wallis, 2004:202). It can accordingly be inferred that that is why his interculturalism is always debated in the community of individual artists who are considered as free agents from a political and economic standpoint and illuminated as having ‘mutual respect and reciprocity’ (Schechner, 2006: 304). Schechner's privileged position as a white American male director may well prevent him imagining the spectra of aesthetic, social, political and cultural difference of artists. This causes him not to perceive the importance of learning

others whilst decisively driving him to seek the supposedly harmonizing process. Schechner's interculturalism remains at the level of adopting, borrowing and appropriating other cultural resources, to satisfy his own needs. Although he insistently and decisively theorizes the practices as the exchange of ideas and materials, the practices show that only materials are exchanged.

In addition to Schechner's theoretical problem, which fails to demonstrate convincingly the exchange of ideas, another problem is that Schechner's concern does not in fact reside in the exchange of materials with other cultures, but in the adoption of it. This is pointedly indicated by Fischer-Lichte. In their analysis of intercultural theatre practices, Fischer-Lichte argues that the starting point of interculturalism does not lie in interest in the foreign, but is derived from one's own problems, questions or needs. Since intercultural communication is initiated by one's own specific situation, the goal is not to make the foreign familiar to one's own audience whilst preserving the foreign intact but to appropriate and transform the foreign "according to the different conditions of specific fields of reception" (Fischer-Lichte, 1990:283). Thus, she claims that theoretical explanation and application to interculturalism is of no use:

It seems useless to refer to the theoretical concepts and vocabularies of translation to describe and assess intercultural performances. This is because the intercultural performance does not take the foreign text or

even the foreign culture as the point of departure to be communicated by its own theatre culture. Rather, it stems from the needs and demands of their own theatre, their own culture.

(Fischer-Lichte, 1990: 284)

Fischer-Lichte's accounts are in accordance with Ley's point that Schechner's interculturalism is forged in the celebration of American avant-garde theatre without building a substantial exploration of practices. Therefore, the foreign does not exist in Schechner's interculturalism. The foreign is merely a means to be appropriated to one's own.

To sum up Schechner's interculturalism, the most characteristic feature is that theory precedes practice. This is manifested in two dimensions: one is that he attempts to theorize interculturalism without building a substantial range of contexts; the other is that although the theory seems to bring to light the relationship and the exchange between or among two or more culturally different practices, it is in fact concerned with one's own culture.

As a consequence, although Schechner theoretically insists on setting forth 'integrative interculturalism', whereby culturally foreign theatre ideas and practices can be interpreted and fitted to creating hybrid meanings, the example that Schechner chooses to demonstrate his theoretical understanding reveals that in fact only materials or practices are borrowed. In short, Schechner's interculturalism may be

encapsulated as borrowing, adopting, appropriating and transforming foreign theatrical materials or practices on the basis of his own aesthetic perspectives to elaborate his own theatre.

In this sense, if Schechner's interculturalisms are applied to the process to embrace socially critical awareness and Korean cultural sensibilities such as *ki*, *hŭng* and *shinmyōung*, what is imagined is that the socially critical awareness which is developed in the West may well be enhanced by borrowing and appropriating practices such as conscious breathing to evoke *ki*, physical activities, or *changdan*. In doing so, the artistic meanings *ki*, *hŭng* and *shinmyōung*, which are in fact inherently embedded in the practices, are not read and dismissed because Schechner's interculturalism does not attempt to explore what meanings are embedded in external practices and materials of culturally different theatres.

In this sense, Schechner's interculturalism does not provide answers to the question of how to embrace socially critical awareness and Korean cultural sensibilities such as *ki*, *hŭng* and *shinmyōung*, because it does not guarantee the involvement of these two features.

2.1.2. Patrice Pavis

In theorizing 'interculturalism' in the world of theatre, Pavis is prominent. He refers to 'intercultural theatre' thus:

In the strictest sense, this creates hybrid forms drawing upon a more or

less conscious and voluntary mixing of performance traditions traceable to distinct cultural area. The hybridization is very often such that the original forms can no longer be distinguished.

(Pavis, 1996:8)

In his explanation of ‘interculturalism’, he emphasizes that the phrase, ‘performance traditions traceable to distinct cultural area’ is confined to theatrical techniques such as “acting, mise en scene, stage adaptations of “foreign” material (Pavis, 1996: 3)”. Overtly, he asserts that “one should avoid turning intercultural theatre into a vague terrain for comparing themes or cultural identities” (Pavis, 1996: 2). He overtly reveals that his focus is on the techniques. However, his attempt to demonstrate how the exchange of culturally different theatrical techniques takes place has more potential to embrace the dimension of ideas than Schechner. Emphasizing the danger of the superficial perception which might happen between culturally different theatre practices, Pavis proposes an exchange process, eleven stages in ‘the image of the hour-glass’, which is crucial in terms of organizing, describing and theorizing the elusive process of exchange of culturally different theatre.

Unlike Schechner, this attempt may seek to respond to Bharucha’s fundamental question: “the real change in writing about interculturalism lies in figuring out the ‘*inter*’ ” (Bharucha, 1993: 241). This attempt to identify the enigmatic process may well be extended to include the aspect of ideas such as ‘cultural identities’ which he unequivocally claims

to avoid. This possibility is circumscribed, however, by his theoretical argument of semiotics.

In setting up the hour-glass model, he assumes 'source culture' to be placed at the top of the upper bowl and target culture at the bottom of the lower bowl (Bharucha, 1992). Since 'source culture' is foreign, challenging, and undecoded, Pavis believes that it passes through a series of transformations and adaptations before reaching the target culture audience's reception. Source culture, target culture and the refining process constitute the hour-glass figure. What is particularly noteworthy in this model is that Pavis accounts for the apparently seamless flow of a transformative series of eleven definitive stages. These eleven stages are divided into three categories: (1) and (2), the top bowl of the source culture, as it is conceived and formalized before the actual work of adaptation begins; (3) to (8), the theatrical production which is the actual process of transformation and adaptation; (9) to (11), reception by the audience and the target culture (Pavis, 1996: 185).

For this model, there are various criticisms suggesting that the hour-glass model restricts diversity of cultural practices, facilitates the transformation of the source culture for the benefit of the target culture's taste or perception with little sign of two-way traffic, lacks accountability vis-à-vis the target culture's understanding and transformation of the source culture, tends to reinforce the target culture's hegemonic view of source culture due to economic and political factors and is not alert to ethical aspects of cultural exchange (Bharucha,

1993; Lo & Gilbert, 2002). Alongside such criticism, another criticism can be carried out on what is exchanged in Pavis' hour-glass model by examining his semiotic lens embedded in the eleven stages. This is particularly necessary as this subject is not tackled in depth, although the focal point of Pavis' interculturalism is relevant to semiotics as Ley refers to Pavis' intention "to reconcile an interest in 'interculturalism' with a semiotic discipline of analysis and reception" (Ley, 1999: 284), in his work *Theatre at the Crossroads*, in which the eleven stages of the hour-glass are detailed.

Pavis' interest in semiotics is set out at the very beginning of the process. The first and second stages of Pavis' hour-glass are the principal and crucial parts, given that decoding meanings embedded in different cultural techniques will affect and determine the rest of the process and often cause distortion and misunderstanding. Having this in mind, Pavis considers 'a specific form' which can reveal and expose the undecoded cultural significances in order to avoid cultural misunderstanding or superficiality. For Pavis, it is "semiotics."

The source culture reveals itself through the mediation of a form, that is a semiotic system and model, [...]

Culture can be grasped and described only in the form of a semiotic system whose mode of functioning must be established; without this, we will pick up only superficial and isolated traits, which would not have the complexity of a cultural system and would not deserve the name of

culture.

(Pavis, 1996: 185-186)

Semiotics in the field of theatre interprets all that is on the stage as having significance and meaning. Much of semiotics is provided by charts which reduce the theatrical activity to the articulation and structures of signification (Fortier, 1997). According to Pavis, the hidden and undecoded meaning of different cultures can be revealed by a "semiotic system". In other words, all kinds of culture are captured and encoded by the nexus of semiotics.

At this point, Pavis is, however, caught in the same pitfall as Schechner. He is well aware of the possibility of superficial reading in the middle of cultural intersection but the tool to supplement it does not seem to operate positively. Pavis' deterministic and relentless insistence on semiotics leads him to fall into the same fallacy as Schechner.

Ley clearly points this out thus:

'Revelation' is a function of a "semiotic system", which automatically presupposes the existence of - and 'theoretical requirement for - a semiotic analysis; "without this", we shall be left with detecting 'superficialities'.

[...]

The extreme conclusion to this ecstatic declaration of faith would seem to be that without "semiotics," there can be no "culture", and certainly no

“interculturalism”.

(Ley, 1999: 287)

Pavis' choice of semiotics as the lens through which to view other cultures in perceiving foreign cultural theatres accelerates the superficiality all the more. This is because there are instances where performance practices can not be read by semiotics. This is already critically analyzed in the West by the scholars of phenomenology and desemiotics. Although semiotics works fairly well with “traditional or rationalist drama and theatre such as Ibsen's, Shaw's and Brecht's and brings out a clear pattern of communication and meaning through verbal and nonverbal elements” (Fortier, 1990:33), they argue that semiotics circumscribe the theatre into signs, meaning and signification while ignoring the sensual and experiential depth of theatre (Fortier, 1990: 24). In addition to western scholars' accounts, there is another case which shows the inapplicability of semiotics. It is found in Kim's explanation of Korean traditional performance. Kim (2006: 186) explains why the aesthetic principle of Korean traditional performance such as Gyee³, *hŭng*, and *shinmyōng* is not decoded and articulated by semiotics.

Gyee is neither visible nor objectivised. However it can fill up the theatre because it is conceptually closer to matter. Between performers and audiences, there exists the field of Gyee. Once Gyee is generated by

3. Gyee is *Ki*. Kim makes use of Gyee instead of *Ki*.

performers, it is sensed and felt by audiences. Gyee is delivered and conveyed to audiences' bodies which are experiencing the theatre live. And then, Gyee finally circulates between performers and audiences. Gyee of energy and dynamic movement can only be produced by sensing and feeling. According to Kim Sichun, the concept of Gyee originates from the body which can sense, feel and respond. Gyee is not cognition but the bodily operation of sense and response. Gyee is not the world of representation but the world of feeling.

[...]

Gyee is not a representation but instant sense so it cannot be semiologically divided, held and deconstructed to make significance.

Kim's remarks clearly demonstrate that Korean traditional performances can not be decoded by semiotics. To comprehend it, it must be viewed through its own aesthetic lens. What then will happen if Pavis attempts to place his theoretical lens, semiotics, upon this cultural practice? It is apparent that no significant aesthetic techniques will be found and it may well be interpreted as insignificant, valueless and absurd. The first and second stages of Pavis' interculturalism result in misunderstanding, distortion and superficiality, which he desperately wants to avoid.

His recent work, *Analyzing performance: theatre, dance, and film* (2003) proves that his usage of the semiotic lens is not correct. Acknowledging the limit of semiology, Pavis suggests use of the integrated tools of analysis encompassing anthropology, phenomenology and so on.

The analysis of non-Western or intercultural performance practices obliges us to reconsider all existing methods of analysis, and to shift the Western semiological perspective; the latter cannot remain purely functionalist, for it must try to come to grips with the other culture from the inside- and this invites the ethnoscenologist to make some excursions/incursions into the field of practice.

(Pavis, 2003: 289)

As such, Pavis' description of the intercultural process does not account for cultural exchange but just confirms the unidirectionality; as Bharucha (1993: 242) asks, "where then are the crossroads of culture?"

Though Pavis (1992) claims that the hour-glass is upside down and thus the target culture becomes the source, it is hardly possible to see the intersecting point. Pavis' interculturalism is much closer to Schechner's, which consists of the adoption of foreign theatre materials grounded in his own perspectives. The difference for Pavis is that the perspective comes from semiotics.

Like Schechner, theory precedes practice in Pavis' interculturalism and this precedence serves as an obstacle to producing a perceptive reading of other cultural resources. Contrary to Pavis' intention, his articulation by means of semiotics does not disentangle what is interchanged but reveals that supposedly intercultural practices are not in fact

intercultural but the imposition of one's own culture; the imposition of a semiotic eye!

Having examined Schechner's and Pavis' interculturalism, the search for an answer to the question how to embrace culturally different dramatic languages is not satisfactory. What is ascertained is that one side borrows materials from the other and appropriates and transforms them to suit its own taste. Since materials are in fact exchanged for aesthetic reasons, even though they are appropriated and modified, it can be said that culturally different theatre can be integrated. In this case, however, when the integration takes place, it does not ensure that the aesthetic, social and cultural ideas embedded in materials are preserved and included.

As such, Schechner's and Pavis' interculturalism does not provide this study with helpful answers since this study is concerned with interculturalism which maintains the aesthetic, social and cultural ideas inherent in cultural theatre practice, such as the critical awareness and Korean cultural sensibilities, *ki/hŭng/shinmyōng p'uri*. It is not clearly demonstrated that Schechner's and Pavis' interculturalism is concerned with aesthetic, social and cultural ideas embedded in culturally different theatre practices. The concern resides in enriching their perspectives of aesthetic representation.

In the next section, Bharucha contests the validity of Schechner's and Pavis' interculturalism and presents an interculturalism embracing aesthetic, social and cultural ideas inherent in cultural theatre practices.

2.1.3. Rustom Bharucha

Bharucha stands at the forefront of opposition to ‘interculturalism’. His polemic derives from “a mixture of a strong sense of a material context, and an equally strong sense of an alternative subject” (Ley, 1999: 281).

With respect to ‘material context’, he first of all brings light to the imbalance of economic and political conditions. Unlike the reciprocal and equitable cultural exchange of theatre found in Schechner’s and Pavis’ interculturalism, an exchange of or even an approach to other cultures are in reality barely conceivable for people “in impoverished, ‘developing’ countries like India” (Bharucha, 1993:1). And this is also true for non-western directors who are not considered as having “the same intercultural opportunities that have been made available to western directors like Schechner himself” (Bharucha, 2000: 40). Although Schechner’s and Pavis’ notion of interculturalism assumes an ‘exchange’ (Bharucha, 1993), it is highly questionable whether such an exchange is achievable in practice. In this sense, he points out that the cultural exchange of theatre is strongly promoted as “a philosophy and a business” by the “technologically advanced, capitalist societies like America” (1993:1).

The second problem with regard to ‘material context’ is an ethical issue: the distortion of indigenous theatre practices and its consequence. In the pursuit of ‘pre-cultural’, ‘transcultural’, or ‘universal’ values (Bharucha, 2000), theatre practitioners adopt, borrow and steal theatrical sources from other cultures and exploit them for their own purposes. In his work

Theatre and the world (1993), Bharucha points to Artaud, Craig, Grotowski, Barba and Brook as exemplifying this and refers to Schechner and Pavis as theoreticians who establish such embodied practices as 'interculturalism'. In this process, what matters is how they perceive and interpret the sources and then how they employ them in their own theatre on the basis of their existing presumptions. What specific cultural, aesthetic, or social significance is originally embedded in the sources is not of concern. Bharucha clearly demonstrates this using the example of his participation in a seminar where Schechner remarked: 'The difference between "them" and "us" isn't so great' (1993: 34). Bharucha claims that this demonstrates that "Schechner was not really interested in understanding the perspectives of other cultures on their own rituals" (1993:34). In spite of the prefix 'inter', the Euro-American notion of 'interculturalism', Bharucha contends, does not present the bi-directionality of 'inter'. Rather, what it unwittingly reveals is its resolute confirmation of its own aesthetic view and the imposition of its hegemonic perspective through its supposedly reciprocal and two way directional nuances of title.

When sources are adopted from countries like India, a formerly colonized country, intercultural attempts end up with a "continuation of colonialism, a further exploitation of other culture" (1993:14). The aesthetically biased notion of Euro-American interculturalism, as exemplified in Schechner's (1983: 150) comment: "[A]ny ritual can be lifted from its original setting and performed as theatre – just as any everyday event",

consequently results in the propagation of distorted or transformed indigenous cultural theatre practices and thereby serves as another form of colonialism. Bharucha accordingly queries the validity of interculturalism as a theory. He points out that culturally reciprocal exchange, as propounded by the Euro-American notion of interculturalism, does not, in fact, exist. Rather there is only the reinforcement of one's own view.

Based on this criticism of the Euro-American notion of interculturalism, he goes on to propose what is required in order for interculturalism to fulfil the concept 'intercultural'. He believes that "a valid theory of interculturalism can be initiated only through a respect for individual histories" (1993: x). 'Respecting the specificities' (1993: 40), 'concern for the contextual realities' (1993:140), 'developing a clearer, more precise, and historical awareness of the particularities of specific cultures' (1993:40) become the necessary conditions to qualify interculturalism as a valid theory.

Bharucha's concept of interculturalism clearly involves the principle of respect for the specific indigenous cultural source and its own particular aesthetic and social meanings within its own context. It necessitates engaging with learning and understanding each culture. Without this, the dynamic space of 'inter' cannot be guaranteed: "All too often, the self, or more precisely the ego, dominates over the 'other' cultures, which becomes a mere extension of one's own ethos" (1993:155); "if interculturalism is born through the meeting of the self and the other, the

real challenge is to maintain the reciprocity of this dynamic" (1993: 155). Unlike Schechner and Pavis who emphasise their own self, Bharucha's interculturalism cares for others as well as the self. This indicates that Bharucha's interculturalism is much closer to this study than that of Schechner and Pavis. Bharucha's interculturalism clearly identifies that culturally different theatre practices principally contain a unique understanding of the self and therefore his interculturalism highlights identity as the focal area.

As Bharucha emphasises, if identity becomes the core to be considered when culturally different theatre practices confront, "the 'inter' the space in between polarities, the dynamics between different points and locations" (Bharucha, 1993: 241) can be explained unlike Schechner's and Pavis's interculturalism, where the space 'inter' is not identified due to the unidirectionality inherent in their perspectives.

Bharucha explains that when identities are illuminated, what emerges in the crossing point of interculturalism is the oscillation between the self and the other. It is identical to the movement of a 'pendulum' (1993). "Ideally, interculturalism evokes a back-and-forth movement, suggesting the swing of a pendulum" (1993:241). By making an analogy with the swing of a pendulum, Bharucha implies that interculturalism should engage with identities of the self and of others embedded in culture. This analogy of engagement shows Bharucha's firm belief in respect for individual histories and the specificities in intercultural practices.

Bharucha, however, does not articulate the outcome of the movement of

this pendulum. He does not provide any precise outcome such as ‘transcultural’ ‘pre-cultural’ ‘universal’ – as Euro-American interculturalists do – but presents the principle. He seeks to confront ‘the politics’ of a particular location. In other words, the outcome or effect of any intercultural work can be sought within the social and political dynamics of the environment in which the work is set. There can be no universal notion: “Our ‘truth’ was constantly challenged by the immediacies of our environments” (1993:150).

The acknowledgement of ‘the politics of a particular location’ becomes the essential principle of Bharucha’s interculturalism. Based on this principle and considering in particular the politics of India, he forges an alternative: “Unable to find valid principles of work in Euro-American theories of interculturalism, I was compelled to search for alternatives” (1993:5). The specific and concrete social, historical and political situation of India shifts interculturalism to intraculturalism. The respect for ‘the politics of location’ is manifested for Bharucha as intraculturalism. Taking into consideration the homogenizing force of globalization and the diverse cultural practices marginalized by colonialism, the affirmation of “cultural self-sufficiency and self-respect” appears to be paramount for him. The reference to Gandhi in the first page of his work, *Theatre and the world*, indicates this: “I do not want my home to be walled in on all sides and its windows to be stuffed. I want cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any” (Bharucha, 1993: v).

Therefore, Bharucha's intraculturalism inhabits an area of overlap between several contemporary discourses, including "multiculturalism, nationalism, and postcolonialism" (Copeman and Scollen, 2000). Intraculturalism for Bharucha is the respect for the specific "regional cultures" (1993: 40), "the interaction of local cultures within the boundaries of a particular state" (1996a, 200), precisely, "in the larger framework of nation" (1996 b, 159) and the pursuit of strong awareness of "intracultural affinities" (1993: 40). By enacting intracultural practice, Bharucha in conclusion asserts that: "we need to develop a more heightened awareness of the ecology of cultures, whereby we do not enrich ourselves at the expense of others" (2000:159).

Asserting that truth is contingent on "the immediacies of our environments" (1993:150), Bharucha urges respect for the specific politics of location. Positioning interculturalism in the specific economic, historical, social and political context of India prompts Bharucha to enact the alternative, intraculturalism. As such, he does not provide specific answers to what emerges and is embodied by mutual respect of culturally different theatre, because he believes that it differs according to the politics of location.

Bharucha's intraculturalism is founded on reciprocal respect, in which acknowledging and engaging in theatre practices are the prerequisite condition. Helpful implications to embrace socially critical awareness and *ki*, *hung* and *shinmyȏung* can be drawn from Schechner, Pavis and Bharucha. Schechner's and Pavis' interculturalism addresses the

reciprocal exchange of appropriated and transformed materials for the sake of aesthetic purposes, but the aesthetic perspectives included are their own. In this way, to dismiss culturally foreign artistic perspective is likely to happen. Schechner's and Pavis' interculturalism, therefore, has little relevance for this study. Comparatively, Bharucha's intraculturalism calls for the acknowledgement of and engagement with the aesthetics or artistic meanings embedded in theatre practices. This act of respect has more potential as to how to embrace culturally different meanings. This idea is synonymous with the intention of this study, to embrace socially critical awareness and *ki*, *hŭng* and *shinmyōung*. Bharcucha's intraculturalism argues that culturally different theatres should be experienced free of adaptation.

Considering that embracing socially critical awareness and *ki*, *hŭng* and *shinmyōung* necessitate acknowledging and involving these features together, what is needed is to maintain and embody these features in the real practices without having to embrace them. What is therefore suggested, after examining interculturalisms in theatre, is to develop practices which can embody these features and to implement these embodied practices separately.

2.2. The effect of Bharucha's intraculturalism

By following Bharucha's intraculturalism, this study discovers a way to embrace culturally different dramatic languages. In fact, it is not embracing them, but implementing them separately. In addition, this

study finds that the application of Bharucha's intraculturalism, which suggests separate implementation of culturally different drama practices, brings out specific effects in terms of identity, as Bharucha argues above in the analogy 'the swing of a pendulum'.

The next section shows how Bharucha's call for attention to the politics of the particular location conceptually leads to a clearer awareness of 'identity'.

2.2.1. Critical awareness of and construction of the self: truth from confronting the politics of a particular location

After Bharucha's polemic in terms of 'postcolonialism and globalisation' (Chaudhuri, 2004), there is a visible trend which does not rush to theorize but is dedicated to "the principle of observing and honouring cultural and historical specificity, theatre that refuses every temptation to universalize, generalize, and allegorize the specific cultural crossings from which it arises" (2004: 36). Consequently, its features are "more self-critical and infinitely more complex" (Chaudhuri, 2004:37). Birringer's (2000) intercultural experimentations take into consideration ethical, economic and political dimensions involved within or between countries, genres, media, technologies, and discipline. Holledge and Tompkins (2000) pay attention to narrative, ritual, theatrical space, the body and the market.

Chaudhuri suggests that those attempts to attend to the specificity of location give rise to involvement in cultural theory: "interculturalism is at

present a vortex for cultural theory" (2004: 46). This is well presented in Birringer's remarks: "the writings in this book treat performance, and the productions and collaborations of self and other in shifting, overlapping contexts, as a fundamental dimension of culture and its transformation" (2000:21).

In the notion of interculturalism as the site for conflict, negotiation and transformation of culture, selfhood is largely understood as the main ingredient in the encounter of culture: "multiple self-identities will be written and performed as border crossings within and between imagined communities, as travels across the local/global spaces in which diverse histories, languages, memories, and traces continually intersect" (Birringer, 2000:14); "Through acts of cross-cultural poaching, performances and their audiences are able to imagine alternate possibilities for selfhood while also negotiating anxieties about racial, gender, and national differences" (Sponsler and Chen, 2000:3).

Unlike Schechner's and Pavis' self, which is not the object of reflection but of confirmation, the emergent interculturalism demands critical perception of the self: "interculturalism challenges all its participants to redefine their cultural identities" (Sponsler and Chen, 2000: 35).

Since Bharucha's intraculturalism appeared, understanding interculturalism as a cultural act which is concerned with critical awareness of and construction of the self has been an emerging trend.

Further, Holledge and Tompkins' (2000:5) *Women's Intercultural Performance* provides an explanation of where critical awareness of and

the construction of the self lead to: “[O]ne of the major unifying strands of our argument in this study is the complex and shifting nature of identity spaces accessed through performance”.

2.2.2. Intersubjectivity and a nomadic subject: Holledge and Tompkins' women's intercultural performance

In Holledge and Tompkins' case, the swing of the pendulum suggested by Bharucha oscillates in 'women', which Holledge and Tompkins socially and politically interpret as formulated within "the system of gender dominations as well as in the "instrumental rationality" of western thought (2000:44)" which accordingly generates the reality of "a male subject and a female other (2000:13-14)". Considered in this way, the intercultural practices are closely intertwined with "the paradigm of 'theatre for social change'" (2000: 176). After examining the performances of artists in many countries from the early years of the twentieth century to the 1990s, Holledge and Tompkins conclude that the primary motivation for women artists to embark on intercultural performance seems to be "the disruption of established power relations" (2000:176). Exploring the specificity of location and process of each case, it is found that "women's intercultural performance is as much a political as an aesthetic issue" (2000:176).

The question which then arises is what emerges from the swing when the pendulum is located within the political as well as aesthetic domain. Holledge and Tompkins have recourse to Zarrilli's notion of performance

as cultural negotiation rather than aesthetic expression (Holledge and Tompkins, 2000). For them, culture is “the way in which we construct our sense of self and others” (2000:177). Based on this understanding, the encounter of different cultures is considered to accommodate the confrontation of different subjectivities. However, the subjectivities in the middle of encountering do not exclude each other, such as the duality of subject and object of western thought. They are fused and intermingled through negotiations and allow each other to formulate, albeit temporarily, a new self. The intercultural performance becomes the area of “the constant re-negotiation of identity and identity spaces” (Holledge and Tompkins, 2000: 15) and “an exploration of intersubjectivity” (Holledge and Tompkins, 2000: 14). The authors present the intercultural performance as the site to invoke ‘intersubjectivity’.

Further than Bharucha’s intraculturalism, which links culture and identity, the description of the concept of ‘intersubjectivity’ and ‘a nomadic subject’ provides a much more sophisticated explanation of where critical awareness of the self and constant negotiation of the self eventually lead to, by encountering culturally different approaches to theatre.

[t]his study embraced a nomadic subject who ‘never takes on fully the limits of one national, fixed identity’ (Braidotti, 1994:36). By emphasizing the intersubjective relationship underpinning intercultural performance, we have tried to privilege a dynamic model of culture that envisages the sense

of self as constantly shifting and always provisional.

(Holledge and Tompkins, 2000: 179)

'Intersubjectivity' and 'a nomadic subject' refuse to reside in any given identity, open to the possibility of becoming and existing in between, searching for a new dimension of the self. Therefore, the nature of such a subject is always moving, shifting and searching, not belonging or subordinating to a particular dominant identity: "nomadic thought is an activity that reflects the spaces in-between" (Braidotti, 2008: 27).

To sum up, Bharucha's intraculturalism with Holledge and Tompkins' notions of 'intersubjectivity' and a 'nomadic subject', confronting a diversity of different dramatic languages, will generate critical perceptions of the existing self, becoming the multiple self, and openness to a new dimension of the self. This claim is succinctly implied in Braidotti's nomadic subject (2002: 10) that: "nomadism refers to the kind of critical consciousness that resists settling into socially coded modes of thoughts and behaviour" (2002: 11) and "identity is a process: it is constructed" (2002: 4).

In particular, the idea that the encounter of a different self leads to intersubjectivity by going through the constant negotiation of identity demonstrates where the separate implementation of educational drama practices which embody socially critical awareness and *ki*, *hung* and *shinmyǒung* lead to.

Taking into consideration that socially critical awareness and Korean

cultural sensibilities are fairly different in utilising different dimensions of feeling, thinking and experiences, a practice for socially critical awareness makes an effort to facilitate and harness critical and reflective thinking in relation to emotional feeling, whereas the involvement of Korean cultural sensibilities makes use of resources such as *changdan*, active physical movements, participation in community and so on, to bring out *ki*, *hŭng* or *shinmyōung*. Such different approaches to art reflect a different conception of life; according to Best (1992:70) ‘different grounds of approach to art may often amount to a different *Weltanschauung*, a different conception of life’

The former perceives life in the light of society but the latter conceives life in the conjunction of *ki*; in other words, *shinmyōung*. According to Nicholson (1995), such a different approach to dramatic language and conception of life is inextricably linked to the self. In this sense, socially critical awareness and Korean cultural sensibilities in principle reside in fundamentally different dimensions of the identity. Both qualities attempt to construct the self but the dimension of the self that they create and build is different, one among a variety of ‘selfhoods’, as Zarrilli (1995) puts it. Since the self on which each practice is grounded is discrete, unique and particular to itself, both are to be equally acknowledged, appreciated and celebrated as a variety of the self, if shaping the self is understood as the supreme reason for art (Best, 2001). Consequently, the separate implementation of different dimensions of the self has the potential to bring out critical perceptions of the self, becoming the

multiple self and openness to a new dimension of the self.

As such, the debate on interculturalisms in theatre demonstrates how to implement socially critical awareness and *ki*, *hung* and *shinmyoeng* and to where such implementation leads. Having discovered that Bharucha's intraculturalism is more relevant to the purpose of this study, it has been found that integrating socially critical awareness and *ki*, *hung* and *shinmyoeng* in a single form is not legitimate, but developing these two qualities into educational drama practices and implementing them separately is more suitable for answering the research question. In addition, this study discovers that such separate conduct brings out some effect in terms of identity. After Bharucha's intraculturalism, the focal aspect dealt in intercultural practices is identity and some issues in terms of identity are raised in these practices: critical perception of the self; becoming the multiple self; openness to a new dimension of the self.

In the next section, interculturalism in educational drama will be explored. As will be shown, it is more concerned with what effect intercultural practices bring about.

2.3. Interculturalism in Educational Drama

The last decade has seen a significant increase in cross-cultural confrontation of methods and theories among drama educators, in part due to internationally organized meetings (Taylor & Hoepper, 1995; O'Toole and Donelan, 1996; Kempe, 1996; Gifford, 2001; Judge, 2002), but also thanks to the presence of multicultural or multilingual classes in schools

(Gillham, 1982; Birch, 1995; Ackroyd and Pilkington, 1997; Brahmachari, 1998; Barnes, 1999; Brahmachari and Landon-Smith, 2001; Donelan, 1999, 2002, 2004; Shindler & Veness, 2001; Winston, 2003; Nelson, 2005) as well as the need to share practices through intercultural collaboration (Twaite, 1999; Mooney, 2000; Greenwood, 2001, 2003; Johnson, 2003; Foreman and Paré, 2005). With this explosive increase of cross-cultural meetings, new areas have emerged as issues for debate and discussion. Some issues are concerned with the culturally inclusive practices of drama curriculum (Barnes, 1999; Winston, 2003; Gifford, 2001) either out of respect for the multiplicity of cultural forms or in order to understand and acknowledge differences in the globalizing era (Kempe, 1996; Mooney, 2000; Judge, 2002; Nelson, 2005). Others discover that their cultural identity and their ideological constraints are inherent in their practices and theories. Donelan (1999: 66) confesses while participating in IDEA, the International Drama/Theatre and Education Association: "my exposure to culturally diverse perspective of drama practice has led me to re-examine my own assumption as an Australian drama educator" (Twaite, 1999; Johnson, 2003).

The area which receives most attention is identity and culture (Birch, 1995; Kempe, 1996; O'Toole and Donelan, 1996; Ackroyd and Pilkington, 1997; Brahmachari, 1998; Greenwood, 2001, 2003; Shindler and Veness, 2001; Donelan, 1999, 2002, 2004). Identity by way of culture becomes the focus of interculturalism in educational drama. However, 'identity' is not a term new to educational drama practitioners but rather a familiar one. The

exploration of identity through the process of dialogue which drama can supply is already illuminated, as Neelands (2002:7) points out: "at the heart of all drama and theatre is the opportunity for self-other imagining through the process of role-taking; imagining oneself as the other; trying to find and finding oneself in the other, and in so doing to recognise the other in oneself". It is, therefore, questionable why intercultural educational drama again highlights 'identity' as a key concern.

Birch (1995) emphatically argues that the main educational drama theories and practices have limitations in terms of implementing the genuine process of 'dialogue' in seeking 'identity' because understanding oneself or one's own culture is impossible without being involved with other cultures.

Birch (1995: 16-17) insists that educational drama needs to "broaden and extend communication, expression, vision, intellectual options and artistic creativity" with the help of intercultural drama drawing upon "a variety of genres, cultural forms, traditions and roles side by side in parallel, in combination and contrast with one another".

Birch's voice is likewise echoed by Shindler and Veness (2001). They argue that the confrontation of different cultures within drama, whereby young people "hear their stories, listen to their language, music and backgrounds, seeing the images and designs that move them" (Shindler and Veness, 2001: 28) enables young people to encounter other cultural identities and understand other cultures "from the inside" (Shindler and Veness, 2001: 28). Greenwood calls this process of "understanding other cultures from the inside" as access to "the sacred space": "[t]heater,

like perhaps no other process, allows access into another's experience, into his or her inner and most 'sacred' space" (2003: 104).

As such, intercultural drama practices are advocated as a useful means of the embodied understanding of the self and other. Venturing further than this, Donelan highlights the possibility to transform the identity.

After being exposed to culturally diverse perspectives of drama practices between members gathering in IDEA, 1992, Donelan carried out an intercultural project lasting more than five years with collaboration of a female Kenyan teaching artist asking "can we 'know' each other better through entering one another's performances and learning their grammars and vocabularies?" (2002: 7). Forty middle school students were involved in the projects where African play is taught and performed. By examining the project as an ethnographer, she finds that: "In spite of the difficulties, the resistances and the challenges, it seems that an intercultural performing arts project in a schooling setting can provide powerful opportunities for participants to engage with, learn about and transform cultural values, meanings and artistic practices." (1999: 78).

She goes on to suggest including intercultural performance practices in the drama curriculum because she believes that it can "encourage students to critically explore their own social and cultural attitudes and engage in cross-cultural experiences that provide dynamic and embodied understandings of other socio-cultural worlds" (2002: 43). By juxtaposing intercultural performance practice and ethnography, Donelan claims that both serve "reflective and transformative explorations of self

and other" (Pedyty, 2001: 247 cited in Donelan, 2002: 43).

Like Donelan, Ackroyd and Pilkington insist that an awareness of other cultures can lead to the construction of new identities which "fuse different cultural traditions" (1997:11).

To sum up, interculturalism in educational drama tends to have relevance to the issue of identity which has recently appeared in the new trend of interculturalism in theatre. Interculturalism in educational drama shows the potential to provide useful opportunities to become aware of 'one's own' and 'other' identities and thus transform 'one's own' identity by fusing the understood 'others'. The potential is conceptually synonymous with 'critical perception of the self' and 'becoming the multiple self' which are highlighted in the recent trend of interculturalism with regard to identity.

Both interculturalism in theatre and interculturalism in educational drama acknowledge the transformation and construction of new identity through understanding and fusing different cultural drama practices and critically reflecting upon one's own perspectives.

Having examined interculturalism in theatre and in educational drama, this study finds how to embrace culturally different qualities and what effect this method brings out: culturally different drama practices containing their artistic and cultural concepts cannot be integrated but should be enacted separately as Bharucha's intraculturalism shows because of fundamental differences of approaches to life; experiencing

different drama traditions which maintain their aesthetic, social and cultural ideas leads to a critical perception of the self, becoming the multiple self-identities and eventually openness to a new dimension of the self.

With regard to the effect mentioned above, while the possibility to be open to a new dimension of self is explicitly implied in such terms as 'the nomadic subject' highlighted by Holledge and Tompkins in interculturalism in theatre, it is rarely identifiable in literature of educational drama. While the nomadic subject explicitly connotes the positive attitude of openness to new identities other than given identities, the identity in the concern of intercultural practices in educational drama does not clearly imply such a positive attitude to openness. Practitioners (Birch, 1995; Kempe, 1996; Greenwood, 2001, 2003; Shindler and Veness, 2001; Donelan, 1999, 2002, 2004) concerned with identity by way of intercultural practices mostly associate the confrontation of culturally different dramatic languages with the construction of the multiple self which "fuse(s) different cultural traditions" (Ackroyd and Pilkington, 1997:11). Likewise, Donelan's study of intercultural educational drama practices concludes that the intercultural practices encourage one to critically perceive given social and cultural values and are an invitation to imagine differently and extend the multiple subjectivities (2002, 2004).

In this assumption, emphasis is placed on the hybrid identity which is constituted by the fusion of different cultural dramatic languages but the

openness to a new dimension of identity, which is a more positive act to extend the possibility of the self than the hybrid identity is not clear. Contrastingly, Brahmachari makes an explicit argument for the possibility of such a positive attitude, drawing on the concept of 'diaspora'.

2.3.1. Brahmachari: one's own creative space within a historical and cultural continuum

Brahmachari develops educational drama practices which are able to accommodate a diversity of culture from her personal drama participation in secondary school. Having grown up within an Indian culture in Britain, she has absorbed a different cultural atmosphere from most of her classmates. Finding it quite hard to survive in this harsh reality, she recalls, however, that drama lessons were the only time to unravel issues about racism and prejudice but this did not always work positively: "the exploration of racism through naturalistic improvisation served as a constant reminder of the racist at the gates and further alienated me from my classmates" (1998, 19).

Although Brahmacari values educational drama as initiating students into the exploration of the issues-of "racism, prejudice and social injustice" (Brahmacari, 1998: 19), she points out the potential to confine drama practices within the conventions and forms of European naturalist theatre. The problem with adherence to naturalist theatre in a classroom, especially for the multicultural classroom in Britain, is to exclude students who grow up in a marginalized culture and accordingly possess

aesthetically heterogeneous resources. She describes her experience: "as I know myself, for those students of African, Caribbean or Asian origins living in Britain, acquaintance with dramatic traditions from the stages of the world is not a nicety or fancy; they cannot start to forge their own identities if they are only given role models from a dominant culture" (Brahmacari, 1998: 21).

Becoming aware from her experience, she highlights that the construction of the self in an open-ended manner cannot be made with a single particular mode of representation. Drawing on this experience, she assists drama teachers to integrate a diversity of cultural drama practices. Much of her work is devoted to discovering the theoretical and practical ways to accommodate diverse cultural dramatic practices.

On claiming to embrace a diversity of cultural dramatic representation, she firstly seeks the theoretical compass to guide the journey. Referring to Gilroy, she borrows the concept of "diaspora identity" (1998: 24) which means that: "[Diaspora's] cross-cultural poetics allows for a complex conception of sameness and an idea of solidarity that does not repress the differences within in order to maximize the differences between one essential community and others" (Gilroy: 1995b, 156 cited in Brahmacari, 1998: 24). She continues to recapitulate that "the idea of diaspora allows for a symbolic understanding of cultural and historical commonality and difference and, most importantly, offers a space to create, explore, develop and invent cultures and identities"(Brahmacari, 1998: 24).

It can be seen from her theoretical choice that her concern with multiple aesthetic dramas is neither the mechanical drill of highly sophisticated theatrical skills nor the sampling of exotic bits and pieces of theatre. Rather, it aims to give students the tools to experience, tolerate, acknowledge and understand culturally and aesthetically different others, and in so doing place their own preconception or perception into question with a renewed vision. Moreover, intercultural drama provides students with "the conceptual and practical tools through which to explore and find their own creative space within a historical and cultural continuum" (1998:33).

Such accounts as 'to explore and find their own creative space' show that Brahma's diaspora identity more positively implies the possibility to be open to new dimensions of the self than 'hybrid identity'. Whereas 'hybrid identity' seems to indicate the fusion of different identities, 'diaspora identity' means going beyond the fusion and imagining other kinds of identities. As such, the potential of the openness to the new dimension of the self is also articulated in the area of interculturalism in educational drama by Brahma.

Concluding concerns

In chapter two, this study attempts to find a way how to embrace socially critical awareness and *ki*, *hung* and *shinmyǒung* and the expected effects by reviewing the literature of interculturalism in theatre and the educational drama world. The review of interculturalism in the theatre

world highlights that the trend is moving from the aesthetic field to the cultural area and thus identity is becoming the focus. In particular, Holledge and Tompkins' link between identity and the nomadic subject provides a useful conceptual tool to articulate the relationship between culture and identity. Further, the review of interculturalism in educational drama affirms that intercultural practices can be used to tackle the issue of identity.

Finally, the examination of interculturalism in the literature suggests that Korean cultural sensibilities and socially critical awareness cannot be embraced in one form together, but should be developed and embodied in separate practices, and should be implemented separately. As a result, such separate implementation is expected to bring out critical perception of the existing self, becoming the multiple self and openness to a new dimension of the self as interculturalism in theatre and educational drama indicated earlier. (See pages 84, 85 and 88)

2.4. Proposing a programme

To design a new Korean educational drama practice which embraces educational drama developed in the West and Korean cultural sensibilities, this study, in chapter one, examines whether there are such attempts in current educational drama in Korea. It demonstrates that there are two representative groups, Sadari and Haemaru, but that they do not provide appropriate answers for the purpose of the research. However, they show that the socially critical awareness sought by Sadari

is the feature currently needed in Korea out of the various qualities of Western approaches to educational drama and *ki*, *hŭng* and *shinmyōung* are the crucial elements of Korean cultural sensibilities.

Having discovered the elements to be embraced, the study in chapter two attempts to find a way to embrace these two. It demonstrates that socially critical awareness and *ki*, *hŭng* and *shinmyōung* are culturally different artistic concepts, so they cannot be integrated in a single form and should be implemented separately in differently embodied practices. In addition, it shows that such an encounter of culturally different practices which are grounded in discrete concepts of identity can generate critical perceptions of the existing self, becoming the multiple self and openness to a new dimension of the self which is implied in Holledge and Tompkins' 'nomadic subject' and Brahmacari's diaspora identity.

What this study therefore suggests, based on the examination of interculturalism, is to develop two kinds of educational drama practices which embody socially critical perception and Korean cultural sensibilities like *ki*, *hŭng* and *shinmyōung* and conduct these two practices in one programme.

This is the way the self is enriched and what art is for. This can suit the purpose of the research, which seeks a new Korean educational drama practice by combining the Western way of educational drama with Korean cultural sensibilities.

To make the process to develop two kinds of educational drama practices more approachable, this study will adopt Sadari dramatic play and enhance it through endowing it with socially critical perception. In addition, it will choose Haemaru dramatic play as educational drama practice which embodies Korean cultural sensibilities and also enrich it to embody *ki*, *hŭng* and *shinmyōung* better.

As a result, the separate implementation of two culturally different educational drama practices can bring out four effects.

Firstly, Sadari dramatic play will bring out socially critical awareness.

Secondly, Haemaru dramatic play will offer chances to experience *ki*, *hŭng* and *shinmyōung*.

Thirdly, the separate implementation of two culturally different educational drama practices provides the critical perception of the inherited identity and becoming the multiple self.

Fourthly, if going further, an attitude of openness to a new dimension of the self is acquired.

Sadari and Haemaru dramatic play cannot be integrated due to fundamental difference in artistic conception and the different selfhood. Rather than trying to integrate them, each practice should be encouraged and supported in its own way, given that a diversity of arts makes the self richer. As referred to above, such separation gives rise to effects related to identity. The original thinking of involving Korean sensibilities stems from the intention to include the passive or unheard cultural voice.

However, having arranged the voice with educational drama of critical perception in separation, the effect predicted is not only the voice embraced but also the critical understanding of the self and becoming multiple identities, which enables people not to be fixed and confined to one single identity. Even the attitude of openness to a new dimension of the self is also anticipated.

Based on the theoretical analysis, this study proposes a programme to conduct separately Sadari dramatic play to embody critical awareness and Haemaru dramatic play to materialise Korean cultural sensibilities. In addition, this research postulates that carrying out these two practices separately brings out the four effects mentioned above.

Hence, the programme primarily consists of two parts. The first part includes Sadari dramatic play. In the second part, Haemaru dramatic play is implemented. By inviting students into these two parts, what is expected of them is critical awareness of society, the discovery of *ki*, *hung* and *shinmyǒung*, critical perception of the inherited identity, becoming the multiple self and openness to a new dimension of the self.

In the next two chapters, this study will examine the artistic concepts that are pursued in both Sadari and Haemaru dramatic play and analyse whether the concepts are well embodied in their practices or not. In doing so, if a misleading area is found, it will attempt to revise both practices to make the whole programme more complete.

Chapter 3. For the enhancement of Sadari dramatic play: the reflective and critical features in educational drama

In chapter one, it is demonstrated that Sadari dramatic play is a representative practice which is considered to embody Western approaches to educational drama. The feature that Sadari dramatic play especially endeavours to adopt is socially critical perception. It is, however, pointed out that although Sadari dramatic play attempts to embody such perception, the currently pursued meaning, psychological and phenomenological, does not allow such perception.

Therefore, this study will revise Sadari dramatic play to involve such perception in this chapter. Then, the revised Sadari dramatic play can become a practice which represents educational drama developed in the West and particularly needed for the Korean environment. To revise Sadari dramatic play with socially critical perception, this study will initially examine educational drama approaches which Sadari dramatic play currently adopts from the West and then review some of educational drama practices developed in the West, especially those featuring reflective and critical awareness.

The approaches reflected in Sadari dramatic play are O'Neill's process drama (1995), Heathcote's mantle of the expert (1995) and others' published books about teaching drama such as O'Toole (1992) and Morgan and Saxton (1989). By examining these approaches, the research will seek how the current Sadari dramatic play which consists

of the above approaches can be reconstructed with the feature of socially reflective and critical awareness. After the examination of approaches adopted by Sadari dramatic play, some of the educational drama practices featuring reflective and critical awareness will be reviewed.

From a wide review of the educational drama literature (Bolton, 1978, 1984, 1992, 1998; Fleming, 1994, 1997; Heathcote and Bolton, 1995; O'Neill, 1995; Taylor and Hoepper, 1995; Taylor, 1996; Grady and O'Sullivan, 1998; Hornbrook, 1998; Neelands, 1998; Saxton and Miller, 1998; Winston and Tandy, 1998; Bowell and Heap, 2001; Taylor and Warner, 2006), it is found that the feature of socially reflective and critical awareness is predominantly identified in terms of critical theory. Comans' (1999) survey shows critical theory is a major trend in tertiary drama education, and that the inherent values of drama practices are now explicitly revisited and are prevalently becoming the subject of scrutiny to question the nature of the empowerment. Nicholson's account (1999:83) exemplifies this: "in an attempt to recognise greater diversity, feminist scholars and social anthropologists in particular have been struggling with questions of equality and difference." In this trend, the commonplace question about values is, as Nicholson (1993: 20) points out, "to whom those values might belong." Neelands (2004:48) emphasizes that: "Drama is not, of course, natural. It does not take a natural form, nor does it naturally have certain kinds of purposes and effects. What are hidden in the claim that 'drama is powerful' are the

distinctive and preferred values, ethics and aesthetics of the author". Grady (2000) also confesses that her emotionally laden drama involvement with supposedly "universal" notions is in fact particularly tied to her sense of "identity, privilege and power" (2000: 7). Hence, the values associated with educational drama are put into question, inquiring from whose perspective values are prioritised. In this climate, textual discourses revisit and re-comment on educational drama, identifying authors' locality or participants' locality. Practitioners such as O'Toole and Donelan (1996), Gallagher (2000), Grady (2000), Neelands (1994, 2002, 2004) and Nicholson (1995, 1999, 2000) are involved with differentiating and acknowledging a wide range of localities of the author and the participant. Grady (2000) lists elements which comprise locality such as gender, culture, religion, class and race. Among these elements, Nicholson (1995) and Gallagher (2000) especially highlight the gender element and Donelan (1999, 2002), Brahmachari (1998, 2001) and Neelands (2004) concentrate on culture.

By reviewing representative practitioners' practices involved in critical theory, this chapter will find a way to endow Sadari dramatic play with socially critical perception. Therefore, this section will comprise an examination of approaches adopted by Sadari dramatic play and what mode of critical perception is embedded in some educational drama approaches. The examination will be carried out with representative examples.

3.1. Approaches adopted by Sadari dramatic play

3.1.1. Cecily O'Neill: Process drama

As demonstrated in chapter one, Sadari dramatic play has much resonance with O'Neill's process drama so it is useful to see some of the characteristics of process drama.

In education fields, drama has been employed as an effective method and many dramatic methods have been devised. Yet, in the meantime, drama that originally has vast philosophical and educational facets has tended to be reduced to method.

In this context, O'Neill emphasises that process of drama has its own educational meaning and she retrieved the status of drama. She argues that people would achieve insight or awakening about knowledge, humanity and the world by going through the process of drama. Therefore, she no longer admits the dichotomy of education and drama as well as a division into purpose and means. In other words, she claims that 'the experience of drama is also valued for its own sake' (1995: xix) and 'the experience is its own destination.'(1995: xi)

Consequently, she neither places drama as a method nor reshapes it to be fitted into education because her awareness is that drama is aesthetic and educational in its own right. As a result, she is dedicated to excavating the intrinsic resources of drama and conventions, which embody the principles of drama. Thus, this dedication builds up an approach, which is called 'Process Drama'.

The characteristics of 'Process Drama'

(1) A dramatic 'elsewhere',

It comprises a fictional world where there are no fixed materialistic and physical components and there is no rule to follow, and where every existence can be invented even including time and space. Contrary to the actual world, the fictional world can admit understanding, interpretation, distortion and imagining. Therefore, inhabitants in the fictional world are allowed to be free and create whatever they want. Moreover, the fictional world has secure fences which are fiction, and which are not related to where the participants live, so they protect themselves from the harsh real life.

(2) Not a prewritten script or scenario but powerful pre-text.

Generally, looking back on the history of drama, the script or scenario has been an outstanding device to help participants into the fictional world. Yet, in some way, this might operate in a self-deceiving way because it demands them to act out as if they do not know what will happen and in addition, it might take away from them the opportunity to interpret the event and create the event. So, for participants to experience true 'living through' and acquire the ownership of an event in the fictional world, more flexible alternatives are needed than script or scenario. In this respect, a pre-text emerges, which functions as opening a door to fiction and provoking tension to stimulate participants to start their own fictional world. Once they start the fiction, the pre-text would diminish and thus they inevitably rely on their understanding,

interpretation, decision-making and negotiating, which requires co-operation. In this process, a great deal of unexpected elements come to the surface and they encounter and collide with one another. These conflicts lead participants to significant dramatic 'living-through' experiences.

(3) Series of episodes

Process drama as the embodiment of dramatic experience is built up with episodic or scenic units, which can most materialise the characteristics of drama. Besides, it does not cease at the level of brief exercises or scenes because they are not sufficient for authentic dramatic event. Therefore, process drama is necessarily a series of episodes and this episodic organisation breeds a more complex relationship.

(4) Over a time span

The episodic structure of process drama allows the gradual articulation of a complex dramatic world and enables it to be extended and elaborated. As a result, it will take place over a longer time span than most improvised activities.

(5) The involvement of the whole group in the same enterprise

Like any brief improvisation, process drama does not divide the whole group into participants and audience. The whole group in the same enterprise takes a role co-operatively to set up a dramatic event to understand and interpret an ongoing event from the perspective of the role.

(6) Participants who are audience to their own acts

The actor who acts in a scene is identified with the character that is already determined and falls into an illusion but the participants in process drama are not only acting but also playwriting what make something happen. With this function of playwright, the participants take two tasks at the same time, which is 'they see and they see themselves seeing.'(1995:125), that is, 'I am making it happen and I am watching this happen to me.'(1995:125) Accordingly, the participants take on the role of both performers and critical observers so that this two-fold operation contributes to constructing room for a significant dramatic event.

O'Neill's pursuit that the participants have the right to lead an event as much as possible, and can build up a remarkable drama, is a provocative implication for teachers and practitioners engaged in educational drama. And this is also reflected in Sadari dramatic play. The characteristics of process drama are mostly adopted by Sadari dramatic play.

3.1.2. Dorothy Heathcote: Mantle of the expert.

Sadari dramatic play adopts some features of 'mantle of the expert'. Especially, teacher's attitude reflected in it is highlighted. The title of book that Heathcote chooses to introduce 'mantle of the expert' is not '*Teaching through Drama*' but '*Drama for Learning*'. The intention of choosing the term 'Learning' instead of 'Teaching' becomes obvious whilst investigating her practice. What she intends to do is to transfer the priorities of educational factors from teachers into children. Usually, when teachers work on an activity relating to the curriculum, teachers'

perception of the curriculum content comes prior to the consideration of the 'child'. In this respect, because children are not taken into account as an active parameter, they tend to be passive objects throughout the whole educational process even if they are the most important subjects of the activity.

In comparison, Heathcote perceives that children are the main factors to be considered. Moreover, she regards them as a fundamental resource of her educational methods. In this sense, she materialises her thoughts into 'mantle of the expert'. Her experiences and theories of children are incorporated into 'mantle of the expert'. Can it be envisaged from 'mantle of the expert' how she interprets children and what strategies she devise?

Firstly, the notion that she draws on from children's learning is that 'thinking from within a situation immediately forces a different kind of thinking' (1995: vii). That is to say, children's capacity depends on situation rather than being determined by nature. Referring to Vygotsky, Heathcote (1995: 35) postulates learning contexts where "in the presence of an empowering adult a child can reach beyond his own capacity in carrying out a task". Based on his theory, Heathcote has an endeavour to set up a context where children can best learn. In this process, she creates the 'mantle of the expert' as a context which contains drama fiction. Why does she choose the context 'fiction'? Because there is no fixed thought and no fixed way of behaviour and as a result, children can create a world of their own. Therefore, 'mantle of the

'expert' amplifies the range of children's ability as much as possible and they can maximise their potential and 'can reach beyond their own capacities' (Heathcote, 1995:35). In addition, because of the characteristic of drama, when various aspects dissolve in an event, children can explore knowledge and skill in an integrated way.

Secondly, the outstanding device which she invents is related to responsibility. Why does she select responsibility towards children's learning? Because, if they undertake responsibility, they should evaluate and check what they do. Accordingly, they can consolidate what they learn. Therefore, in contrary to limitless freedom, she imposes responsibility on children by setting up an 'expert' convention. Eventually, she not only empowers them but also endows them with responsibility of power. While carrying out 'expertise', children should get to recognise their work and take responsibility for their knowledge and skills. As a result, they can learn better.

Heathcote's notion of children's learning is embodied into 'mantle of the expert' and she posits construction of an enterprise as a crucial ingredient to ensure the success of the 'mantle of the expert': 'the success of the expert approach depends on an enterprise being a world within a world' (1995: 179). The fulfilment of children's learning as mentioned above hinges on the substantiality of setting up an enterprise. Therefore, she makes an effort to build up an enterprise and proposes some essential tactics. Amongst them, there is a crucial ingredient to construct an enterprise.

It is 'becoming' (1995: 188). Setting up an expertise requires children coming to feel responsible for what they do. With only pretending, they cannot resonate with the learning. So, teachers help them go further to the point of accepting an expert's 'value system' (1995: 20) As long as they can reach there, they can be immersed in deep understanding. Therefore, she endeavours to present how gradually 'becoming' is constructed.

The importance of teacher's role of Sadari dramatic corresponds to Heathcote's beliefs of children's learning reflected in 'mantle of the expert'. In addition, such features as 'responsibility' and 'becoming' are reflected in Sadari dramatic play.

3.1.3. John O'Toole: The Process of drama

O'Toole's work (1992) which attempts to explain the process of drama is reflected in Sadari dramatic play so it is useful to see how he views the process of drama to imagine the current Sadari dramatic play.

O'Toole inspects the medium of 'drama' which is triggered by the genre of drama in education (hereafter D.I.E). Therefore, he observes drama through the lens of the genre of D.I.E. What he notes from D.I.E is the dynamics of drama unlike one which operates solely with a set of its elements. A drama, of course, has the elements of dramatic form but these are likely to be reduced to a minimum due to the enormous working of processual dynamics. Because of it, every drama event has its own peculiar traits not remaining static in weaving elements together.

Thus drama can not be relegated to the mere combination of elements. Accordingly, O'Toole throws a light on the process of drama which enables the dramatic elements to work more dynamically and to produce particular dramatic meanings. What he conceives as the primary principle underlying the process is negotiation. He defines process as: 'negotiating and renegotiating the elements of dramatic form, in terms of the context and purposes of the participants' (1992: 2).

He continues to explain the background for negotiating to come to the surface whereas in traditional theatre convention, the role of participants is divided into playwright, actor, audience and so on. Therefore, audiences who are the largest part are passive ones who generally accept the meaning of the performance. Yet, D.I.E demands audiences to come forward to carry out playwright, actor, director and audience at the same time. So to speak, each of participants can incorporate their voice into drama positively and come to explore their meanings. However, this involvement gives rise to friction both among participants and against existing conventions. Here, from that moment when the friction happens, the efficient tool, namely negotiating, begins to work.

As far as the friction among participants is concerned, he explains this as 'the context of the medium' or the participant group. Each of participants brings their own purposes or luggage to drama and these arouse conflict one to another. Therefore, D.I.E which can only exist with all participants' commitment needs to mediate their purposes and this fact entails negotiating. As a result, they can establish a contract and draw on

a promise about commitment.

As far as the friction against existing conventions is concerned, the drama space becomes crucial and O'Toole defines this as 'the context of setting' or location. Drama no longer happens only in a theatre, that is to say the drama space has become diverse ranging from tramcar to school. Yet, this diversity frequently brings about the incongruence of drama and the expectation about space itself. In this point, O'Toole warns that both expectation about space and normal message of the space may interfere the messages of the internal dramatic location. Therefore, the negotiation about congruence of space with drama location is necessary. The negotiation which originates from 'the context of the medium' and 'the context of the setting' acts on the elements of dramatic form deconstructing and recomposing them. How the negotiation deconstructs and recomposes is as follows.

Firstly, regarding role, he illustrates that this appears as neither acting nor characterisation which are taken on in traditional theatre but as role-taking because "in pursuit of authenticity, participants explore situations through experiential role-play" (O'Toole, 1992: 86). These peculiar traits of role-taking encourage them to exist in metaxis which normally generate the dramatic meaning.

Secondly, the negotiation about purpose invokes focus. O'Toole depicts that the focussing is translating purposes into dramatic action. This implies that in battle of various purposes, participants identify and mediate purposes and through it, they gradually formulate focus which

makes a springboard to start drama.

Thirdly, by definition, tension is 'the gap between the characters and the fulfilment of their purposes' (O'Toole, 1992: 27) and is the force to drive drama. Generally, tension is given in conventional theatre but D.I.E, which is an ongoing event, can negotiate tension in the middle of the drama. In the case of too little tension, participants can go outside and inside roles to intervene or suspend drama and discuss about the tension needed to be likely to lead drama.

Fourthly, language and action are one of the most important elements of stylistic convention of theatre as forms of expression which also play an important part in D.I.E. In addition to that, these elements in the genre of D.I.E have another overlapped function which operates on the context of the medium. Because of not raising curtains to inform the opening of a fictional world, language and action work as the rite of passage to enable participants to jump from the real world to the fictional world. In other words, they register participants as characters.

The above elements transformed by negotiation similarly appear in Sadari dramatic play and become the channel to produce particular meanings.

3.1.4. Norah Morgan & Juliana Saxton: The operation of drama in double layered frame

Above all, the marked point that Sadari dramatic play adopts from Morgan and Saxton's book *Teaching drama* (1989) is that "drama

operates in two frames": How does drama enable pupils to achieve meaning by engaging 'in the meaning frame'? (1989: 21). How do teachers and pupils build up dramatic worlds both solidly and collectively 'in the expressive frame'? (1989: 21).

They believe that the significance of drama lies in finding meaning through engaging in the expressive form of drama. Morgan and Saxton attempt to explain how teachers encourage pupils to identify meaning through engagement while setting up dramatic worlds. Therefore, they suggest strategies and techniques to construct dramatic worlds and to encourage engagement and find meaning. To construct dramatic worlds solidly and to encourage pupils' engagement, techniques are devised and employed such as teacher in role, voice collage, speaking diaries, imaging and so on. (Morgan and Saxton, 1989) They claim that teachers' questioning and answering are also important elements to construct solid dramatic worlds. In addition, teachers' questioning and answering are referred to as an efficient strategy to facilitate pupils' meaning finding. 'Ritual, reflection and distancing' (1989:131) are also highlighted as the strategy to produce meaning.

As shown in chapter one, Sadari dramatic play operates in two frames as Morgan and Saxton explain. By building up a dramatic world with students cooperatively, it attempts to facilitate students' engagement and such engagement leads to their autonomous meaning finding.

3.1.5. Characteristics of current Sadari dramatic play drawn from approaches above

Characteristics appearing in current Sadari dramatic play have been examined. The examination is carried out in relation to O'Neill's process drama, Heathcote's 'mantle of the expert', O'Toole's 'the process of drama' and Morgan and Saxton's 'teaching drama'. Overall, the characteristics adopted by Sadari dramatic play resonate with the activities of Sadari dramatic play demonstrated in chapter one. They are as follows.

Approaches	Characteristics adopted by Sadari dramatic play
O'Neill's process drama	<ul style="list-style-type: none"> • A dramatic 'elsewhere', • Not a prewritten script or scenario but powerful pre-text. • Series of episodes • Over a time span • The involvement of the whole group in the same enterprise • Participants who are audience to their own acts
Heathcote's 'mantle of the expert'	<ul style="list-style-type: none"> • Teacher's belief towards children's learning: the potential to be able to extend the capacity with adult's help. • The importance of children's responsibility • The importance of becoming by accepting

	collective value system
O'Toole's process of drama'	<ul style="list-style-type: none"> The dynamic process of drama necessitates negotiation: the negotiation of role; the negotiation of focus; the negotiation of tension; the negation of meaning
Morgan and Saxton's 'teaching drama'	<ul style="list-style-type: none"> The operation of drama in double layered frame: the meaning frame; the expressive frame

As seen above, it is found that the structure, the operating process and the route of meaning seeking of Sadari dramatic play corresponds to some practitioner's approaches. However, it is discovered that socially reflective and critical awareness which Sadari dramatic play seeks as its artistic aim is not in their list as something to examine. Therefore, this study will review in following section some practitioners' approaches which involve aspects of reflective and critical perception and see how such feature can be adopted to Sadari dramatic play.

3.2. Approaches featuring reflective and critical awareness

3.2.1. Bolton: in search of hidden structure

To view how the reflective and critical perception works in Bolton's practice, it is helpful to look at what meaning Bolton intends. The meaning Bolton seeks can be more clearly conceived in comparison with Heathcote's meaning of 'Man in a Mess' period. Meanings that Heathcote pursues in the 'Man in a Mess' drama are related to Kenneth Tynan's

idea of drama: "an ordered sequence of events that brings one or more of the people in it to a desperate condition which it must always explain and should if possible, resolve". (1973, cited in Bolton, 1998: 177) As such, the meanings sought are the explanation and resolution of a complex situation of drama; in other words, "a human struggle" (Bolton, 1998: 178). One example of meanings being put into words is that: "people trying to get on with each other find their differences get in the way." (Bolton, 2000: 23-24)

While Heathcote's attempt to search for meaning in the period of 'Man in a Mess' takes places within narratives unfolded in drama, believing that those meanings discovered are universal, Bolton claims that the meanings searched for by children are inherent in "the underlying structure of values, beliefs, rules etc." and govern "an action or the placing of an object" (Bolton, 2000: 27).

Taking the example of 'playing at being mother', he explains how it unfolds: "when s/he plays s/he is not pretending to be mother, but s/he is posing the more generalising question of 'What are the rules here - in my mother's context?" (Bolton, 2000: 27).

Bolton argues that the meaning to be explored in drama is the discovery of hidden structures which can provide the answer to such a question as, "what does the empty chair amount to?" (Best, 1985, cited in Bolton, 2000: 27). In addition, to bring out such a question necessitates a precondition which is, he thinks, self-spectatorship: "an attention to read into an action or object and treat it as fiction" (Bolton, 2000: 25) As such,

Bolton advocates that self-spectatorship and the search for the hidden structure are the condition of drama. For him, these are “the basic principles of theatre” (Bolton, 2000:28), arguing that theatre is to be interpreted in such conditions. Therefore, any practice can be, as long as it stands firmly on the principle, acknowledged as theatre no matter whether it is children’s make-believe play or conventional theatre: “Acknowledging the same theatrical root allows for a greater tolerance of diversity.” (Bolton, 2000: 28)

Bolton argues for the search for the underlying structure of values and beliefs and this appears to encourage the socially and culturally reflective and critical perception. Davis’ explanation of Bolton’s work apparently demonstrates this. He articulates that to attend to the underlying structure of the fictional world causes: “a living in two worlds at once; being in the world of the role and being oneself at the same time. Thus the two states of being could collide and fundamental values, opinions, viewpoints and concepts, could be challenged and ideally re-worked” (Davis, 2005:141). By existing in two worlds and harnessing a critical eye to read into actions and objects in the operation of self-spectatorship, it is required of participants to critically examine their “held values by which they lived” (Davis, 2005:135). McLean’s (1996) view on drama teaching also adds a complementary explanation to Bolton’s pursuit of such meaning that: “life for all is full of unexamined practices and assumptions that are generally superficial and market driven” (1996: 17); “teachers must also provide experiences that are

'problematic and critical', by interrogating such experiences for their hidden assumptions" (1996:19).

As mentioned earlier, Bolton does not overtly address 'socially critical perception' when he advocates that the exploration of the hidden structure of belief, value and rule is to be implemented. However, such exploration, according to Davis, leads to awareness of the unveiled and invisible, but deeply ingrained, socio-political or cultural attitudes. Consequently, what Bolton attempts to seek in drama promotes children to become aware of the unexamined assumptions latent in them. This certainly demonstrates that the Bolton's practice involves the socially reflective and critical perception.

3.2.2. Neelands: the raised consciousness to penetrate the power system

Neelands' interest lies in demonstrating how meanings can be explored, shaped and communicated by theatre form. To provide a more comprehensive range of ways of meaning, he identifies varieties of form which are constructed by the manipulation of time, space and presence. He calls a specific configuration of time, space and presence a 'convention'. Neelands (2000), therefore, provides a number of examples of conventions. Here is an example of a 'convention': "In still image time is arrested and frozen so that a period of time can be spent enquiring into a single moment represented in the tableau" (2000: 4). 'Still image' is indicative of how time is managed for meanings to be explored.

The book, *Structuring Drama Work* (2nd ed.) (2000) is a collection of the

conventions which are, he states, “means of developing understanding about both human experience and theatre itself” (2000: 5). He argues that conventions allow the process of “translating ideas and concepts into ‘here-and-now’ symbolic action” and transforms “pre-existing thinking about the content” (2000:97). By encountering conventions, children transform their understanding of experience. Conventions enable students to interpret and perceive their experience in a different way and serves to expand their awareness.

In addition to meaning, Neelands’ concern in terms of convention resides not only in the development of awareness of content but also in the form itself. He argues that “the learning potential of theatre, as an arts-process, lies in the students’ conscious and critical realization of the relationships created between the content-area of a drama (some aspect of human experience) and the conventions used to engage with that content” (2000: 97). Through the attempt to match different kinds of conventions to contents, students have opportunities to discover new dimensions and ambiguities inherent either in conventions or contents. Accordingly, it causes either the transformation of the pre-existing meaning about human experience or the search for the possibilities of new conventions. As a result, students come to have critical awareness of the relationship between the content and the theatre form. In this sense, Neelands reiterates that the use of conventions is likely to bring out that: “ideas about the content grow alongside ideas about how the medium or chosen material can be used to shape and communicate

meanings" (2000:116).

As such, the critical perception for Neelands takes place in students' perception of the relationship between the theatre form and the content: they come to realise the possibility of more potential meaning emerging by making use of theatre form like conventions and the possibility of a new theatre form arising by engaging in content. In this sense, the critical perception in Neelands' practice resides in dramatic representation.

However, he addresses in his recent writing, *Miracles are happening* (2004), the possibility of expanding the scope of critical perception. He raises the question of "[W]hat is more difficult to know is whether these artistic transformations can be said to affect the broader socio-cultural domain" (2004:50). He seeks the answer from the conception of the relationship between society and art. He claims that to situate drama as a part of the social world, rather than removed and isolated from it, enables the illumination of social and cultural learning alongside the artistic one: "the use of drama is more likely to affect the social space if drama is seen as part of the social space rather than outside of it" (2004:50). This shift of perception from the autonomy of art to the interrelatedness of art to society triggers the change of assumptions about what effect, function and discourse are involved in drama so the critical perception of social and cultural aspect is more likely to take place on top of artistic one.

The question then arising is what it is like to view art in relationship with

society and culture in dramatic language. Viewing art in connection with society and culture is relevant to critical reading of art. How to critically read is mentioned in the post-colonial scholar Bhabha's explanation of critical reading of culture that: "the meaning and symbol of culture have no primordial unity or fixity; even the same sign can be appropriated, translated, rehistoricised and read anew" (Bhabha, 1994: 37 cited in Neelands, 2004: 52). To have the perspective of art in respect of social and cultural practice, Neelands suggests becoming conscious of "a change of balance and contra-flow in the normative 'knowledge/power' equation" (Foucault, 1980 cited in Neelands, 2004: 51-52). He emphasises that such heightened consciousness brings out the critical perception of artistic as well as social and cultural understanding.

Neelands considers that the attempt to alter the perspective of art will help expand the scope of critical perception to the extent of embracing social and cultural areas. As such, Neelands claims that convention has the potential to enable participants to gain social and cultural understanding with the artistic through being encouraged to perceive how power operates.

To sum up, the critical awareness for Neelands' theatre is embodied through engaging in theatre, for example conventions, in the moment to become conscious of, to negotiate and finally to transform the previously held thoughts of self, other ,social and cultural orders and the system of representation.

3.2.3. Nicholson: embracing a diversity of dramatic representation

The feature of critical perception of Nicholson's drama is observed in her claim to embrace a wide range of dramatic languages and her perspective of the self.

Nicholson's advocacy for a diverse range of dramatic languages stems from her view of the self. Nicholson explains the self as accommodating the multiplicity of identity. She illustrates that her idea of the self derives from the post-structural feminist view of the self: "the self is constructed, not through fixed communities of discourses, or ontology, but through a series of performative acts" (1995: 31). She argues that the self is no more than what is put on, so performing or acting out *per se* plays a major role in the construction of the self. This implies that the self is all the time in the process of making and becoming, not determined, no matter whether it is in drama or out of drama. Consequently, this means that when it comes to the dramatic area, the self can be reconstructed in the dramatic imagination.

In terms of the construction of the self, what Nicholson (1999) is particularly concerned with is "the languages of drama" (1999: 88), the artistic representation, which enables experiences, memories, feelings, emotions and thoughts to become accessible by capturing them in a specific mode of artistic interpretation. Since she believes that to "take away all symbolic systems ... and you have taken away all possible beliefs, desires, and thoughts possibly" (Searle, 1995:67 cited in Nicholson, 1999:88), the self does not exist prior to its artistic

interpretation and in fact, *vice versa*. Therefore, artistic representation plays a pivotal role in the construction of the self. Taking account of the relationship of the artistic interpretation and the self, it is imperative for Nicholson to advocate embracing a diverse range of artistic languages of drama which can prevent a single and dominant value from formulating the narcissist self and which enables participants “to recognise and explore a range of values which inhere within different dramatic practices” (1995: 89). Nicholson proposes that educational drama should offer students “the fractured narrative of diversity” (1995: 30) and “the different cultural, artistic or historical practices” (Nicholson, 1995: 30) instead of directing them to changing their values.

Confronting the diversity and multiplicity of the self which is provided by different cultural dramatic forms, what is expected of participants is not mere acquisition of the restricted forms but further criticism and creativity. She claims that creativity is provoked by imposed rules generated by engagement in a specific artistic mode of practice: “there are constraints on the work that students are prompted to find creative solutions to artistic problems; they gain new insight into how drama works as an art form as they explore their own ideas” (2000: 5). By engaging in different artistic practices, participants’ knowledge of how to interpret their feeling, thinking and experience might be extended and in doing so they might develop their own creative or alternative way of artistic representation. Nicholson’s claim implies that confronting a wide range of cultural dramatic forms accompanies critical perception of given

dramatic languages and thus has the potential to create a new one.

In addition, the critical perception of given dramatic languages brings out the critical perception of the identity. As students are exposed to diverse dramatic languages, they become critically conscious of the identities embedded in given languages because they become aware of the differences existing among given dramatic languages and this leads to comparing, evaluating and critically reflecting upon the given ones.

Critical perception in Nicholson resides in the multiple self which accompanies the critical perception of the inherited self through engaging in a wide range of culturally different dramatic languages.

3.2.4. Grady and Gallagher: the pluralistic perspective of identity

In this part, Grady and Gallagher are introduced together because both focus attention on bringing out awareness of the socially located and constructed identities such as race and gender in their dramas.

The critical perception in Grady's work is found in her advocacy of the inclusion of pluralistic perspective of identity. Such advocacy starts from the awareness that her so-called universal drama practice is in fact based on the assumptions originating from her particular individual location of identity.

Before moving further, it is useful to consider what she means by individual location of identity. She illustrates that what people think of who they are largely depends on "specific identity categories or locators" such as gender or race and such locators are socially defined

and constructed in relation to other groups which are differently placed in terms of "privilege, bias and power" (2000:xiv). Individual identity is formulated in connection with the categories in which it is located. Nevertheless, it cannot be said that identity is solely determined by such social categories because Grady posits that "subjectivity is a dynamic process in which individuals alternately comply with and/or resist their socially constructed identities" (2000:8).

With the perception of the socially located and constructed identity, Grady points out that the unexamined belief in the universality of her drama teaching unwittingly reinforces her local assumptions to be accepted as natural norms and consequently either ends up with less challenging and less profound drama or limits students' ability to achieve their full potential.

These assumptions erase difference in favour of a dominant culture view of "how things are" or a presumption of how things should be- which, at best, are expressed as stereotype or, at worst, as oppression.

(Grady, 2000: 3)

In this sense, she claims that self-conscious acknowledgement and inclusion of identity categories or locations such as gender or race need to be embraced and interrogated in drama practice and pedagogical perspectives: "from our power positions as teachers, drama leaders, and directors, we need to develop the ability to look beyond our own ways of

viewing the world" (2000: xiv).

Grady emphasizes that having a pluralistic perspective is the way to create drama experiences in which "all students have a place and voice" (2000: xiv). To this end, she raises two seminal questions: "How might we build an awareness of the constructedness of social categories in our classrooms and theatre work and encourage students to critically question these constructions? How might we actively mitigate against the effects of limiting understandings of difference by closely examining the ways in which we think about what we do as teachers and artists?" (2000: xiv).

For these questions, she suggests that the use of reflective and critical analysis is the most crucial strategy because it enables us to challenge the held assumptions and to more rigorously examine "how bias operates, how privilege works, and how stereotypes wound" (2000: xv). For example, when she deals with 'race' in her drama teaching, she heightens her consciousness of and places a critical eye on her usage of language, attitude, source materials, space arrangement and so forth (2000). Providing the strategy, she however differentiates it from reflection, which she considers remains on a "self-referential feeling or vague notions of universality" (2000: xv).

To sum up, Grady places the pluralistic perspectives of identity in her drama teaching. . She argues that such a learning experience requires students and teachers to do something. On the students' side, they are required to become aware of the constructedness of social categories

and to critically view and deconstruct the construction. On the teacher's side, they are required to critically reflect, examine and analyse what bias, prejudice and privilege operates in their language and acts.

The critical perception in Grady's practice lies in raising awareness of the constructedness of identity.

Gallagher's work *Drama Education in the Lives of Girls* (2000) echoes Grady's idea but it focuses more attention on gender. Her aim of doing drama with girls is to provide opportunities to be more powerful in the educational system by allowing them in drama "to stand proudly, speak wisely and see differently" (Gallagher, 2000: 27). Another aim is to enable the realisation that the prescribed gendered identity which shapes lives is socially constructed and to criticise and finally to transform the perspectives given in their gender identity. Gallagher describes her drama teaching in the following way: "It is in doing drama with girls where I have discovered the most powerful examples of emancipatory education. In drama, we can begin nowhere else but from 'ourselves', where the personal and the cultural have a place" (2000: 37).

The critical perception, like Grady, resides in the awareness of socially constructed gender identity.

3.3. The revision of Sadari dramatic play

So far, we have examined how reflective and critical perception is placed in educational drama approaches. To exemplify a specific mode of critical perception, a limited range of practitioners are included in this

examination.

To sum up, the critical perception is sought as follows:

Practitioner	The mode of critical perception	The device to bring out critical perception
Bolton	The awareness of the unveiled and invisible but deeply ingrained socio-political or cultural attitudes.	To urge to seek the hidden structure in drama content
Neelands	The transformation of the previously held thoughts of self, other ,social and cultural orders and the system of representation	The involvement of the raised consciousness to identify the power system
Nicholson	The critical perception of identity embedded in given dramatic languages	The critical perception of given dramatic languages by being exposed to a wide range of dramatic languages
Grady & Gallagher	The transformation of students' sense of self; the awareness of the constructedness of identity	The inclusion of pluralistic perspectives of identity locality

The critical perception manifested in Bolton, Neelands, Grady and

Gallagher is found in the transformation of students' perception of previously held values and belief systems. This is accordingly linked to critical awareness of society and culture. To achieve such awareness, they include critical, reflective and deconstructive perspectives in drama. However, there is a little difference as to where the perspectives work. While such perspectives operate upon both dramatic representation and content for Neelands, more emphasis is placed upon content for Bolton, Grady and Gallagher.

Nicholson's critical perspective emerges in the process of confronting diverse dramatic languages and this is directly linked to the critical perception of the identity. Like Neelands, such a perspective is applied to both form and content in Nicholson's drama. Like Nicholson, the critical perception claimed by Neelands, Grady and Gallagher is related to identity.

Having examined how critical perception is placed, helpful implication can be drawn to endow Sadari dramatic play with the socially critical perception. As seen above, Bolton, Neelands, Grady and Gallagher's practices are concerned with critical awareness of society and culture and therefore, their practices have more resonances with Sadari dramatic play.

As pointed out in chapter one the problem of Sadari dramatic play lies in the meaning that it currently seeks, it is necessary to look at how socially critical perception is placed in Bolton, Neelands, Grady and Gallagher's thoughts. What is common in their practices is to encourage

to interpret actions, objects, attitudes, situations etc. involved in drama from a broader context like society, culture, politics, or power system.

The practices do not let participants to perceive drama as it is shown but stimulate them to ponder upon what rule is hidden in drama unfolding. By examining the underlying systems governing the actions, attitudes, thoughts and situations unfolded in drama, the critical perception is harnessed and this accordingly affects participant's perception upon their own thoughts, actions and feelings. The critical perception causes participant to investigate what systems of value, belief or power are embedded in their ordinary thoughts and feelings. Consequently, this leads to the critical perception of society and the culture they inhabit.

Viewing the process for the perception to emerge, it can be imagined that if Sadari dramatic play involves this process, the socially critical perception which Sadari pursues as the artistic aim can be embodied.

Hence, this study plans to revise Sadari dramatic play in this manner. Instead of inviting participant to say what they feel and think during drama, participant are encouraged to see what hidden rules are embedded in roles, attitudes, situation and actions unfolded in drama in the revised Sadari dramatic play.

In conclusion, this revised Sadari dramatic play is suggested as a practice to legitimately embody socially critical perception and it can be said that this revised one becomes a practice which is needed for current Korean environment from various approaches of educational drama of the West.

In the next chapter, Haemaru dramatic play will go through the revising process to embody its artistic aim better.

Chapter 4. For the enhancement of Haemaru dramatic play:
examination of the relationship between artistic feeling and
reason; the thinking processes involved in the framework of

hung/shinmyoung p'uri

To make the research questions more approachable for a Korean environment, this study, in chapter two, chooses Sadari dramatic play and Haemaru dramatic play as the basic structure in producing a new approach to Korean educational drama. However, chapter one finds that the artistic fulfilment of Sadari dramatic play is hardly achievable if it is performed with the present method of meaning seeking as depicted. Sadari dramatic play would be more workable if the direction of meaning-making were altered by including critical reading into the situations. Chapter three argues that involving such perception is more suitable for achieving socially reflective and critical thinking than physical activity. Hence, Sadari dramatic play is transformed to some extent by adopting critical and reflective reading into roles, attitudes and situations and eliminating the physical dimension. By doing so, Sadari dramatic play comes to take its overall shape in fulfilling its artistic aim.

For Haemaru dramatic play, Haemaru relatively well articulates and embodies Korean cultural dramatic form and contents. However, two problems are found. One is the function of reason in the framework of *hung/ shinmyoung p'uri*. The other is that Haemaru does not elaborate the thinking process involved in this frame compared to the overriding

emphasis of corporality. Therefore, this chapter attempts to elucidate and to resolve the problems to make Haemaru dramatic play suit its artistic aims.

4.1. The observed problems of Haemaru dramatic play

Haemaru dramatic play was reviewed in chapter one. Viewing the lesson, children mostly play moving their bodies, running, walking, dancing, playing out stories, singing and playing drums. It appears to be constant fun-chasing activities. It seems that children do not consider Haemaru dramatic play as a significant artistic activity. My observation is that there is a gap between what the leaders claim and what they do. If they want to go beyond simply offering a relaxing time, then it seems that they need a bridge to link students' fun-chasing attitudes to attitudes of embodying significant ways of artistic feeling.

To probe further, my question is whether children can be aware that they experience a new kind of artistic feeling without grasping the concept *hung* or *shinmyoëung* and without the reflection upon their activities.

McLean (1996) demonstrates the importance of 'critical reflection' for precise aesthetic experiences and reiterates its primary role in offering a wide range of cultural experience. When I pointed this out, however, Haemaru members were against my opinion and criticized me for being too reason-centred. They explained to me that *hung* or *shinmyoëung* have nothing to do with reason; that when one is engaged in playing and dancing with *changdan*, one gradually comes to feel *hung* and to enjoy

the sheer bliss which *shinmyōung*, one kind of *ki*, may well generate. Utter absorption and happiness come to the surface. In this process, there is no place for reason. If one knows how to play with *shinmyōung* and how to enjoy its emergent and uplifting energy, *shinmyōung*, they emphasized that life would be much richer. They also insisted that although we inherited this precious cultural legacy, this is what in contemporary life in Korea has lost.

The argument arising between me and Haemaru involves a fundamental point to explore, starting with the question whether it is possible for children to perceive *hŭng* as a unique artistic feeling simply by participating in it, without understanding the concept *hŭng*. What is questioned here is not that children could not experience *hŭng* in doing Haemaru dramatic play without rational thinking but to ask how they perceive it. In terms of the experience of *hŭng* by means of Haemaru dramatic play, it is conceivable, as members of Haemaru contend, that if anybody participates in Haemaru dramatic play, s/he will gradually and naturally feel *shinmyōung* awakening and *hŭng* emerging. This is equally claimed by Martin (2004) when he explains *ki*. My observation of Haemaru lessons verifies that children are, in many cases, engaged and demonstrate the external evidence of *hŭng* such as smiling, laughing, unconscious shouting, jumping, humming, singing, dancing and so on. I do not doubt the emergence of *hŭng* through Haemaru dramatic play. My question is rather how children might interpret their experiences of *hŭng* provided by Haemaru dramatic play, given that this particular artistic

feeling is not the one which is often available to children other than in Haemaru dramatic play. Is there a possibility that children consider it as something fun, exotic and just an exciting experience? In practice, Haemaru does not provide children with time to reflect upon the significance of *hung*. Although members of Haemaru perceive the significance of *hung* and believe that it opens up a crucial aspect of life, they do not hand down this awareness to children. Through reflection, they simply ask whether children like it or not, which part they like most or how much they have enjoyed it.

This is an argument about the function of reason in feeling *hung* or *shinmyoëung p'uri*. Whereas Haemaru members believe that reason has no place in comprehending artistic feeling, I would question how participants can identify and interpret when such feelings arise without understanding what these feelings are. My disagreement with Haemaru resides in a theoretical dimension that Abbs and Best heatedly contested. Therefore, before modifying Haemaru dramatic play, it is necessary to consider the debate about the place of reason in relation to Haemaru dramatic play.

The second problem found is whereas two prominent writers of *shinmyoëung p'uri*, Cho and Kim, clearly suggest that certain kinds of thinking processes are involved in the framework of *hung/shinmyoëung p'uri*, neither the Haemaru lesson presented in chapter two nor the Haemaru publication, *Dramatic Play of Our Culture* (2006) shows that Haemaru articulates what thinking processes are involved in the

framework of *hung/shinmyȏung p'uri*, compared to the corporal aspect of *hung/shinmyȏung p'uri*. It is envisaged that the identification of thinking processes may well be potentially helpful in enriching Haemaru dramatic play.

As a result, chapter four will proceed on two levels.

Firstly, a review of the relationship between artistic feeling and reason will be carried out, mainly in the debate between Best and Abbs. The outcome of the review will be used in reshaping Haemaru dramatic play.

Secondly, I will investigate what thinking processes are involved in the framework of the generation of *hung* or *shinmyȏung*. This will be done through reviewing Cho and Kim's writings. The thinking processes identified will also be incorporated into reconstituting Haemaru dramatic play.

4.2. Artistic feeling and reason

4.2.1. Peter Abbs: art for aesthetic understanding

Abbs believes that reason has nothing to do with art. He emphatically claims that “[T]he arts work in and through the aesthetic” (1994:45). He primarily relates art to aesthetic response, a response generated through “feeling, the senses and the imagination” (1992:284). This belief originates from his underlying notion of art which, he considers, is “the symbolic order” (1989: xii) of aesthetic sensation. In Abbs’ idea of art, the aesthetic realm holds the essential autonomy. Therefore, there is no place for rational and cognitive thinking in the operation of art. Abbs’

firm belief in the autonomous function of aesthetic in art is based on "Kantian and post-Kantian tradition" (1988:32) to which Ernst Cassirer, Suzanne Langer and Louis Arnaud Reid belong. At the core lies Kant's notion of the human mind which is structured in such a way as to enable one to understand the world. This is extended by Cassirer to a "theory of forms or 'frames' of knowing" (Abbs, 1988: 32) which means that knowing and understanding are determined by a series of distinct symbolic systems. Later, Langer in particular articulates her view of the arts in relation to Cassirer's thinking. Viewing arts as a particular form of symbol, a non-discursive one, she postulates that art is "the creation of forms symbolic of human feeling" (Langer, 1953:40 cited in Byron, 1994: 4). Pointing out that Langer's usage of language inadvertently indicates that "we first have a disembodied feeling and then set out to find an embodiment for it"(Langer, 1967:112 cited Byron, 1994: 5), Reid seeks to find appropriate words to capture " the indissolubility of content and form, meaning and symbol" (Reid,1969: 75 cited in Byron, 1994: 5). In order that meaning is produced only by experiencing the work of art, Reid suggests "aesthetic embodiment" (*Ibid*) as the proper term for art as the symbolic system which describes the psycho-physical responses (Reid, *Ibid*, 1994: 5). Given the explanation of art in terms of 'aesthetic embodiment', the channel of the knowing process is claimed to be utterly opposed to rational understanding: "The knowing, the cognitive apprehension, of art is essentially direct, intuitive, experiential, and not as such propositional" (Reid, 1989: 14).

This epistemological notion consistently developed from Kant to Reid is strongly supported by Abbs who also believes that “aesthetic response does embody a unique kind of knowledge” (Abbs, 1994: 43). Thus, the claim of the irrelevance of art to reason theoretically depends on Kant, as Abbs reveals his theoretical leanings on Kant through accounts such as “[I]n the house of the mind there are many mansions” (1994: 44). Those mansions are distinct from each other so it is impossible to approach and open them with one key. Each mansion should be tackled differently. Different kinds of channels are needed to open each mansion. For Abbs, art is the particular channel of knowing, which allows a distinct kind of knowledge, aesthetic understanding. For him, aesthetic cognition matters: “[W]e feel that when all possible scientific questions have been answered the problems of life remain completely untouched. It is these ‘problems of life’ that scientific enquiry cannot touch that the arts have the power and the symbolic means to address” (1994:48).

Abbs’ assertion that reason has no place in the function of art derives from his epistemological belief that the human mind is structured to understand experiences. This is the point which Best criticizes as the source of Abbs’ confusion, “an out-dated and invalidated metaphysical general abstract-theorising conception of philosophy” (Best, 1994: 17). Best argues that “a revolution in philosophical foundations” is urgently needed (1994: 18).

4.2.2. David Best: the rationality of artistic feeling

As Best denounces Abbs for abstract, general and metaphysical theorization, Abbs' assertion of art being free of cognition or reason stems from his acceptance of Kant's notion and the generalization of this notion by claiming it as the essence of all kinds of art. This is criticized by Best on the grounds that such a theoretical assumption entails giving "a highly misleading understanding of the great variety of experiences under the same name" (Best, 1994: 4). To refute Abbs' notion in terms of emphasizing "the excitingly rich, and wide variety of artistic (and aesthetic) experiences, and of individual responses to the arts" (Best, 1994: 6), Best draws on Wittgenstein. Wittgenstein's key notion which Best refers to is encapsulated in Kerr's explanation:

what constitutes us as human beings is the regular and patterned reactions we have to one another. It is in our dealings with each other – in how we act – that human life is founded...Community is built into human action from the beginning.

(Kerr, 1986: 65 cited Byron, 1994: 15)

Wittgenstein's idea articulated by Kerr is reinterpreted by Best as "it is the common human way of acting and responding, set in the context of cultural practices, which is the foundation of the self" (Best, 1992:18). This is the starting point from which Best advances his argument for art and the relationship between art and reason.

According to this notion, human practices like the arts and language as aspects of cultural practices which define the self, in fact precede the self, so the meaning of art is not fixed as ‘the symbolic order of aesthetic sensation’ but decoded within the cultural context where the art is produced. Best’s notion of art is in direct opposition to Abbs’ view that “so far from man’s being able to create language, there is an important sense in which language and the arts create man” (Best, 1992:22). In this manner, Best’s call for “a revolution in philosophical foundations” is manifested (Best, 1994: 18).

Since the meaning of art differs according to its context, what is necessarily needed to experience art is to understand the relevant art forms; “We need progressively to learn to enter into what is expressed in the work of art” (Best, 1992:14). Even in the case of artistic feeling which appears to be either non-cognitive or, as in Abbs’ case, defined by subjective aesthetic responses, Best argues that understanding and reasoning are inseparable from feeling: “Artistic feelings are *rational and cognitive in character*. There are not *two* things, but only *one*, rational/cognitive feeling (Best, 1992: 2)”

Differentiating the aesthetic and the artistic by whether understanding is accompanied or not, Best describes why reason and artistic feeling are inextricably related. He explains that artistic feelings embedded in a particular work of art which might initially be undecoded and alien are only identified by understanding; “it is possible to characterize what the feeling is only by reference to how the object of that feeling is

understood" (Best, 1992: 13). An artistic feeling is identified and its character is defined by its meaning attached onto an object. The artistic feeling cannot be identified "independently of a certain interpretation, conception or understanding of an art object" (Best, 1992: 2). In this process of understanding, Best argues that what operates is 'interpretative reasoning' (Best, 1992: 7). He claims that interpretative reasoning works when reason is provided for viewing, understanding and evaluating a situation in a particular way. Therefore, it may involve "attempting to show a situation in a different light, and this may involve not only a different interpretation or conception, but also a different evaluation" (Best, 1992: 8). He emphasizes that such interpretative reasoning takes a crucial role in the process of creation and appreciation of the art (Best, 1992: 8).

By drawing on 'interpretative reasoning', Best adds another argument for "a revolution in philosophical foundations (Best, 1994: 18)". He points out Abbs' immersion in 'the myth of separate faculties' (1994: 4), in which there is a conviction that "reason is incompatible with feeling" and accordingly that "the deductive and inductive are the only or even the most important kinds of reasoning" (1994: 8). Against such perception of reasoning, Best identifies the existence of 'interpretative reasoning' as another crucial kind of reasoning which is, Best argues, widely manifested in and applied to arts and other areas of human life.

For Best, feeling is in principle rational and cognitive so understanding and reasoning is a prerequisite condition for the operation of art.

4.2.3. The relationship between reason and Haemaru dramatic play

Having examined the debate between Abbs and Best, it is time to discuss the place of reason in fulfilling *hung* or *shinmyǒung p'uri*, the artistic feeling of Haemaru dramatic play.

At first sight, Haemaru members' claim bears resemblance to Abbs': both insist that their feelings are independent of reason. Similarly, Abbs and Haemaru members alike claim that the feelings are direct, intuitive and experiential. The channel of feeling is different but the difference does not appear to affect the fact that reason has no place in such feeling.

Abbs' aesthetic awareness is done through the senses, implying psycho-physical responses, but *hung* or *shinmyǒung p'uri*, the artistic feeling of Haemaru dramatic play, is experienced through the body, more accurately *ki*, which is believed to be inherent in the body (Haemaru, 2006). Although the epistemological foundations of Abbs and Haemaru are different, in that Abbs presupposes the separately structured human mind, while Haemaru presumes that *ki* exists within the human body, they have in common that reason is irrelevant to artistic feeling.

However, it is substantially inimical to draw this conclusion for Haemaru dramatic play when the question that I raise in terms of Haemaru dramatic play is taken into consideration: 'how can participants identify and interpret when such feeling arises without understanding what such feeling is'. The question exactly reflects Best's questioning of artistic feeling. Best argues that the reasons given for understanding artistic feeling can never entirely capture the feeling but that understanding and

reasoning can certainly help to identify, interpret and refine the artistic feelings. When this is emphasized in relation to art education, particularly where children are inducted into an understanding of art forms, Best's notion of 'interpretative reason' can be an immensely helpful concept to fulfil the artistic feeling of Haemaru dramatic play. Furthermore, Haemaru members' strong negation of reason originates from their perception that Korean traditional performances are marginalized due to the influence of Western theatre in which reason is considered to be the representative attribute (Haemaru, 2006). If this is the case, the inclusion of Best's 'interpretative reason' does not appear to cause problems in Haemaru artistic meaning and serve immensely for the fulfilment of *hung* and *shinmyoëung p'uri*.

Seen in this light, Haemaru dramatic play will be modified in a way to include reason; in this case, Best's 'interpretative reason'. For those who do not know *hung* or *shinmyoëung p'uri*, the artistic feeling of Haemaru dramatic play, the reasoned explanation will help identify, refine and experience the feeling.

4.3. Thinking processes involved in the framework of *hung* or *shinmyoëung p'uri*: the debate of Cho and Kim

Best's interpretative reason works in a process for those who are unfamiliar with a certain art form to come to know the art form. In this respect, the inclusion of reason will certainly help Haemaru dramatic play fulfil *shinmyoëung p'uri* more effectively.

In addition to the inclusion of interpretative reasoning, this section will examine the possibility of enriching Haemaru dramatic play further. Whereas two prominent writers of *shinmyǒung p'uri*, Cho and Kim, clearly suggest that certain kinds of thinking processes are involved in the framework of *hǔng/shinmyǒung p'uri*, it is sensed that Haemaru dramatic play does not yet embrace these processes compared to the corporal aspect of *hǔng/shinmyǒung p'uri*. As it has been shown that the identification and inclusion of interpretative reason will serve to achieve the artistic aim of Haemaru dramatic play, so the articulation of what thinking processes are involved will also have the potential to elaborate this dramatic play.

In a diversity of textual discourses which tackle *hǔng* or *shinmyǒung p'uri* (Chae, 1992; Kim, 2004; Sim, 2005; Cho, 2006), Cho and Kim's analyses of *hǔng/ shinmyǒung p'uri* in terms of thinking process are thorough, detailed and comprehensive. Accordingly, their writings will be examined in this part.

The outcome of the review will be included in reconstituting Haemaru dramatic play in order to facilitate fulfilment of its artistic meaning.

4.3.1. Dong-il Cho: critical reasoning and insight

To view what kinds of thinking process are involved in *hǔng/ shinmyǒung p'uri*, it is helpful to recall the definitions of *hǔng*, *shinmyǒung* and *shinmyǒung p'uri* in chapter one. So let me repeat them here.

Hüng

Hüng is emergent, uplifting, vibrant, dynamic, self-organising and interactive feeling. It is generated by free expression, emanation of feeling and emotion and by removing external constraints and dynamic interactiveness. Experiencing *hüng* entails elation, vitality, a state like trance and amplifying the feeling of ‘existing here and now’ which becomes an impetus to spark off the explosion of constrained feelings and emotions.

Shinmyōung (divine ki)

In the process of the creation of *hüng*, the exploited and operating *ki*, among other kinds of *ki*, is *Shinmyōung* (Cho, 2006). *Shinmyōung* is *ki* which can be stirred, shaken, moved by and responds to external stimuli and thus initiates ‘activation’.

Shinmyōung p'uri

When *shinmyōung* is finally released with the external stimulus, this process is termed *shinmyōung p'uri*. The awakening and activating process of *Shinmyōung* is called *Shinmyōung p'uri*. Here, *p'uri* means relieving the oppressor and releasing and liberating the oppressed and thus *Shinmyōung p'uri* indicates the human action to remove things which repress the *Shinmyōung* and to release and activate it.

As Haemaru dramatic play is examined in chapter one, it focuses attention on *shinmyōung p'uri*, the process to awaken, release and activate the restrained but latent *shinmyōung* to generate *hüng*. Therefore, the dramatic methods employed primarily serve to engender

shinmyōung, the divine *ki*, so that Haemaru dramatic play appears to consist of only corporeal activities like moving the body, running, walking, dancing, playing out stories, singing and playing drums. As I point out, this makes Haemaru dramatic play appear to pursue amusement and operate without reason or any other thinking process. According to the above definitions, it certainly makes sense that such seemingly fun-chasing corporal activities are the crucial aspect of *shinmyōung*, but Cho demonstrates that specific modes of thinking processes operate in the framework of *shinmyōung*.

Identifying *hŭng/shinmyōung* as the artistic principle of most of Korean traditional art (Cho, 2000), he particularly points out that the pursuit of *hŭng/shinmyōung* in performative art runs the risk of remaining simply fun-chasing play. What he considers as crucial in Korean traditional performance in relation to *hŭng/shinmyōung* is the social aspect of the operation of *hŭng/shinmyōung*. By focusing on the social dimension, he tries to extend the meaning of *hŭng/shinmyōung* and to establish a theory to resolve social conflicts (Cho, 2006).

For this, he analyses *Bongsan t'algch'um* (the mask dance theatre of Bongsan) as the representative Korean performance which embodies the process of *shinmyōung p'uri* and articulates how the process of *shinmyōung p'uri* can be a principle to interpret and resolve the conflict between opposing sides as well as the emergence of vibrant feeling (Cho, 2006).

According to the definition, *hŭng/shinmyōung* is latent in the human body

but it is suppressed, restrained and accumulated inside it because of external social oppression. This is the premise on which Korean traditional performance like *Bongsan t'alch'um* is based. As has been seen, the premise consists of the assumption of the ontology of mankind as well as the relationship between mankind and society. The imperative aim of performance is to awaken and liberate *hung/shinmyȏung* from external oppression. The process is called *shinmyȏung p'uri*. For Cho, what matters most is the external social oppression. How to perceive and relieve the oppression is of great importance for him to theorize *shinmyȏung p'uri* in the context of society.

He explains that external oppression can take different guises depending on society and this is why *Bongsan t'alch'um* consists of several separate episodes in which various different conflicts are tackled. This structure also allows it to be open to the addition of new episodes. In *Bongsan t'alch'um*, what function as the oppressor are 'the falsity of idealistic thought, the error of social privilege and the male oppression' (Cho, 2006). In it, resistance to oppression is crystallised through a fight between the oppressor and the oppressed and the audience's active participation and intervention in this fight. In *Bongsan t'alch'um*, the fight takes place between the ideal and the mundane, the privileged and the unprivileged and the male and the female. In this way, the fight is, in the context of society, a determining aspect, in removing oppressive forces in order to bring out *shinmyȏung p'uri*. Cho suggests that reason is involved in this fight in order to perceive and criticise precisely the

oppressive forces of society. Reasoning, especially critical reasoning, is certainly a part of the framework of *hung/shinmyȏung p'uri* in Cho's explanation, contrary to the views of Haemaru members.

Whereas critical reason is identified as the operating thinking process in the initiation of a fight, a different thinking process is involved in resolving the fight. The collective dancing which occurs at the end of *Bongsan t'alch'um*, signifying that *shinmyȏung p'uri* is fulfilled, indicates that a particular kind of thinking process is involved: "the method of dealing with opposition in *shinmyȏung p'uri* theatre clearly bears special characteristics" (Cho, 1997:75). When the fight finally reaches a resolution, agreeable and desirable for the audience, whereby the oppressors usually become the losers, the participating audience members who identified with the oppressed come forward and initiate frenzied whole group dancing. This dancing demonstrates that the audience's *shinmyȏung p'uri* is achieved. Cho's attempt to theorize *shinmyȏung p'uri* as a method to resolve social conflicts starts from the dancing.

He points out that the losers, who represent 'the falsity of idealistic thought, the error of social privilege and male oppression' are placed in a hostile relationship with the oppressed and the audience joins in the dancing with great pleasure. It is unusual for losers to join in celebration with their former opponents and not to be immersed in anger or sorrow. Cho explains that the losers participate in such joyful dancing because they recognise that they are also winners. This is a paradoxical notion.

However, this paradox is explained by the fight, which makes them realize that their *shinmyǒung* is also repressed by their false and privileged thoughts and actions. Such repressed *shinmyǒung* is released during the fight and thus they are eventually led to *shinmyǒung p'uri*. The losers' paradoxical attitudes are likewise displayed by the winners. Cho claims that this is clearly evidenced in the audience dancing as well: "But they do not try to overturn the high-low or the superior-inferior, nor do they ridicule or torment the losers. Because such distinctions as superior/inferior originally cannot exist, they dance for equality - to reconfirm this fact" (1997:74). To acknowledge that all participants have reached the state of equality and harmony, collective dancing takes place at the end of *Bongsan t'alch'um*.

The word fighting usually means division or conflict. Fighting is fighting. For these accounts, Cho asserts that this is the judgment of reasoning. Cho contends that reason can only allow fighting to be seen as fighting. It cannot permit fighting to be seen as harmony. However, in *Bongsan t'alch'um*, fighting is an act of harmony and a rejection of division. Cho (2000) emphatically claims that the oppressor's and oppressed's sudden shift of perception cannot be understood by the function of reasoning. The paradoxical change from fighting to harmony can be made by insight which, he contends, enables opposition to be viewed as complementation, conflict as harmony, fighting as cooperation and vice versa. In this sense, he argues that insight is different from reason. He claims that since insight allows fighting to be perceived as harmony, it encompasses a

much broader area than reason. He advocates that it can be sought when both feeling and reason simultaneously work together.

This paradoxical perspective is the essential element for the theory of resolution of social conflicts. When *shinmyōung* is situated in society, it is always threatened by oppressive forces, so fighting ensues to eliminate the oppressive power. Yet, what must be borne in mind is that the fight is not for taking of power, the joy of victory or the pleasure of conquest but for harmony and equality. This is embodied by dancing. The fight does not aim at characters but at the oppressive forces affecting the *shinmyōung* of both the oppressed and oppressor. The fight is an act for the co-existence with others in harmony. Dancing confirms that the fight is for harmony and harmony is achieved on the premise that humans are equal because they possess *shinmyōung*. *Bongsan t'alch'um* pursues the ontology that human beings possess *shinmyōung* and it should be released if human beings lead a life. Such ontology provides a unique method for resolving social conflicts. It proposes to view fighting as harmony and harmony as fighting.

Through examining *Bongsan t'alch'um*, Cho extends *hung*, *shinmyōung* and *shinmyōung p'uri* into a theory to resolve social conflicts.

[a]ll these show that “the fight is unity” and inform us that “unity is the fight.” This makes the audience who regards “two” as “two” aware that “two” is “one” and makes those who view “two” as “one” aware that “two” is “two” and they make their own assertions. Doing so makes the fight more

"fight-like" but is also a method to resolve the fight.

(Cho, 1997: 75)

If the social conflicts are understood in this way, Cho (2004) contends that the process of *shinmyǒung p'uri* simultaneously allows the fight and harmony and this makes it different from dialectics which, he considers, places more emphasis on the fight than on harmony.

Cho attempts to establish a social theory from *shinmyǒung p'uri* and in doing so, he articulates that critical reasoning and insight are involved as thinking processes. In *Bongsan t'alch'um*, characters involved in the fight are equally acknowledged, regardless of whether they are the oppressor or the oppressed. This acknowledgement stems from the ontology of mankind that human beings possess *shinmyǒung*.

Here, it is necessary to look at Cho's definition of *shinmyǒung*, if *shinmyǒung* takes such a fundamental place as to define social harmony and determine the equality of human beings. The generally accepted definition of *shinmyǒung*, which is the *ki* employed for *hung* is not sufficient. Hence, the meaning of *shinmyǒung* in Cho's explanation must be considered. In explaining *shinmyǒung*, Cho draws on the thoughts of Hangi Ch'oe and Jaewoo Ch'oe, the prominent *Ki* philosophers in the history of Korean philosophy who lived 100 years ago. According to Hangi Ch'oe, another Chinese character for *shinmyǒung* (神明) is *shinki* (神氣) which means spiritual *ki*. This *ki* enables humans to perceive and comprehend things as well as to reveal and express things.

He says that the primary characteristic of *ki* is “activation” (Cho, 1997: 71) and the main resource for such activation is *shinki*. Once men see things activated, they are affected by the activation which is the enactment of *ki*. In turn, the *ki* latent inside men “trembles, begins to move and becomes drenched with emotion easily” (Cho, 1997:72). Inside men, another cycle of activation is produced. This interaction with *ki* makes comprehension and expression possible. The process of cognition and expression unfolds in the enactment of ‘*shinki*’ (2006).

Another significant meaning derives from Jaewoo Ch’oe. He pays attention to the character shin (神). Whereas Hangi Ch’oe considers shin(神) as spiritual, Jaewoo Ch’oe (2006) interprets it as its original meaning, god. Acknowledging that human beings have *shinmyǒung*, in other words *shinki*, Jaewoo Ch’oe claims that this means that men have god-like natures inside them so there is nothing to worship or pray to outside of men. God lives inside men. By including Hangi Ch’oe and Jaewoo Ch’oe’s thoughts, Cho establishes *shinmyǒung* as the fundamental concept which becomes the foundation not only for fighting but also for harmony.

4.3.2. Ji-ha Kim: ‘no. yes’ thinking process

Cho puts forward critical reasoning and insight as being the relevant thinking process operating inside the framework. To Cho, reasoning means the thinking process which is able to conceive precisely what repressive forces exist in society; insight indicates the process which allows the paradoxical perception, fight as harmony.

In Kim's understanding of the process of *hŭng/shinmyōung p'uri*, this paradoxical shift of perception is the most primary and fundamental thinking process. Therefore, Kim's explanation has one thing in common with Cho's. However, there is a difference. Cho's shift of perception is applicable within the context of society and thus Cho considers that insight is sufficient as a thinking process to bring out such change. Kim's shift of perception, however, is applicable to a wider area than society. It is applied to the explanation of the ontology of human beings in terms of *ki*. Hence, Cho's insight is not sufficient as long as it is a mixture of reason and feeling because Kim's change of perception takes place in *ki*, which is considered to be broader than the mixture of reason and feeling. He does not reveal a particular name to be able to describe this thinking process. He just coins the title of the process as the process itself.

In terms of the definition of *hŭng/shinmyōung p'uri*, Kim's description corresponds to Cho's. Despite this commonality, the process to remove things which repress the *shinmyōung* is different and this difference comes from where they place their emphasis. Whereas Cho is concerned with *hŭng/shinmyōung p'uri* from the point of view of society, Kim's focus is placed on the ontology.

For Kim (2004), *shinmyōung* is the supreme state of divine *ki*. He describes *shinmyōung* as mystical, subliminal, transcendental, holy and divine. *Shinmyōung* is the origin of diverse forms of *ki* which can diverge into 'material/mess/shape, *ki* in activation/life and concept/idea/frame'. Believing that this *shinmyōung* is latent inside each individual, human

beings are construed as having various facets such as ‘body, mind and spirit’ (Kim, 2004); ‘emotion, reason and spirit’ (Kim, 2005); ‘conceptual thinking of philosophy, verifying function of science and sensuous feeling or intuition of art’ (Kim, 2004). He condenses this into three aspects.

Human beings exist in a three-layered condition as referred to above and thus various kinds of cognition are involved in the process of perception. Perceptions are not, therefore, fixed at any one level but fluctuate between them. Once one perception has been determined, it can immediately be replaced. For example, if any perception is made by either emotion or reason, the perception operates for some time; afterwards, it stops operating and is put into question by the operation of the spirit. Different thoughts, which were previously hidden and consciously imperceptible, come to the surface and replace the previous perception. This process of replacement or shifting of perception continues due to the complicated mode of human existence. Therefore, a variety of reversal thinking emerges. Kim explains that it oscillates between “the mundane and the holy, man and woman, yin and yang, chaos and cosmos (2004:104)” and between “the self and the other, the fantasy and the reality, the subjective and the objective, the supernatural and the natural, the internal condition of situation and the external condition of situation and *shinmyǒung* and dancing” (2004:101).

Since the process involves even the most paradoxical thinking process, like yin and yang or chaos and cosmos, he terms this thinking process as “no. yes.” (Kim, 1999, 2000a, 2000b, 2003, 2004, 2005). The thinking

process of 'no. yes' involves two dimensions of cognition according to Kim. The first dimension of the 'no. yes' process is well presented by the notion of 'yin and yang' which is widespread in East Asia, particularly well demonstrated in Chinese text, I Ching (周易) (2000b). The notion of yin and yang does not indicate the perception that there are things which exist as separate or opposite entities taking the role of yin and yang, the existence of two disparate elements, featuring comparative attributes. It means simultaneous double perception, which is to view things as yin (negative) once and as yang (positive) next time and vice versa. This dimension points to cognition which is capable of allowing two comparative opposites to be perceived. In this dimension, thoughts oscillate between apparent opposites (2000b).

However, Kim (2003: 297) points out that this dimension remains on the surface of the 'no. yes' process, so it is necessary to go deep down to acquire the second dimension. By 'go deep down', he means that:

In the process of 'no. yes', 'no' is the expression of logical judgement that there are dimensions existing which are ambivalent or impossible to perceive, verify and prove. 'No' should not be interpreted only as the indication of negative aspect. It indicates the uncertainty that can only afford to say 'no'. And 'yes' not only points to the positive aspect against the negative one but also expresses the logical understanding that such judgement of 'yes' comes from the seen, certain, provable and verifiable world.

Inferring from Kim's description, the first dimension of the process of 'no. yes' takes place within the world of actuality, the world which is perceived and permits logical inference and judgement. Provable and verifiable judgement is produced within this world. However, the second dimension of the process encompasses the actuality and the potentiality or the seen and the unseen at the same time. Hence, a judgement made in the first dimension is put into question in the second dimension for it confronts the world which is not seen, certain, provable and verifiable.

Young-Hui, Kim (2007:39) says of this process that: "it embraces two kinds of cognitive methods. It does not deny empirical and scientific thinking process but emphasises sensuous and intuitive thinking. [...] It indicates the synthesis of empirical and reasoned thinking and sensuous and intuitive thinking."

Given the scope of operation of perception, it is understandable why Kim does not subscribe to Cho's assertion that insight makes this paradoxical and reversal thinking process possible. Cho's paradoxical thinking is circumscribed within society and thus it can be generated by insight, which is produced in the simultaneous operation of reason and feeling. However, insight cannot embrace the whole process of Kim's paradoxical thinking because it includes 'body, mind and spirit'; 'emotion, reason and spirit'; and a 'conceptual thinking of philosophy, verifying function of science and sensuous feeling or intuition of art'. Kim's reversal thinking takes place in a broader sphere than Cho's, so insight is not an appropriate term to describe the thinking process. In this sense, Kim opts

to choose 'no. yes'.

From the reversal thinking process which is triggered by the human condition existing in a multi-layered mode, Kim asserts that *shinmyōung* is suddenly and imperceptibly revealed. Therefore, the 'no. yes' thinking process, like the shift between yin and yang or chaos and cosmos is the core principle of evoking *shinmyōung*. This process allows one to go through every mode of *ki*, 'body, mind and spirit'; 'emotion, reason and spirit'; and a 'conceptual thinking of philosophy, verifying function of science and sensuous feeling or intuition of art'. It eventually leads to reaching the origin of every *ki*, *shinmyōung*.

According to Kim, reason is an important aspect of *shinmyōung p'uri* theatre. However, reason takes up a small part. The most essential thinking process of *shinmyōung p'uri* theatre is the process of 'no. yes'. The fulfilment of *shinmyōung p'uri* involves dealing with many essential aspects of human beings. For Kim, these are summarised into three modes. As long as these three modes are covered, *shinmyōung* can be released. How to experience these three aspects is a compelling question to be resolved. What is needed is a specific kind of thinking process which is symbolised into 'no. yes'. The adherence to *ki* ontology, especially *shinmyōung* here, makes such a paradoxical thinking process possible. Conversely, the 'no. yes' process is required in order to fulfil *shinmyōung p'uri*.

The thinking process, 'no. yes' is the pivotal principle of *shinmyōung p'uri* theatre and Kim therefore provides advice to embody the process.

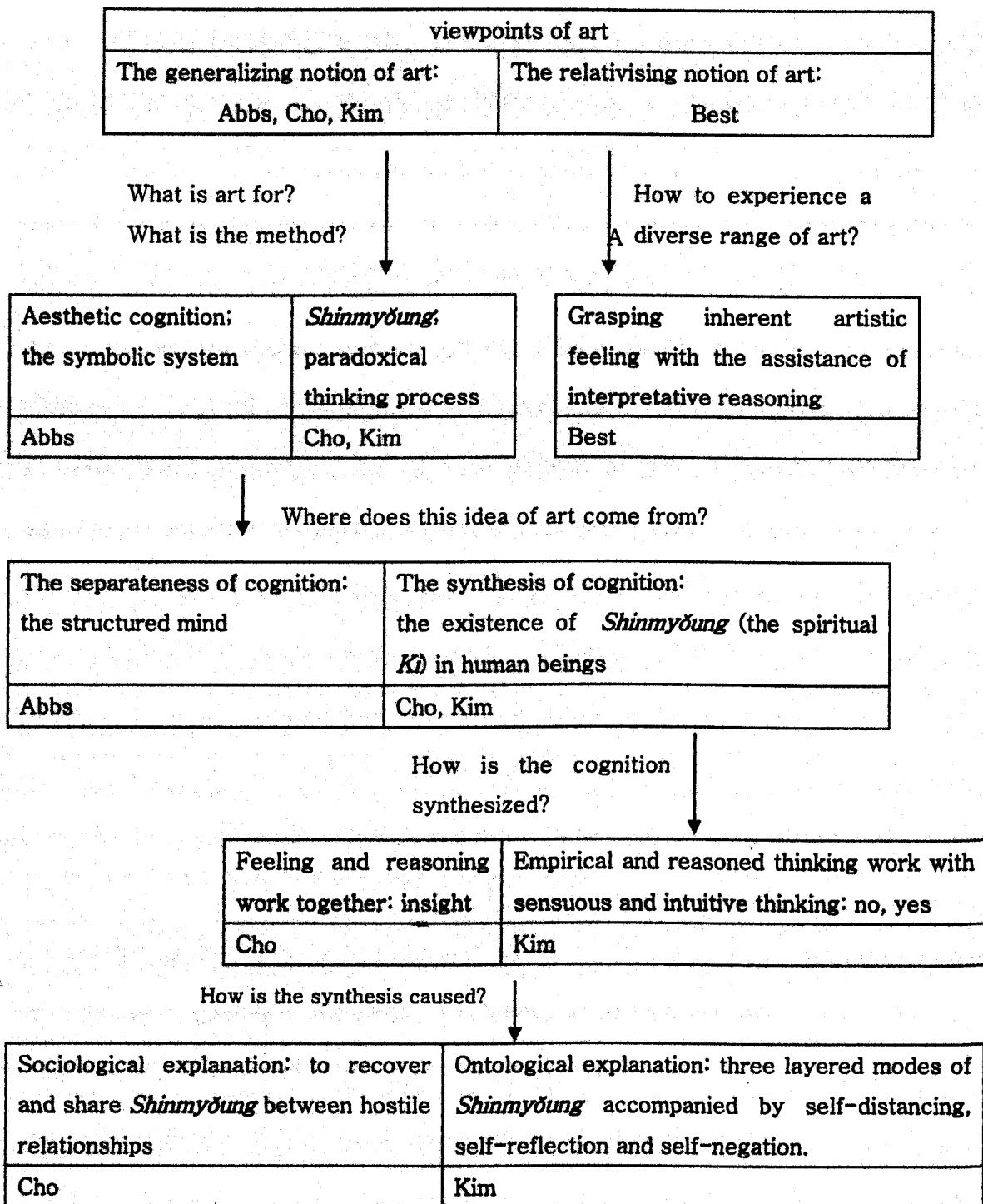
As referred to above, the process of 'no. yes' is the continuous reversion of the previous cognition. Kim argues that such a radical shift in cognition necessitates self-reflection, self-distancing, self-criticism, self-denial, self-negation and so forth. Acts such as self-reflection, self-distancing, self-criticism, self-denial and self-negation are the prerequisite conditions for the paradoxical thinking (Kim 2004 & 2005).

In the additional explanatory part of Kim's work, *Winter letter from the ancient country, Gaya* (2000b), it is suggested that the thinking process is similar to the mathematical discipline of topology. Sang-il Kim (1999) provides a useful explanation of how the thinking process is likened to topological thinking. As a representative example of topological thinking, Sang-il Kim draws on the Möbius strip. The strip is made by twisting a long strip of material once and then joining its two ends. As a result the front of it meets the back. Accordingly, the strip does not have direction it is non-oriented. It is impossible to discern which side is front or back. The spot considered to be front instantly becomes the back and vice versa. Kim claims that this signifies that incompatible, paradoxical or opposite judgements can be simultaneously made by a twist which Kim considers to symbolise self-reflection, self-criticism, self-denial, and self-negation.

To sum up, Kim identifies 'no. yes' as the legitimate thinking process and adds that self-reflection, self-distancing self-criticism, self-denial, self-negation should be accompanied to generate this reverse thinking process.

4.4. Comparison between Abbs, Best, Cho and Kim

To provide a clear picture of the ideas of the aforementioned thinkers, the following diagrams are provided to show how the ideas are built and where similarity and disparity lie.



4.5. The enhancement of Haemaru dramatic play

Cho identifies that critical reasoning and the paradoxical thinking process of insight are involved in the framework of *shinmyōung p'uri* theatre. Kim also discovers that this paradoxical thinking process is the most fundamental principle of *shinmyōung p'uri* theatre but he expands the scope of its operation. Whereas Cho's paradoxical thinking process works in the context of society and thus can be produced when reason and feeling operate together, Kim's process is drawn to describe the ontology of human beings in terms of *ki*. Hence, the thinking process embraces a broader area than reason and feeling. As mentioned above, it works covering 'body, mind and spirit'; 'emotion, reason and spirit'; and a 'conceptual thinking of philosophy, verifying function of science and sensuous feeling or intuition of art'. Another of Kim's findings is that such paradoxical thinking necessitates self-reflection, self-distancing, self-criticism, self-denial, and self-negation.

To sum up, reasoning which is denied a place in *shinmyōung p'uri* theatre by Haemaru members is clearly identified as a legitimate thinking process. In addition to reasoning, one more important thinking process is unveiled, namely, a paradoxical and reverse thinking process.

The main concern of this section is to identify how to enhance Haemaru dramatic play. Haemaru dramatic play can be modified by including reasoning and paradoxical and a reverse thinking process. However, it needs to be more precise to incorporate these because the function of these thinking processes differs according to where the emphasis is

placed. If emphasis is put on the social dimension, then the function of reasoning and paradoxical thinking follows Cho's description, whereas when the emphasis is on the ontological dimension, the function is sought from Kim's explication.

This work will choose Cho's notion of *shinmyōung p'uri* in modifying Haemaru dramatic play. Since the modification of Sadari dramatic play is focused on social meaning, Cho's framework of *shinmyōung p'uri* is considered to be more balanced in juxtaposition with Sadari dramatic play.

Let me highlight what effect is created when Cho's thinking process, critical reasoning and insight, is incorporated into Haemaru dramatic play.

The artistic meaning of Haemaru dramatic play is to engender *hūng/shinmyōung p'uri*. Although it is fully acknowledged that its present form has its own value, the full potential of *shinmyōung* does not yet seem to be embodied in Haemaru dramatic play according to Cho. In his explanation, the process of *shinmyōung p'uri* involves fight and harmony at the same time but Haemaru dramatic play seems to overlook the fighting aspect while placing emphasis on the harmony. This is why it is mainly composed of group physical activities. If this dimension of *shinmyōung* were to be incorporated into Haemaru dramatic play, it would have the potential to be extended to the context of society. It could be enhanced in such a way to add more social meaning and to make use of a wider diversity of topics and dramatic materials. Since inclusion will entail the use of critical reason and insight, the assertion by

Haemaru members that reason has no place in their dramatic play may prove to be an obstacle which will prevent it from enhancing and evolving their dramatic play. Cho's theory reveals that critical reasoning and insight have their place in relation to *hŭng/shinmyǒung p'uri*. Cho's notion provides a theoretical premise for Haemaru dramatic play to encompass social issues through employing critical reason and insight.

In conclusion, Haemaru dramatic place is enriched by adding Best's 'interpretative reasoning' and Cho's 'critical reasoning' and 'insight'.

Chapter 5. Research Methodology

The central concern of this research is to design a new educational drama practice which accommodates socially critical awareness and Korean cultural sensibilities. In chapters two and three, the study theoretically demonstrates that such design can be completed by including conflictingly different drama practices separately; for example, Sadari and Haemaru dramatic play. It shows that culturally different educational drama practices cannot be theoretically integrated because they have fundamentally different conceptions of art.

In addition, chapters two and three find that conducting culturally different educational drama practices separately, due to these different conceptions of art, brings out some effects in terms of identity: the reflective and critical perception of self identity; becoming multiple in terms of self-identity and openness to a new dimension of the self.

Based on these findings, what is necessary as the next step is to find a way to embody socially critical awareness and Korean cultural sensibilities as educational drama practices.

To do this, this study adopts Sadari dramatic play as an educational drama practice to be able to embody socially critical awareness and Haemaru dramatic play to embody Korean cultural sensibilities. Adopting these two practices, in chapters four and five this study suggests modifying a certain part of each practice in order to embody its artistic conception better. Sadari dramatic play needs to change the meaning with which it is currently associated and Haemaru dramatic play is also shown to lack

interpretative reasoning and involvement of thinking processes. Therefore, the critical awareness of unconsciously and imperceptively held values or beliefs through critically reading into situations, roles and attitudes is employed as the meaning which Sadari dramatic play should seek. The reason for choosing such awareness is that it can be answerable to many educational drama groups in Korea, such as Sadari, which search for practices to enable participants to critically perceive themselves in terms of culture, power and society. For Haemaru dramatic play, Best's interpretative reasoning is included to assist children in understanding the artistic feeling of Haemaru dramatic play, *ki/hŭng/shinmyōng p'uri*. In addition, Cho's critical reasoning and insight are also employed to deal with social problems.

In this way, the research theoretically proposes a new educational drama programme which includes two different educational drama practices, each of which has its own artistic conception, and posits that conducting Sadari and Haemaru dramatic play separately has a possibility to bring out four effects.

Firstly, Sadari dramatic play allows critical awareness of the hidden social, political and cultural system.

Secondly, Haemaru dramatic play offers a culturally heterogeneous voice to be heard by embodying the artistic concept *ki/hŭng/shinmyōng p'uri*.

Thirdly, the separate implementation of two culturally different educational drama practices brings out the reflective and critical reinterpretation or perception of one's own identity and provides the

possibility to become a multiple self.

Fourthly, openness to a new dimension of the self is anticipated.

On such a theoretical premise, action research is employed as a part of the design process to see whether the theoretical design can be put into practice, how such theoretical design can unfold and what is needed in practice to be viably implemented.

Therefore, the action research principally consists of two cycles, the first cycle for conducting Sadari dramatic play and the second cycle for implementing Haemaru dramatic play. While carrying out these two practices, the study will examine whether those effects mentioned above will be brought out or not.

The fourth effect, however, needs another cycle. Whereas the first three effects can be observed while two educational drama practices are implemented, the fourth effect, openness to a new dimension of the self, cannot be verified if the students are not provided with the chance to experiment with the given practices.

Encountering the different concepts of self inherent in Sadari and Haemaru dramatic play prompts one to perceive consciously and reflect critically upon existing concepts of self identity and causes one to be open to new aspects of identity which are represented in Sadari and Haemaru dramatic play. Such openness consequently has the possibility to lead to multiple self-identities. However, the multiple self-identities constructed at this point are likely to be restricted to identities brought

out by Sadari and Haemaru dramatic play.

Nevertheless, Holledge and Tompkins (2000) and Brahmachari (1998) in chapter two raise the possibility that experiencing Sadari and Haemaru dramatic play enables participants to go beyond such restriction of identities and to imagine other dimensions of identity rather than those inherent in Sadari and Haemaru dramatic play. The fourth effect, openness to a new dimension of the self, indicates that participants who experience Sadari and Haemaru dramatic play do not remain in the hybrid identity provided by Sadari and Haemaru dramatic play but imagine new dimensions of identity.

Therefore, this study will examine the fourth effect by including another experimental part. If the effect mentioned above is observed, then this study will draw on implications from the outcome and put forward suggestions for the real practice of educational drama.

To sum up, the designed educational drama process consists of three parts: Sadari dramatic play, involving critical meaning-seeking; Haemaru dramatic play, revised by Best's interpretative reasoning, and Cho's critical reasoning and insight and an experimental process which will be employed later to observe the fourth effect.

The reason for choosing action research is that the designed educational practice is theoretically constructed and therefore it needs to go through an evolving process in the real classroom to be more workable practice of educational drama.

Such consideration is aligned with the belief that theory alone could not show diverse facets of drama, so it needs to be grounded in a real classroom experience (Neelands, 1996; Saldana & Wright, 1996; Young, 2001).

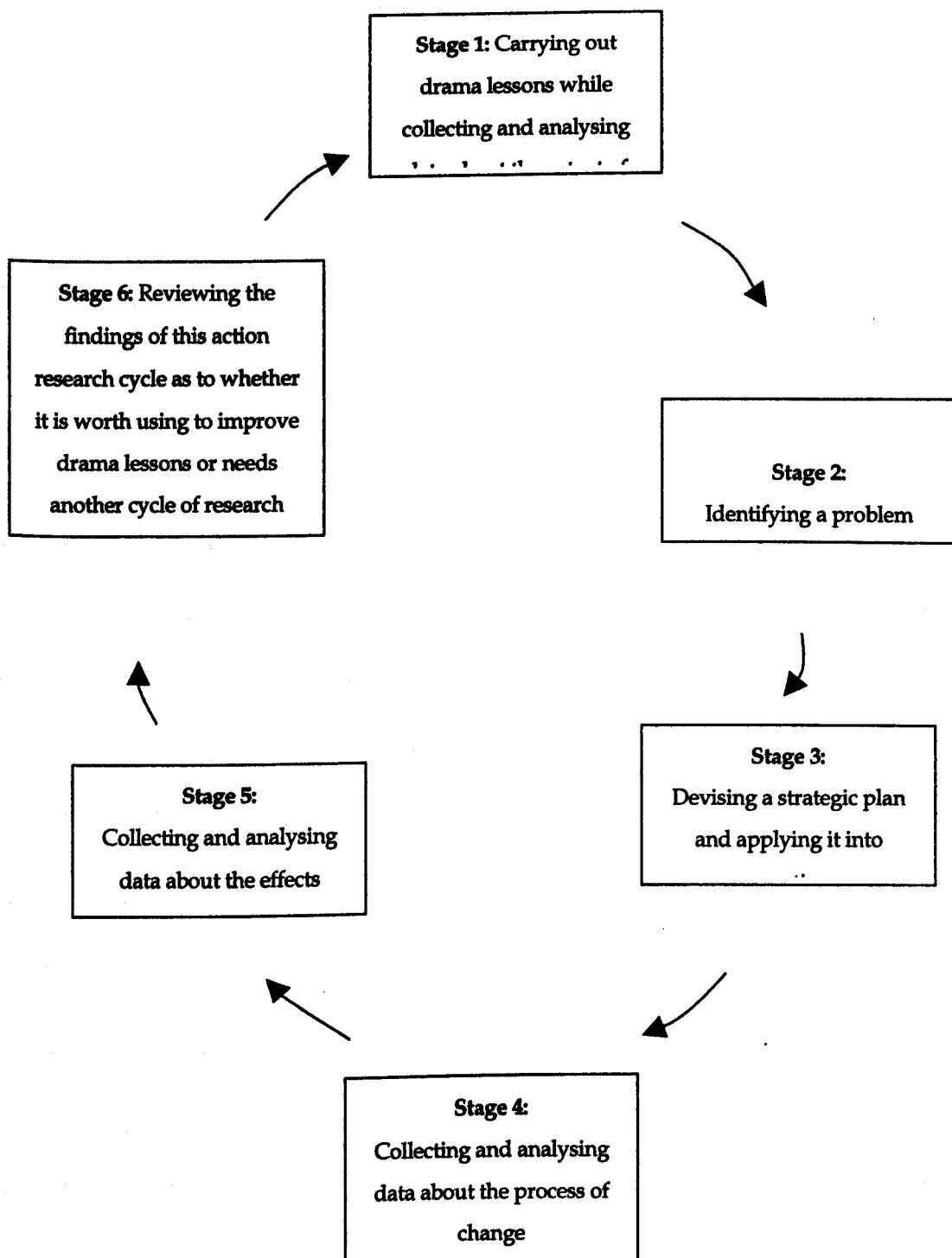
The belief is clearly explained in Taylor's remarks.

Taylor (2000) argues about the danger of published curriculum packages. He insists that the package is very likely to hinder the dynamic and evolving processes which are believed to be the very nature of drama praxis. To bring life to drama classes, let alone the successful implementation of curricular, he claims, depends on the teacher's capacity to do the "ongoing reflective practice".

The existentialist nature of drama praxis requires educators to be sensitive to their own ability to read immediate contexts and to develop their own skills of reflective praxis.

(Taylor, 2000: 76)

In accord with Taylor's argument, the action research will seek "action strategies" (Altrichter, Posch and Somekh, 1993:5) of how to cope with the challenges and problems of practice and to carry out innovations in a reflective way. The outcome of this will be continuously fed into complementing or improving the theoretically designed lessons. Borrowing Bassey's (1998) action research framework of six stages, a circle of this action research will proceed as follows.



The drama lessons examined during action research consists of three kinds, Sadari dramatic play, Haemaru dramatic play and the experimental process. Therefore the questions which are explored during action research will be consequently divided into three parts. In this study, the process of Sadari dramatic play will be treated as the first cycle, Haemaru dramatic play as the second cycle and the experimental process as the third cycle.

- | | |
|--|---|
| Questions explored
during Sadari dramatic play | <ul style="list-style-type: none">• How is the process of educational drama constructed and managed to facilitate awareness of the complex relationship between culture, power and society?• To what extent are participants led to awareness of the complex relationship between culture, power and society by engaging with educational drama practices? |
| Questions explored
during Haemaru dramatic play | <ul style="list-style-type: none">• How is the process of Haemaru dramatic play constructed and managed to facilitate the authentic engagement of, <i>hŭng, Shinmyōung?</i>• To what extent are participants led to the understanding of, <i>hŭng, Shinmyōung</i> by |

engaging with Haemaru dramatic play?

- Questions explored during the experimental process
- Do participants remain in the hybrid identity provided by Sadari and Haemaru dramatic play? Or do they imagine other identities than those inherent in Sadari and Haemaru dramatic play?

5.1. Sample

Action research was conducted in 2006 as a pilot study in Singuro primary school. The class in which the research was conducted consisted of 23 students volunteering to participate in drama as a club activity.

They were 11 or 12 years old; 13 boys and 10 girls.

The reason why I chose this class is that the school where the class is runs a club activity every Thursday for 80 minutes over 10 weeks so that the time span was considered to be suitable for drama activities compared to other schools, where the time span is 40 minutes.

The actual action research was carried out in 2007 in Sangdo primary school with 13 students for 60 minutes every Wednesday. They were 11 or 12 years old, 8 boys and 5 girls. The reason why I chose this class is that I found it extremely difficult during the pilot study to teach drama, carry out research and control 24 students at the same time. During the pilot study, many problems occurred as to how to control the students, let alone the research questions. Therefore, I decided to implement the

research with approximately 15 students. However, it was difficult to have a class of 15 students aged 11 or 12 every Wednesday for extra club activity in Korea because Koreans think that at this age, pupils should prepare exams for middle school and they do not allow their children to have extra club activity like drama or sports. Besides, the size of the class for extra club activity in school is around 25 to 30 and thus it was hard to get access to the kind of class that I wanted. I therefore contacted as many teachers as I could to have this class and finally found one. The teacher participated in the workshop in which I participated as a leader and she agreed with me to have research. She would be the non-participant observer during the research.

The action research proceeded from 13th June to 2nd December; 15 lessons of 60 minutes each. The first cycle ran from 13th June to 11th July. The summer vacation was in between and the second cycle was from 5th September to 17th October. The third cycle ran from 24th of October to 2nd of December.

5.2. Data collection methods

Since the research puts weight on the externalization of pupils' internalized artistic conception, not only is the teacher's view important data but also the pupils' perspectives play a crucial part. Besides, as a researcher and a drama teacher, I conducted the lessons once a week for a drama lesson and hence the teacher's perspective of the tested class is also useful data. Accordingly, it is potentially powerful to employ a combination of different

methods, "methodological triangulation", to collect data from these three positions (teacher, pupils, and observer) in examining the implementation of the designed forms (Denzin, 1978, cited in Denzin & Lincoln, 2000; Denscombe, 2003).

In this 'methodological triangulation', I also participated in collecting data, taking up the role of teacher. Hence, I was required to carry out the dual role of teacher and researcher. I found, however, that playing the dual role at the same time was difficult during the pilot study, so I decided to video-record the lessons to concentrate on the role of teacher during the lesson and after the lesson to turn to the role of researcher to interview the students and watch the recorded lessons.

When I carried out the role of drama teacher during the drama lessons, I could maintain my status as drama teacher although I was a visiting teacher; the non participant observer teacher helped me and the participating students to build a good relationship. During the drama lessons, the students accepted me as their drama teacher and observed the contract of behaviour that they suggested in the preliminary lesson. They considered me not so much as researcher but as teacher.

However, such concentration upon the role of teacher sometimes brought out strong emotions when students' responses did not live up to my expectations. As teacher I sometimes felt I should stimulate the students more to get the responses that I wanted. Such contamination of the outcome due to the teacher's interest was tempting. Yet, this was not realised during the research because I had to turn to the role of researcher

as soon as the lessons were finished. The role of researcher made me change my attitude and accept the students' responses without a teacher's interest. The role of researcher caused me to perceive the outcome of lessons more objectively and to accept students' responses as they were. As already stated, this action research inevitably needs personal accounts as data and therefore ethical issues were discussed with the authorities and pupils of the class involved before setting about the drama lessons (Denscombe, 2003). In this action research, I needed two teachers' permission to collect data because students came from two classes. They allowed me to use the data collecting methods on the condition that the students agreed on the methods. So, in the preliminary lesson, I informed students what I would do with them during the programme and asked whether I could interview them, have access to their personal diaries, tape-record and video-record them. In addition, I informed them that they could refuse to do this if they did not want to. For a better programme, I asked them to make contracts on how to behave during lessons as well as during interviews and writing diaries.

Since they were totally inexperienced students about educational drama, I firstly suggested what would be needed during lessons and asked them to suggest more things (Bowell & Heap, 2001). The results were as follows.

- Participants must be willing to withhold self-judgment and accept themselves without censorship
- Participants/spectators must be willing to suspend disbelief and

engage with the work

- Participants/spectators must be willing and able to withhold judgment of the drama - including individual aspects and the work as a whole - as they experience it.
- Participants/spectators must be willing and able to give themselves to the moment of the work - to allow the work to be what it is.
- Participants must not contribute to formulating peer pressure.
- Participants/spectators must trust the physical, emotional and intellectual responses of other participants and also have sufficient trust in the group process.
- Participants must be informed that this drama is to do with self not judging you and others.
- The students devise a contract of acceptable behaviour during drama lessons. All the students made all the contributions – and it should be written on a blackboard. (No violence, no bullying, no eating, good manners, working together, no laughing at people, listening, paying attention, no speaking when teacher speaks)

Field Notes

As the researcher-teacher, I used a research diary to record details about my teaching, observation and reflection throughout the whole course of the action research. This involved “memos” regularly and “in-depth reflection”

less regularly (Altrichter, Posch and Somekh, 1993). Borrowing the classification of Altrichter, Posch and Somekh, memos contain "descriptive sequences" which describe activities during drama lessons and "interpretative sequences" which include "theoretical notes", "methodological notes" and "planning notes". "In-depth reflection" is made to complement memos on matters which need further time and reflection.

Pupil Diaries

Pupils' personal diaries of their responses to the lessons were written after every lesson to get data of pupils' reflection on the experience and feeling (McNiff, 1988). Pupil diaries were kept by the teacher and handed out after every drama lesson. Students decided the teacher should keep their diaries. To do this, ethical issues to do with diaries were negotiated with the pupils themselves and the teacher of the class. Both pupils and teachers agreed that I as a researcher could have access to their diaries and present them in the research.

Observation

To gain access to more validating evidence on the pupils' side, two kinds of observation were employed. As the researcher-teacher, I carried out participant observation and the class teacher was a non-participant observer. To minimize discrepancy in observation, both of us used "observation schedules" (Denscombe, 2003) which contained a list of items like a checklist to be ticked as things occurred. On top of a list of items,

the observation schedules also ensured space for free note-making in case of unexpected happening outside the list. A follow-up discussion took place between us to collect reliable data at least once per cycle but there could be more when needed. The selection of items was the most important factor to judge the value of data from observation and thus, issues relevant to creating an observation schedule were carefully considered (Denscombe, 2003).

Interviews

Since this research deals with pupils' inner thoughts and emotions, interviews with pupils were conducted to complement the data from other methods (Denscombe, 2003). Interviews were organised every lesson. In the early stage of the action research, group interviews were mostly conducted and one-to-one interviews were introduced, as data from pupils' diaries, observations and group interviews were collected (Denscombe, 2003). The group interviews covered the whole class, selecting three or four pupils at a time for an alphabetical list and therefore all pupils participated in group interviews once.

During the pilot study I categorised the whole class into sub-groups as data were collected and chose a pupil from each sub-group as a representative sample in order to do one-to-one interviews (Bell, 1987). However, while I conducted the actual action research, I did not need to categorise because there were 13 students and most of them were participatory. So I decided to have one-to-one interviews when any area

to explore arose.

Two types of interviews were used: "semi-structured interviews" (Denscombe, 2003) for group interviews and "focused interview" (Hron 1982:119, cited in Altrichter, Posch and Somekh, 1993:103) as an unstructured interview for one-to-one interviews, to access the deeper attitudes and perceptions of pupils. As shown above, interviews with the teacher of the tested class followed, supplementing observation data once per cycle. To record the interview data, video recording was planned to be used. However, if students and teachers felt uncomfortable, then audio tape-recording or notes were used as an alternative (Denscombe, 2003). In most instances, students and teachers did not show uneasiness.

Questionnaires

Questionnaires were planned to be used twice, in the first and last lessons of the action research (Denscombe, 2003). The first questionnaire intended to assess the children's current attitudes, views and beliefs in connection with drama and expectations towards drama lessons. The second questionnaire aimed to evaluate the children's final attitudes and perceptions, offering comparative data with the first one. However, I used interviews instead of questionnaires in the action research because the number of students was suitable for interviewing and more data could be obtained from it.

In the preliminary lesson, there were interviews to obtain the data of students' initial attitudes, views and beliefs in terms of drama and

expectations towards drama lessons. Semi-structured interviews with groups of 4 or 5 were adopted, in which 7 questions were provisionally prepared in advance and then followed up students' points. (Denscombe, 2003) Here are the interview questions.

- ① Why did you apply for the drama class? (My research will run after school. So, attending drama class is voluntary.)
- ② Have you ever watched or experienced theatre-like experiences?
- ③ What do you think theatre is? Or what kind of words spring up to your mind when you think of theatre? (Here I will use the term 'theatre' rather than drama, because in Korea the term drama, is associated with soap opera).
- ④ Have you ever watched or experienced Korean traditional performance like Bongsan mask dance?
- ⑤ What do you think Bongsan mask dance is? Or what kind of words spring up to your mind when you think of Bongsan mask dance?
- ⑥ What do you expect of this drama class when you hear that you are going to do educational drama?

Photography

Photography was utilised to document materials used by the researcher-teacher and those created by pupils (Denscombe, 2003).

Video

Video was used to record how the lessons unfolded. During the pilot study, I found it difficult to carry out the role of teacher and researcher at a same time. It required teaching drama, observing students and analyzing lessons at a same time. So I decided to video the lesson to analyse it in more detail and observe the students well. Overall, 12 lessons were video-recorded. Three lessons of the third cycle were not recorded because most of the time was allocated to writing.

5.2.1. Data collection methods for the first cycle

For the first cycle, Sadari dramatic play was reconstituted. Its search for meaning was maintained but the direction of meaning-seeking was changed. The phenomenological and psychological meaning was dropped and meaning about the relationship between culture, power and society was suggested. This meaning corresponds to Bolton, Neelands, Grady and Gallagher in chapter three. For this purpose, this study chose as the basic story-line 'The Reds and the Greens' from '*Drama Lessons for Five to Eleven-year-olds*' (Ackroyd and Boulton, 2001) and modified it for children to think over the complicated relationship between power, society, law and political system embedded in their ideas. The completed lesson plan, 'The Reds and the Greens' is in Appendix A.

The questions explored in the first cycle derived from the artistic aim of Sadari dramatic play, which is the awareness of the complex relationship

between culture, power and society. In practice, this awareness was achieved by searching and discovering hidden rules, laws, and values embedded in a dramatic situation.

Consequently, the questions were as follows:

- How is the process of educational drama constructed and managed to facilitate awareness of the complex relationship between culture, power and society?
- To what extent are participants led to awareness of the complex relationship between culture, power and society by engaging with educational drama practices?

In order to discover problems occurring during the drama and to measure to what extent participants are led to the grasp of artistic conception, this work adopted Bundy's (2003a) process of aesthetic engagement, which is connection, animation and heightened awareness. This process is in parallel with grasping such awareness.

She argues that the above are pre-requisites to engage aesthetically in order to gain an understanding of artistic conception. The engagement of drama experience is that it affords the possibility of aesthetic response and 'aesthetic response involves cognition and emotion, acting, not separately, but in a 'thinkingly feeling' or 'feelingly thinking' way' (Bundy, 2003a:172). For this capacity, aesthetic engagement can accommodate a particular way to enable us to perceive and know the world. To engage

aesthetically needs, as Bundy states, a process of connection, animation and heightened awareness.

Connection occurs when the percipient experiences connection to an idea stimulated by the work but not necessarily directly contained in it. (Bundy, 2003a: 180): It requires them to make some association between the drama and previous personal experience or understanding. (Bundy, 2003a: 177)

When we experience animation, we feel more alive, more alert (Bundy, 2003a: 180): animation is the feeling of stimulation, perhaps exhilaration, experienced during (and possibly after) a drama experience: a feeling of invigoration experienced as they respond. (Bundy, 2003a: 180)

Heightened awareness is a product of the simultaneous experience of animation and connection. It is characterised by the percipient becoming open to questions regarding humanity which have not previously been consciously considered (Bundy, 2003a: 180): It is experienced when percipients cease to focus on the direct action of the drama and start to focus on the questions emerging from the idea of it (Bundy, 2003b: 2).

By going through this process, participants are encouraged to make connections between their own narratives and of others to communicate with each other. For this, participants need to be in another's' shoes and to reflect on their own experience at the same time. This leads to critical

reflection of ‘one’s own inherited values and beliefs, and an understanding of the social and cultural contexts of others’ (Nicholson, 2000:7).

Her emphasis on connection, animation and heightened awareness as the key characteristics of aesthetic engagement is complemented by adding ‘trust’ and ‘integrity’ when it comes to the ‘workshop’ environment. Especially, since this action research is conducted in a class in which the participants are recruited, they are not comfortable and familiar with one another and with the drama teacher. The latter two features will be included as important characteristics. Bundy (2003a: 179) identifies seven areas to be trusted: “the workshop leader; the group process; the physical, emotional and intellectual responses of other participants; their membership and status in the group; the appropriateness of their own responses; their image/perception of themselves and the disclosure of the private self in the public sphere”. She also articulates that participants need to perceive integrity in three areas in order to be engaged aesthetically: “the integrity of the performers and performance; the appropriateness of their response in the context; their ability to read the form and style”. (Bundy, 2003a: 179) Therefore, this research employed five key characteristics to evaluate students’ aesthetic engagement, which are trust, integrity, animation, connection and heightened awareness.

Students’ personal diaries

After every lesson, students were asked to put down their thoughts and

feelings in their personal diaries. To guide what and how to reflect on them, I wrote on the board the questions below and asked the students to answer questions which they liked. If they did not like them, then they did not need to answer. The questions were designed from key concepts of aesthetic engagement which were applied to the section of Sadari dramatic play (five lessons). These concepts are trust, integrity, animation, connection and heightened awareness as above. Each question involved overlapping aspects of aesthetic engagement. The questions and related aspects are as follows.

Questions	The aspect of aesthetic engagement
1. What were the most powerful moments in the drama for you?	Trust, integrity, animation, connection
2. Why was that particularly powerful for you? (What do you think makes them so powerful?) Could you explain what feeling or thoughts you had at those moments?	
3. While doing the drama, did you ever come across opinions, feelings or actions that you found new and have never experienced before?	Trust, integrity, animation, Heightened awareness

4. While doing the drama was there any Trust, Integrity, activity or role in which you were connection interested? Could you explain why?
5. Was there any activity that you found Trust, integrity, uncomfortable or difficult? Could you explain animation why?
6. Sometimes when I see a movie or a play Heightened awareness or read a book, I am so moved by this that either my thoughts, feelings or actions are changed or I am left alone thinking about things after it. Did that happen to you in the drama lesson, today?
7. What do you think of today's activities overall? Do you have any comments or suggestions?

Interview

Since the whole process of action research was divided into three sections and each section tackled different types of art form, the interrogation of students' artistic conception, how they perceived each art form, was conducted respectively.

Each section consisted of five lessons so interviews should cover all students for five lessons. The total number of students was 13, so three

or four students were selected for interviews for each lesson. These students were randomly chosen. Since I sensed that there was not considerable discrepancy between students' attitudes towards drama lessons and their ability to speak, random choice was not problematic in gauging students' thoughts. While boys and girls demonstrated differences during the pilot study and I needed to consider gender in the interviews, the boys and girls in the actual action research had little difference and so gender was not taken into consideration.

Interviews and observation were complementarily used. If students were interviewed at an early stage, they were observed at a later stage to view their development. Like the questions in the students' personal diaries, the questions used in the interviews were drawn from Bundy's concepts so they were synonymous both in personal diaries and interviews. However, another aspect of interviews was to focus children's free talk, as Bundy (2005) emphasizes an open approach to student interviews, referencing children's capacity of autonomy to construct knowledge (Ginsberg, 1997 cited in Bundy, 2005). Therefore, the interview began by encouraging them to talk freely and followed their fluid flow of thoughts. And if their talk was stuck or there was a reserved student, questions were asked as follows. As a whole, the interviews were semi-structured, and the questions were the same as those for the personal diaries.

Observation schedule

As in the interviews, three or four students were observed in each

lesson.

The class teacher was a non-participant observer and she used "observation schedules" (Denscombe, 2003) which contained a list of items like a checklist to be ticked as they occur. On top of the list of items, the observation schedules also ensured space for free note-taking in case of unexpected happenings outside the list. To gain access to more validating evidence from the students' side, two kinds of observation were employed. As the researcher-teacher, I carried out participant observation. I observed students, how and what they were doing, and recorded that in the 'descriptive memos' part in my research diary as soon as possible after the lessons.

Video was used to record students' activities. The observation was included in this research to see whether students were aesthetically engaged and critically reflecting.

Concerning how to observe student's aesthetic engagement, this research again borrowed Bundy's (2003a, 2003b) findings, using the five characteristics detailed above.

In the same articles, Bundy (2003a, 2003b) lists how these characteristics are experienced in drama practices. She articulated ten experiences which should involve five characteristics of aesthetic engagement. These experiences were also included in this action research as proof to indicate students' engagement. Therefore, in the designed drama sequences, it was shown which ones out of the ten experiences were involved in each episode

In the pilot study, I made use of Heathcote's (1992) *D series: Teacher Intervention and Strategies in the Four Levels of Drama Progress* to measure students' awareness of dramatic content and form. However, I found it of little use when analyzing the study, so I decided to omit it in this research. Since the engagement level of dramatic form and content was divided into 27 stages for the form and 8 stages for the content, 35 stages in total, it was not realistic to collect data for all 35 stages. Besides, many stages overlapped with Bundy's model; for example, the highest level of engagement of form and content, the third and fourth levels, were identical to Bundy's ten stages of aesthetic engagement. Therefore, employing only Bundy's model is not problematic.

Besides, the first cycle of drama practice is focused on the realization of hidden values, laws, systems, etc. and employs Bundy's notions as criteria to judge if a student's engagement is plausible.

In an observation sheet, the chosen students were observed in every episode by ticking related aspects of aesthetic engagement.

The list is as follows.

	codes	
aesthetic engagement	Trust Integrity Animation Connection Heightened awareness	<ul style="list-style-type: none"> 1. Free choice: participants must be willing to suspend disbelief and engage with the work. 2. Self-acceptance: participants are able to withhold self-judgement and accept themselves (and their

reactions) without censorship.

3. Other-acceptance: participants are willing and able to withhold judgement of the drama—including individual aspects, the actions and responses of other participants and the work as a whole as they experience it.
4. Self-responsibility: participants are able to accept full and total responsibility for themselves.
5. Playful enjoyment: participants engage in the spirit or idea of the work.
6. Attentiveness: participants remain open to hear and see and experience — they must not respond before they experience.
7. Presence: participants experience total conscious focus on the here and now.
8. Personal surrender: participants

are willing and able to give themselves to the moment of the work - to allow the work to be what it is without feeling the need to control its direction.

9. Risk taking: Participants are willing to let go of preconceptions to the extent that they risk being changed by the experience of tuning into another sense of reality.

10. Participation and systemic detachment: participants maintain a sense of self while simultaneously engaging in the work, and maintain the ability to remain aware of other aspects of the system.

An example of an observation schedule

Date:

Episode	Aesthetic	DH	SG	SB
1	Engagement			
	Free-choice			
	Self-acceptance			
	Other-acceptance			
	Self-responsibility			
	Playful enjoyment			
2	Attentiveness			
	Free-choice			
	Self-acceptance			
	Other-acceptance			
	Self-responsibility			
	Playful enjoyment			
	Attentiveness			
	Presence			

The observation sheet was filled in with tick marks when features of 'aesthetic engagement' occurred. For example, if DH demonstrated 'attentiveness', the observers put down a tick mark in a suitable column. In addition, if the demonstrated 'attentiveness' had special traits to comment, the observer wrote down these on empty columns on the right side.

Analysis of the collected data

As is demonstrated in the explanation of the observation schedule, every episode of the whole sequence was presented with the targeted criteria drawn from Bundy's model. For example, the eighth episode involved seven stages of Bundy's model and they were the criteria that students were required to achieve.

7. Producing items and making decision to give products or not (10min)	Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence
Having chosen the slave, I ask students to make a still image of them doing work on the hottest day of the year. To help students, I not only describe how hot it is and what feeling people usually have on a very hot day but also emphasize that they should produce at least more than the amount that they offer to the officer. After making still images, I ask students to draw their products of this hot day which each member of group gets as the outcome of their labour on their given paper. The paper will be given to all students, including greens.	

Through observation, interviews and personal diaries, data which could show whether students achieved such criteria or not were collected. Then, those collected data were used to diagnose students' level of aesthetic and emotional engagement and critical awareness and to identify problems. In addition, such data were used to devise strategies

to resolve those problems and to evaluate how effectively the devised strategies solved problems.

Overall, the collected data were analysed in terms of two research questions sought in this cycle: how is the process of educational drama constructed and managed to facilitate the awareness of the complex relationship between culture, power and society? and to what extent are participants led to the awareness of the complex relationship between culture, power and society by engaging with educational drama practices?

5.2.2. Data collection methods for the second cycle

For the second cycle, Haemaru dramatic play was adopted and complemented by Best's interpretative reasoning and Cho's critical reasoning and insight. Best's interpretative reasoning was inserted into the moment for reflection. In order to bring Cho's critical reasoning and insight into Haemaru dramatic play, this study chose a published story '*Jajang, Jambong and Tangsujuk*'(1999 by Youngjoo Kim).

This cycle consisted of five lessons. The methods to collect data employed in the second cycle of action research were the same as the first cycle which were students' personal diary, students and the observer teacher interview, the observer teacher observation and observation and my research diary. However, the contents of data collection were different. While the first cycle collected data deriving from Bundy's notion of aesthetic engagement, which is trust, integrity,

animation, connection and heightened awareness, the second cycle collected data based on the artistic conception of Korean traditional performance which is already shown in the explanation of Haemaru dramatic play, *hŭng*, *shinmyōung* and *shinmyōung puri*. With such data, the aim of the implementation of the second cycle was to seek the answers for two questions:

- How is the process of Haemaru dramatic play constructed and managed to facilitate the authentic engagement of *hŭng*, *shinmyōung*?
- To what extent are participants led to the understanding of *hŭng*, *shinmyōung* by engaging with Haemaru dramatic play?

The concrete questions for data that were sought by students' personal diary, students and the non-participant teacher interview, non-participant's and my observation, and my research diary are as follows:

1. Are they absorbed in the games?
2. Do they feel free to act in the games without feeling restrained?
3. Do they produce mutual *hŭng*?
4. Do they move their body or breathe to rhythms? (Do they do '*Gundlung*' or '*Gitgokkabulgi*'?) - '*Gundlung*' indicates an unconscious body movement or dancing to changdna. *Gitgokkabulgi* means unconscious playing, murmuring and communicating in the state of '*hŭng*'.
5. Do they actively participate in play?

6. Do they feel the king's emotion and sensation, such as *hŭng* or 'delightfulness', or do they feel the beggar's emotion and sensation, such as 'oppression or vexation'?
7. Do they pay attention to the story?
8. Do they recognize the conflicts in the story?
9. Do they express what they think of the characters through making masks?
10. Do they add the quality of humour to the masks?
11. Do they feel the desire to resolve the conflict inherent in the story?
12. Do members in Jongmin's group actively offer their opinions to resolve the conflict?
13. Do they reinforce solidarity among group members?
14. Do they as audience actively respond to the performance?

These questions were drawn from the principles of the artistic meaning of Haemaru dramatic play, *hŭng*, *shinmyōung* and *shinmyōung puri* that derives from Korean traditional performance.

In addition, reflecting on the drama experience was inserted in the last lesson as a supplement to Haemaru dramatic play. Without reflection and critical perception, it is impossible to conceive a new aesthetic feature, as Best (1992) and McLean (1996) insist.

Analysis of the collected data

Every episode of the whole sequence is presented with targeted criteria,

as below. The targeted criteria show levels which each episode should reach in fulfilling the arsitic aim of Haemaru dramatic play, *hŭng*.

<p>11. Playing with created movements (10min)</p> <p>After deciding movements, we practise the movements to the 'Tarung Rhythm'. If I call 'Jongmin is feeling down', then students demonstrate the decided movement to the rhythm.</p> <p>At the first stage, the practices will be carried out without masks and 'Hansam', but later they will wear them.</p>	<p>10. Do they move their body or breathe matching rhythms?</p> <p>11. Do they produce mutual <i>hŭng</i>'?</p>
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The data collected through the observation, interviews and personal diaries became the evidence that showed whether students fulfilled such criteria or not.

Then, those collected data were used to diagnose students' level and to identify problems. In addition, such data were used to devise strategies to resolve those problems and to evaluate how effectively the devised strategies solve problems.

Overall, the collected data were analysed in terms of the two research questions in this cycle: how is the process of Haemaru dramatic play constructed and managed to facilitate the authentic engagement of *hŭng*, *shinmyōnung*? and to what extent are the participants led to the understanding of *hŭng*, *shinmyōnung* by engaging with Haemaru dramatic play?

5.2.3. Data collection methods for the third cycle

In addition, the work added an extra experimental process to observe whether students become open to new dimension of identity. Since the observation cannot be conducted if students are not given the opportunity to experiment, this study offered students a chance to experiment with given dramatic languages and to see whether they could imagine alternative identities rather than those given by Sadari and Haemaru dramatic play. If they could, this study would draw on implications and provide useful suggestions for the real implementation of educational drama practices which pursue such an effect.

This cycle consisted of five lessons. Coined as the experimental stage, it explored students' experimentation with the acquired artistic conception and form, how to experiment and what was experimented. Therefore, the programme for this cycle was not pre-given but was put in students' hands. So, the programme for each was decided and planned by students. Accordingly, the research questions explored during this cycle varied according to students' responses. However, there was a principal question which was provided under the whole aim of this study.

- Do participants remain in the hybrid identity provided by Sadari and Haemaru dramatic play? Or do they imagine other identities than those inherent in Sadari and Haemaru dramatic play?

The methods to collect data employed in the third cycle of action research were the same as the first cycle, which are students' personal diary and students' interviews, the observer teacher interview, the observer teacher's observation and my observation and research diary.

Chapter 6. Analysis of the First Cycle: the Conduct of Sadari Dramatic Play

In this cycle, Sadari dramatic play was employed.

Since the primary purpose of the research is to provide an educational drama programme, it was investigated how the process of Sadari dramatic play constructed and managed to facilitate the artistic aim of Sadari dramatic play, which is the awareness of the hidden value, belief and power system embedded in situations, attitudes, emotions and thinking, evaluating to what extent participants are led to such awareness.

This cycle consists of five lessons, with a preliminary introduction lesson.

The Preliminary lesson (12/06/2007)

The students that I chose came from two classes of the sixth grade (11 years old) at Sangdo primary school. There were 13 students. Eight were boys and five were girls. I contacted their class teachers and got permission to carry out research with their students.

In the beginning, I introduced my work, the purpose and the process. I then asked them whether I could use the method of data collection, which was observation, interview, student's personal diary and video-taking.

This was allowed. I then said that I was going to have group interviews and asked them to come forward in a group of four or five students.

There were three groups, each of which consisted of four or five

students. Their attitudes towards the interview were cooperative. This interview was conducted to assess the children's current attitudes, views and beliefs in connection with drama/theatre and Korean performance and provided the initial data. My original plan to collect data about students' initial viewpoints was questionnaires, but I changed this because my research programme would last for almost a year, so I considered that establishing a positive relationship from the start was necessary. Besides, the number of students was under 13 so that time was available for the interviews. Semi-structured interviews with groups of four or five were adopted, in which seven questions were provisionally prepared in advance and followed up students' points (Denscombe, 2003).

Their response are below.

For the first question of the interview, I asked why they applied. Ten students had positive attitudes and three students had no idea. All the students had either seen or experienced theatre but contrary to the number of times, their feelings towards theatre were not positive. Only one student gave a positive opinion and most of the students mentioned the worry or pressure of memorising scripts.

- Learning by heart a script.(1)
- Memorising a script is difficult.(1)
- Script and scenes to include a person who is getting angry.(1)

In questions about *Bongsan t'alch'um*, most students, apart from five, had either seen or experienced *Bongsan t'alch'um*. Most of them revealed positive attitudes.

- The smiling mask makes me happy.(2)
- I wish I could smile like that.
- It is exciting.(10)
- Intriguing. It looks different from us.
- It is like a flying butterfly.
- I will be feeling ashamed but will have fun.
- It is fun when dancing and drumming.

Most of the students revealed their expectations towards the drama lesson and I thought it would be good for the whole process.

- Free grouping and feeling free to do drama with just topics not scripts.(1)
- No need to memorise the script and feel free to act. It is good. (1)
- No need to memorise the script and cooperate with each other.(2)
- I have no idea. (2)
- It would be fun without scripts. (1)
- You should produce thoughts every moment, so it will be difficult at first but it will get better and fun.(1)
- Theatre sounds very boring and formal but this sound more fun. (1)
- Having heard that there will be much improvisation, I am looking forward.(1)
- It is a relief not to have scripts.(1)
- Without scripts, it will be fun but sometimes weird.(1)
- I can make more friends from other classes. (1)

Most of the students were very active and looked confident speaking

their opinions and trying to be sincere.

Having assessed the students' attitude, I planned to introduce what kinds of activities would be employed and to negotiate what behaviour would be accepted or not accepted. Having implemented drama teaching twice at two schools, I discovered that students who were inexperienced in educational drama were uncomfortable with most of its conventions, especially living through drama with 'Teacher in role' (hereafter T.I.R). On many occasions, students were virtually frozen when T.I.R was for the first time introduced and this prevented from them engaging and reacting to the drama. I therefore judged that it would be better to introduce beforehand what kinds of conventions were used. In addition, making sense of what the conventions are like could help students understand what acceptable behaviour was or not. Therefore, I planned to introduce the conventions that I would use in the drama lessons and asked them to experience this before we really set out. In this context, I suggested doing T.I.R and explaining what role they took and I took, the background, the conflict and so on.

The students and I had improvisation with T.I.R. I then asked what feeling came to their mind and what behaviour was needed to develop this kind of drama. Having discussed this matter, we devised a contract of acceptable behaviour during the drama lessons. Most contracts that Bowell & Heap (2001) provide were accepted as the contents of the contract. The contents of the contract are presented in chapter five. (See pages 166-167)

The first lesson (13/06/2007)

Sequences	Aesthetic engagement
<p>1. The angle of connection(10min)</p> <p>By asking students whether they have unfair or isolated experiences, I introduce that the drama is about that. I then tell them that they will have this kind of experience during the drama and ask if they agree on doing this drama. (Making a contract)</p>	
<p>2. The choice of colours(5min)</p> <p>With students sitting on chairs in a circle, I spread out two kinds of coloured papers (blue and green) on the floor and ask the students to pick up their favoured colours.</p>	
<p>3. Blue colour(5min)</p> <p>Announcing that we are going to do a drama of a 'blue land' where people who love blue live well and have their own queen, I check which students do not have blue colours. After checking, I tell green students that they will be in an unfair position in the drama for the time being. So, I ask if they are all right with doing this drama.</p>	
4. The blue laws (20min)	Free-choice

I say that now we are people who live in the blue land who love blue very much. In this land, there is a queen who governs this land and there are also discriminated green classes. I ask students in the green role to decide why they came to live in this land. Although they are discriminated against and like green, whereas most blue people like blue, why do they live in this land?

Self-acceptance
Other-
acceptance
Self-
responsibility
Playful
enjoyment
Attentiveness

I then show students a blue covered book saying that this book includes laws which people who live in blue land should abide by. Laws mean an obligation for people to keep. However, there are some laws which blue people would be willing to follow because they like the colour.

I ask students what kind of laws there could be. After discussing this, I say that since blue people are the majority and the green classes are the minor and marginalized, the laws are established centred on blue people. Therefore, there are some laws that blue people would be willing to follow but 'green classes' would be unwilling and likely to feel discriminated against unfairly. I ask students what kind of laws there could be. This question is particularly raised to students who take roles of

'green classes'.

I divide the class into small groups in which four or five students are grouped. Blue students will be divided into several groups and green students will be the same. Thus students who favour the same colour get together.

I ask the blue group to create a still picture of better or similar laws to the ones which we discussed right before, and green group to create laws against which they feel discriminated. I then ask them to show to other groups. I ask each group to think of the caption that would go underneath their picture and write it on a large piece of paper. Each group shows their picture and the rest of the class tries to decide what is being shown. The captions are then read out and placed on a blackboard. After all of the pictures have been viewed, I emphasize that the laws are included in this book and are thoroughly observed by people who live in blue land.

5. Awarding badge(20min)

I start this episode referring to the laws that students made previously. The law is also approved and supported by the queen. Every year, the queen

Free-choice

Self-acceptance

conducts a ceremony to decorate blue people for their observance of the law and to give green people an opportunity to convert. I ask students what kind of feeling they have towards the queen and how to behave when the queen enters.

I tell them that I will walk away and then return to the circle in role as someone and I will speak to them.

"My friends, people of the blue land. We gather here today in this beautiful place to celebrate our laws and to thank you for observing and guarding them. We think of what it means to be a blue and how important our blue laws have become, helping to keep our community safe and happy for so long.

These blue laws that we all live by were guarded by you. So here I am honoured to award badges to you as a symbol of law observance. When I award a badge to you, could you give me your beautiful blue paper as proof that you are the people of the blue land."

And then I award a badge one by one.

However, when I bump into students who have the green colour, I am a bit surprised and ask what happened to these people. And I say that these

Other-acceptance

Self-responsibility

Playful enjoyment

Attentiveness
Presence

people are not genuine blue people. Then I say that I will give a chance to these not-blessed people. I say, "becoming blue people is a privilege and honour. Therefore all of you, green people, would want to be blue people. But if you want to become blue people, you should prove yourselves that you deserve to be genuine blue people by taking an oath that you will keep the blue laws. If you become a member of the blue people, you will be welcomed by the blue people but should leave the community of green people and joining in discriminating against greens according to the laws. However, if you keep your green colour, then you will remain as 'green classes'. Besides, since we had the worst famine of all history last year, we need to as much produce as we can this year. In order to fulfil this aim, the green classes who refuse to be blue people should participate in providing their labour to the blues for five hours every day like slaves.

Those who want to be blue people come forward and take an oath placing a hand on the law book. Choose the blue colour throwing away your chosen green colour. Then I will award the honourable badges"

My memo on the first lesson

Before we set out on the drama lessons, the students had time to mingle since they did not know each other. The game was fun and students replied that they went very comfortable with each other after the three games.

Sitting in a circle, I confirmed what contracts we had made and asked them to keep them and they nodded.

Episode 1

I asked them whether they had had an unfair or 'left out' experience.

Many students nodded and some boys excitedly replied, "yes!"

I then asked, "what were your feelings like?"

Many students said that they felt very bad and felt like to have a fight.

I said to them I was going to do a drama about this and they would go through those experiences during the drama and asked if they were all right doing this content of drama. They said, "yes".

So, I said that we were going to do the drama from now on.

Episode 2

I put down round green and blue paper in the centre asking; "would you choose your favourite colour?"

Students picked up their favourite colour.

Episode 3

I asked them to show their chosen colours and said that those who chose green would be in an unfair situation. I asked them if this experience would be O.K. for them. They replied, "yes".

Again, I asked if they all agreed on doing this drama and they said yes.

Episode 4

For episode 4, I said that now we were people who lived in the blue land who loved blue very much. I continued, "there is a queen who governs this land and there are also discriminated green classes". I asked students in the green role to decide why they came to live in this land, although they are discriminated against and like green, whereas most of the blue people like blue.

Students in the role of the greens argued with each other and two suggestions were selected as the most viable and fun. One was that they came to live in the blue land because the greens were defeated by the blues in war in their green land and they were taken to this land as hostages. The other was that they came to this land to achieve greens' independence from the blue power. Students oscillated between these two opinions, so I asked what would be more fun for the drama. They thought and decided on the second one. They said that the idea of hostages sounded too helpless but the idea of people seeking independence seemed to have potential.

I then showed students a blue covered book saying that this book included laws which people who lived in blue land should abide by. I continued by saying, "laws mean an obligation for people to keep. However, there are some laws which blue people would be willing to follow, supportive of and would like to abide by because they like the colour, 'blue'."

I continued to say that the laws that blue people would be willing to follow were not accepted in the same way by the greens. With regard to these laws, the 'green classes' would be unwilling to follow them, and likely to feel discriminated against unfairly. I asked students what kind of laws there could be.

The answers that students suggested were as follows: people should wear blue clothes; you will be left out if you wear green; the blues and greens could not become friends and get married; green classes should pay an entrance fee when they use a road; greens should lower their heads whenever they meet blue people; green classes do not have their houses; green classes' identification are checked whenever they enter a place.

I explained that students now were grouped in the same colours and created a law which might be included in the blue laws. So, I divided students into five groups. There were two blue groups and three green groups. I asked the students to make up a law and a still image which could show the law. They were eager to create their own laws. They looked engaged and confident discussing and demonstrating the still image.

Normally, I have encountered problems when students are either distracted or cause arguments which develop into fights during discussions and demonstrations but these students seemed to be disciplined in this regard. No problems occurred, so the discussion and demonstration went smoothly.

The laws demonstrated by students are as follows: green classes should pay an entrance fee when they use a road; greens should lower their heads whenever they meet blue people; green classes do not have their houses; green classes' identification are checked whenever they enter a place; when the greens do harm to blues, they will be punished doubly.

The activity to legislate and demonstrate laws engaged students in the drama lesson. For this activity, students needed to be engaged to the extent to reach Bundy's sixth level, 'attentiveness'. Four students apparently showed that they had reached this state through their personal diaries and interviews. The unfairness of the laws drew their attention.

Interview	DH: When I discriminated against the greens, I felt like a king. But in another way, I felt sorry. TH: When I became the green, I felt strongly discriminated against. It was like for real. It was such a vivid experience. I felt badly down. I panicked because I had never been unfairly treated and the memory will never be forgotten.
Personal diary	MJ: The laws are so unfair. I was really angry and I felt sorry for those who slept on a street when I made a still image of laws which discriminated against green people. SG2: When we made laws, I felt I was arrogant. Afterwards, I felt sorry for the greens and uncomfortable with myself when discriminating against somebody else.

My observation and non-participant teacher observation also

demonstrated that the observed students, SJ, HH, SB1 actively participated in making laws. Especially, the non-participant teacher referred to SB1 as surprising because he was usually distracted in other lessons.

Episode 5

After demonstrating, I said that we were going to meet the queen in a ceremony.

So, I asked questions to set up the scenes of the queen awarding badges in the ceremony. The questions I asked were as follows: what is the queen's personality like?; how does she behave?; what does the place for the ceremony look like?; if there is a platform to award badges, what does it look like?; how do people behave when they see the queen at first and come up to the platform to be awarded?.

Students were very excited to create the place and atmosphere of the ceremony. Answering the questions, they decided what the place looked like and the scene would be unfolded in the ceremony. According to their opinion, the episode began when the queen opened the door, so I started this episode by opening the front door.

When I opened the door, students who were sitting stood up and start to clap and cheer. When I stopped in the centre, it was literally as if they were in the place of the ceremony and paid full attention to me without any noise. I gave a speech as the queen. (See speech on page 198)

And then I awarded a badge one by one. After awarding five blue people, I bumped into students who had the green colours and I pretended to be

surprised. I asked what happened to these people and why did they not have the colour blue. And I said that these people were not genuine blue people and I wanted to give a chance to these not-blessed people. I continued to give another speech. (See speech on page 199)

When the greens came to the queen after queen's speech, I asked them whether they wanted to swap their colours. Two students swapped their colours but the remaining five students refused to swap the colour. Their responses were as follows: I could not betray my family and country; I have my dignity; I do not want to be a betrayer. When they reacted to me, they looked firm and resolute.

At the end of the ceremony, I as the queen announced that since we had the worst famine of all history last year, we need to as much produce as we can this year. In order to fulfil this aim, the green classes who refused to be blue people should participate in providing their labour to the blues for five hours every day like slaves.

The awarding ceremony maintained a serious mood. Students did not move and make any noise. There was a real sense of ceremony. During this activity, students were required to get to the level of 'presence'. In this level, they needed to be focused on what was happening here and now. Seven students' remarks in their personal diaries and interviews clearly indicated that they were totally focused on what was happening inside the drama.

Interview	CJ: Two greens betrayed the green people. I am curious how the greens react to them.
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	DH: I felt overawed when I stood up in front of the queen. SG1: I wonder what the two green people will be like.
Personal diary	SB2: I felt that I was awarded for real. I felt like a king and sorry for the greens. HH: When I was awarded, I was worried about if this happened for real. JH: When I swapped my colour, I put down my hand on a law book and felt light hearted. SJ: When two green people betrayed us, I felt deeply disappointed in them.

Six students did not particularly mention this activity. However, SG2 appeared to be focused during the ceremony. Her facial expression was changed when she came up to the queen. Her lips were tightly closed as if something very important was occurring to her. Although TH and MJ particularly commented on the previous activity, they seemed to sustain their engagement in this activity as well. They followed the rule of the ceremony, paying attention to the others' responses.

With regard to SB1, his behaviour seemed to be mostly playful. Clapping, wooing and doing thumbs-down was his usual behaviour when others were awarded, which is likely to indicate that he is not engaged to the extent of 'presence'. However, when he came to the queen to get a badge, his face turned serious and he replied with a firm 'no'. Considering the non-participant teacher accounts that SB1 is normally disruptive and distracted in lessons, this showed that he had reached

'presence'. However, since the duration to sustain the fiction of drama was rather short, he needed to be carefully observed and treated.

HC and SC did not refer to any particular activity. They simply wrote in their personal diaries that it was fun. Observing them, they just appeared to repeat what their friends said and did. Any special facial expression was not put on. According to Bundy's stages of aesthetic engagement, they did not reach the fourth level, 'self-responsibility'.

The data in students' personal diaries, interviews and observation indicated that most of students reached the targeted criterion of aesthetic engagement of Bundy's model. Eleven students out of thirteen reached the level of 'presence'. After the drama lesson, one of the students said that he felt empty and it was as if he was coming out of the space. However, two students clearly demonstrated that they did not carry 'self-responsibility', which is the fourth stage of aesthetic engagement. They simply followed what others did. Therefore, these two students needed to be carefully treated. However this was the first lesson, so it was difficult to judge them with conviction. So I decided to continue the lesson plan and see how they responded. Then I would collect more information about them and make a plan to help their aesthetic engagement.

In terms of drama content, I need to take into consideration how to deal with those two who swapped the colour and as a result betrayed the greens and the circumstances of the greens, who dreamed of independence and now endured the hardship of discrimination.

As far as drama teaching concerned, I as a drama teacher need to allow more time and opportunities to students to invest their thoughts. I tended to be too rushed to complete the drama lesson plan, hardly waiting for students to dedicate themselves to drama. I need to reduce my role in setting up the drama and help students to participate more. As they participate more, the drama becomes more authentic and students are more engaged.

The second lesson (20/06/2007)

Sequences	Aesthetic engagement
<p>6.Choosing a slave (20min)</p> <p>I ask students who remain as the green class to stand up in front of the other students and I place three sheets on the floor on which jobs like farmer, fisherman and carpenter are written. I ask the blue people to sit on the job that they like.</p> <p>I say that the blues are now going to choose a slave for their jobs. So, I ask them in which part of work they need to have a slave. To find out answers to this, I ask preliminary questions like what products you like to make. Having answered these questions, I ask them to make up their mind whom they will choose.</p>	Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence

<p>I say that I will be a slave supervising officer and will open a meeting for the choice of slaves. During the meeting, the blues will take their favourite slave, asking some questions to the greens.</p> <p>Entering as the slave supervisor, I ask the blues to choose a suitable slave for their work and also to judge whether they want to have a stick just in case, which will be provided by the supervisor.</p> <p>In addition, I reveal news that the blues should make an offering of some of the products as the reward for using slaves which has not been enforced so far in blue land.</p>	
<p>7.Producing items and making decisions to give products or not (10min)</p> <p>Having chosen the slave, I ask students to make a still image of them doing work on the hottest day of all year. To help the students, I not only describe how hot it is and what feeling people usually have on a very hot day but also emphasize that they should produce at least more than the amount that they offer to the officer. After making the still images, I ask students to draw their products of this hot day which each member of the</p>	<p>Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence</p>

group gets as the outcome of their labour on their given paper. The paper will be given to all students, including greens.

8.The slave supervising officer (10min)

I say that I will be the supervising officer who supervises the greens as slaves. Now the supervising officer comes to inform them that it is time for the greens to finish today's work and take the greens to their homes.

I ask students to make moving pictures which they might do when it is getting dark. When I approach each group, I improvise with them. I, as the officer, ask for the offerings and ask some questions such as whether the slave has been good today and if they have done any harm. The final question that I ask is if the blues would offer any food to the greens for their hard labour.

If the blues do not want to give food, I stimulate and encourage them saying, "You are not wise. If you do not give any food to them, they do not work hard for you. They would do the motion. Invest for the future."

When the greens go back home with food, I stop them and order them to hand in half of the food

Free-choice

Self-acceptance

Other-acceptance

Self-responsibility

Playful enjoyment

Attentiveness

Presence

Personal surrender

<p>as taxes adding, "why didn't you convert to the blue in the last ceremony?"</p>	
<p>9.Discussion out of role (5min)</p> <p>Out of role, students talk about what has happened so far and what feelings they have.</p>	
<p>10.Three months later. Discussion taking places among greens.(10 min)</p> <p>Out of role, I explain that the greens gather one night to discuss what they can do about this situation and in this gathering, I will be an antagonist and the observation teacher will be a protagonist.</p>	<p>Free-choice Self-acceptance Other-acceptance Self-responsibility</p>
<p>I provoke students in the greens by saying that the blues are so good that they share their food with us. Without them, I hardly survive. As a green, I do not have a job and it is almost impossible to live without a job here. So, I thank them. They hardly whip me as long as I work hard. They are such good people. I do not want the present situation to change. I am satisfied with this situation.</p>	<p>Playful enjoyment Attentiveness Presence</p>
<p>When I talk like this, an argument will arise if students are stimulated and provoked to argue back to me. If not, the observation teacher will</p>	

urge students to argue and revolt.

It is likely that the green students are easily inclined to the idea of revolting and preparing weapons. If it happens, the episode goes on to preparing weapons.

My memo on the second lesson:

When the lesson began, I reminded them of the contract that we made. I decided to repeat this every lesson otherwise students were easily inclined to have fun. Then I asked what we did in the last drama lesson. Students recalled the detail of the drama. Reminding them that the queen announced that the greens had to provide their labour for free, I said that we were going to have time for distributing the greens as slaves to the blues.

Episode 6

Episode 6 is entitled 'choosing a slave'. The planned episode is the above.
(See episode 6 on pages 208 - 209)

Before starting, I said that we needed to divide the blues into sub-groups. I attached four groups name on a floor which were farmers, fisherman and carpenters, and asked the blues to stand on their favoured job. Four groups were made. One student chose farmer, five students chose carpenter and two students chose the fisherman. Those five students who chose carpenters were again broken down into two groups. I explained to the blues that they were going to choose a slave suitable for their job. Therefore, they needed to decide what part of the work they

wanted the slave to do. In order to make up their mind, they should know what kind of products they make, what kind of work they need to do and what the working place is like. The farmer said that he grew ginseng. Growing ginseng requires planting, watering, spraying herbicides and pesticide and pulling out weeds. He said that he wanted a slave to do all of the work. The first carpenters said that they produced wardrobes. They said that making wardrobes required cutting down trees, moving them, chopping, sawing, shaving and painting them. They said that the place where the carpenters would be was full of tree-dust and paint smell. Especially, it would be extremely difficult to work in such a place on a day like today (very hot). They said that they wanted a slave to do something heavy. The second carpenters said that they produced 'Jangsung' (Korean traditional pole). They said that creating 'Jangsung' required chopping down trees, moving them, cutting, carving, digging up soil and straightening up 'Jangsung' in the ground. They said that they wanted a slave to do what a man is capable of. The fishermen said that they raised sturgeons. They said that raising sturgeons required feeding, cleaning, collecting caviar and catching the sturgeons. They said that they wanted a slave to collect the caviar. They explained that that was the most difficult part because sturgeons were so sensitive that they violently wriggled and swam when people were approaching them to collect caviar.

Having heard the blues' description of jobs, I explained that we were going to improvise the slave distribution. I said that I would become a

slave supervisor, during improvisation who took charge of the slaves, and the blues would choose a slave suitable for their work.

I asked the greens to go out of the classroom. Then I asked the blues what their feeling was like before the greens came in and then when the greens stood up in front of them. They replied that they would behave arrogantly and be sitting like kings. I said that the improvisation would start when I, as the supervisor, came in with the other greens. I went out and gave numbers to the greens, saying that they did not need names because they were nothing but slaves. When I came into the classroom with the greens, the blue students spoke in an arrogant way. They spoke like being high class. I asked the blues to choose their favoured slave and also demanded the greens to answer back. Every group was involved in asking questions. They tried to find out who was suitable for their jobs. When one green did not answer well, as the supervisor, I forced him to kneel down as punishment. He looked pale when I did this to him. In his diary, he felt extremely humiliated. Every group chose their slaves and one green was left. I asked which group needed one more slave. The farmer group replied. Afterwards, during the interview, the boy who took the role of remaining green said that he felt depressed when he was left, thinking to himself, "I was again left out even in the status of slave." In addition I asked each group to judge whether they needed a stick just in case, which would be provided by the supervisor. Three groups said that they wanted one and one group did not.

Finally, I revealed news that the blues should make an offering of some

products as the reward for using slaves, which had not been enforced so far in blue land. Four students referred to this activity in their diaries and interviews.

Interview	MJ: I felt as if I became a king. SB2: I felt privileged and like becoming V.I.P. SJ: When we were chosen as slaves, I was not chosen and so I thought that this was really pathetic.
Personal diary	TH: As a slave, I felt disgusted.

Episode 7

Episode 7 is entitled 'producing items and making decision to give products or not'. The planned episode is the above. (See episode 7 on pages 209-210)

As planned, I asked students to make a still image of them doing work on the hottest day of all year. To help the students, I described how hot it was and what feelings people usually had on a very hot day but also emphasized that they should produce at least more than the amount that they offered to the officer. However, the students wanted to create moving pictures, which I agreed to. The farmer group demonstrated that the blue farmer forced one green slave to work hard and another green slave was working speechlessly. The first carpenter group showed that the three blues in the shade of trees constantly ordered the green slave to do the jobs. The second carpenter did the same. The last fisherman group showed that two blues and one green were working hard cutting a

fish.

Ten students revealed that they had reached the level of 'presence' in their diaries and interviews. My observation and non-participant teacher observation corresponded to their responses.

Interview	<p>SB2: I felt privileged and good when I forced the green to do something. But I would feel bad if I were in the greens' shoes.</p> <p>MJ: When I forced a slave to work hard, I did it with emotion. It was quite new.</p> <p>SJ: I thought that things were much worse in the Japanese empire. I thought that people must be deprived.</p> <p>HH: When the blue farmer beat me, I felt absolutely bad. I thought of the low class people in Chosun Dynasty. (The last classified society in Korea history)</p>
Personal diary	<p>SG1: I had fun because this was the first time for me to force a boy to do something. Especially this boy, who had been the one who I had wanted to give a punch to. But the greens looked poor.</p> <p>TH: When J.H forced me and beat me, I was thinking of taking a revenge on him or not. I can now understand how hard slaves' life is.</p> <p>SG2& JH: I felt sorry for the greens.</p> <p>DH: When I beat the slave, I felt as if I had the world at my feet.</p>

CJ: When I forced, I felt like becoming Japanese. (Korea was once colonized by Japan.)

After making moving images, I asked students to draw their products of this hot day which each member of group obtained as the outcome of their labour on their given paper. The papers were given to all students including greens. They were engaged in drawing pictures.

Episode 8

Episode 8 is entitled 'the slave supervising officer'. This planned episode 8 is the above. (See episode 8 on pages 210-211)

When the improvisation began, students were engaged in creating their jobs and I approached every group. When I approached groups and asked them if they would like to share their products with the greens, the first responses were 'no' but they were willing to share when I persuaded them that, "you are not wise. If you do not give any food to them, they do not work hard for you. They go through the motions. Invest for the future." Taking greens and collecting products for offering, I demanded greens to hand in the half of their given products. They handed in their products.

In the students' diaries and interviews, this episode was not particularly referred to because it did not contain an emotional aspect compared to previous episodes. However, my observation and the non-participant teacher's observation confirmed that they sustained the fictional situation to the extent to make greens feel obliged to revolt against the blues after this episode.

Episode 9

Then, we sat in a circle and talked about their feelings during the drama.

The blues said that they felt like kings. They felt that they had become VIPs.

The greens said that they felt oppressed and had the desire to revolt. They said that they wanted to subvert this country. As I heard the greens' talking, I judged that it was a good time to introduce the last episode. In the original plan, I would be an antagonist to provoke the greens to make up secret plans to revolt but I felt that I did not need to do this. The students in the role of greens seemed to be eager to set up their own secret plans. So I decided to let the greens have the time and space to discuss their plan. I asked the blue students to go out of the classroom.

Episode 10

The greens, HC, SJ, HH, SB1 and TH were left in the classroom. They appeared to be ready for discussion. I asked them what their house looked like where the secret meeting took place. They said that they lived in a bleak environment like a tent and there was a bed, a wardrobe and a desk. Providing several colours of cloth, I asked the greens to set up the inside of the house. The students made a bed using chairs wrapped with black cloth and made a wardrobe with chairs wrapped with green cloth. They said that this green cloth was their flag. And then, they started to discuss the plan to revolt and draw weapons that they would like to have. Lastly, they decided where to hide their weapons. The

discussion took so long that I said to them to finish now. But they refused and continued. The discussion almost took 30 minutes. They were engaged in making the plan, drawing maps and creating tactics. In the diary, a boy reveals that he felt disgusted towards the blues and wanted to revolt.

The data in the students' personal diaries, interviews and observation indicated that most of the students reached the targeted criterion of aesthetic engagement. Ten students demonstrated through their diaries and interviews that they were engaged to the extent of 'presence'. However, HC and SC, like the previous lesson, did not particularly describe their thinking and feeling towards the drama lesson. They simply put 'fun'. Yet HC, as one of the green members showed his eagerness to discuss the greens' situation. He was the one who insisted on having more discussion to plan the greens' future. SB1 was also enthusiastic about the discussion, although he was not particularly articulate about what he thought and how he felt. About this, the non-participant observing teacher who was also their class teacher, said that they did not usually use language well. Considering this, it was inferred that they were engaged in this drama as much as they felt that this was really happening to him.

Here, the problematization of HC in terms of aesthetic engagement raised in the previous lesson was not needed anymore. However, SC still remained insecure in the drama. When he enacted the fishermen's work, he, as a blue, badly treated the boy taking the role of the green. While

showing their still images, he sometimes did a beating motion, and so, the green boy complained because it was not necessary. After the lesson, I asked SC to have an interview but he refused. He said that he had no time because he had to go to private school. The non-participant observing teacher who was also SC's class teacher, said that SC did not get along with his classmates. Most of the classmates thought that he was weird. He was not secure and often showed sudden abrupt behaviour. She explained that such behaviour seemed to come from his mother. He was transferred from Kangnam, the richest area in Seoul, where the competition for exam scores was highest all over Korea, so the expense for education was beyond imagination. His mom always said to SC that SC did not need to make friends here because this area was poor and classmates did not get high scores in exam. The class teacher found that her thinking was transmitted to SC. Therefore, SC also thought that his classmates were lower than him. However, on the other hand, he knew that his classmates did not like him nor want to play with him. So, he seemed to be conscious of it and that was why he behaved awkwardly with his classmates. He was always far apart from them. And the teacher said that this was why he volunteered to take part in this drama lesson. He liked to make friends to talk with. But it did not seem to go smoothly. SC's insecurity prevented him from aesthetic engagement. His insecurity towards his classmates seemed to become an obstacle for him to engage in the drama. According to Bundy's level of aesthetic engagement, he could not go beyond the second level, self-acceptance. He could not

withhold self-judgement. He seemed to be conscious of others' eyes. He adhered to one identity, which was described by his mother. The identity was formed out of superiority but such superiority caused friction in the reality. And that friction affected his attempt to enter a fictional world where there was a possibility to be able to change such an identity. However, changing identity entailed aesthetic engagement. For SC, aesthetic engagement was impossible at the moment. To resolve this problem, I decided to try again to have an interview with SC next lesson. In terms of my problem as a drama teacher, I was too absorbed in the lesson plan, not paying much attention to students' responses, but I employed useful devices to accommodate students' thoughts. For example, I asked what the place looked like and what the people were like before every episode began. And if possible, I asked them to set up the scene with props. This helped students be more engaged in the drama. One girl wrote down that talking about her thoughts and the proceeding drama according to her thought was enormously new and fun.

The third lesson (27/06/2007)

Sequences	Aesthetic engagement
11. The blues visit the greens gathering to find out their arms (20 min) Out of role, I explain that the greens are preparing arms and have hidden them in their houses; the	Free-choice Self-acceptance Other-

<p>blues hear a rumour that the greens have a plan to revolt. Having heard the rumour, the queen sends some smart people to find out what their plan is and where they put their arms.</p>	<p>acceptance Self-responsibility Playful enjoyment</p>
<p>I discuss with the students in the blue group how they can find the arms, the strategy to discover them. I discuss how the blues feel and behave when they visit the greens' house. I also discuss with the students in the greens how they feel and behave when the blues come in.</p>	<p>Attentiveness Presence Personal surrender Risk taking</p>
<ul style="list-style-type: none"> ● I ask the students what the greens' house looks like and what kind of furniture there is. Then, we set up the house with chairs and desks. 	
<ul style="list-style-type: none"> ● Having set up the scene of the house, I ask the students in the blue group to go out of the classroom. While they are out, the greens are asked to hide their arms. The greens choose one green to lie down on the bed to screen the arms and make up a story why one green is lying down. 	
<ul style="list-style-type: none"> ● Firstly, the blue soldier comes in and lays siege to the greens' house with guns and the investigators come into the house and start the 	

improvisation as they had planned right before.

- At first the blues make use of subtle implication and persuasion to expose the revolt plan or the place to hide the arms. It is likely that the greens do not reveal them.
- If the blues fail in persuading the greens, the blues order the soldiers to hold back and start to search the house.
- When they cannot discover the arms, they eventually get to the bed on which a sick green man is lying, with the arms are hidden underneath. The blues ask the man to get up but the man cannot move. So the blues say that if he does not stand up, he will be shot down.
- Since the greens are eager to hide the arms and the blues want to take them away, it is likely that the process to search and forfeit will cause a heated argument.

12.A threat to the Blue land (10min)

I ask the groups to reform the circle and tell them that in the next part of the drama I will be someone that they haven't met before. I leave the circle and put on green clothes. I return to the circle, pulling down caption papers on the blackboard and carrying a

Free-choice

Self-
acceptance

Other-
acceptance

Self-

scroll, which I slowly unroll and read.	responsibility
"The great greens finally achieve victory. The revolt succeeds in expelling the imperial queen. Yesterday, the queen signed an accord that she would relinquish her position as the queen and leave the blue land. Therefore, the blue law will not be enforced from now on. From this day no one follow any of the blue laws as approved by the queen. Blues are not allowed to wear blue clothes in public and the old blue badges will be collected tomorrow and discarded. From tomorrow, wearing blue badges risks severe punishment. The blues have been warned!"	Playful enjoyment Attentiveness Presence Personal surrender
Then, I tell the blues that I am able to answer a few questions before I leave but as I am only the messenger I have no real answers. Difficult questions that are asked can be answered with a cutting phrase such as:	
<i>You have been told what will happen if you do not obey.</i>	
<i>There is no option.</i>	
13.In the imagination of the green class and blue people (15min)	Free-choice Self-acceptance
I ask green people to make up scenes about the best	

<p>thing which might happen to them in the future. I ask the blues to make up scenes about the worst thing which might happen to them in the future.</p>	<p>Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence</p>
<p>14. The Green Laws (20min)</p> <p>I say that the new green laws will be introduced soon.</p> <p>I explain that now it is the time for the greens to decide what kind of process they want to legislate new green laws and what laws they would like to make.</p> <p>After discussion, I ask each green student to make his/her own green law and then announce it.</p>	<p>Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence Personal surrender</p>

My memo on the third lesson

Before I began the third lesson, the students had been sitting in a circle. Even though I had not started the drama yet, it seemed that they were hooked up to the drama world. They were divided into blues and greens and shouting at each other, "you dirty blues, you filthy greens." I asked them to be sincere during the drama because very critical scenes would take place. Firstly, I asked them what had happened so far. I demanded in detail because I considered that if students come to a point where they, divided into blues and greens, have an argument, they would need to remember the details of what had happened until now.

Episode 11

After recalling the past, I introduced a new episode in which the rumour that the greens would revolt against the blues had been spread and the blue queen sent negotiators to the greens to discover where their arms and what their plans were. I explained that this was the house where the greens regularly gathered. The house had been set up with black cloth before this drama lesson began. I said that the black cloth was the walls of the greens' house and the drama would unfold in this place.

I asked students in the role of blues to go out of the classroom and students in the role of greens to set up the inside of the green house. They placed a bed, a wardrobe, a desk and chairs as they had created in the second lesson. They hid their arms under the blanket of the bed. Then I suggested that somebody should lie down on the bed to screen their arms. The students replied, "that is a good idea." I asked students again that they needed to have proper reasons for this lying person in

case the blues interrogated him and demanded him to stand up. Instantly, they remembered that he had been a carpenter's slave and came up with the idea that he had a general paralysis because of a car accident during moving trees. So, they made a perfect story for the lying person to keep the arms hidden.

I put one more constraint that tomorrow was D-day, so they should not use violence, otherwise their dream would be broken.

After preparing the greens, I went out and asked the blues to divide into soldiers and negotiators. The boys became the soldiers and girls became the negotiators. I explained to the negotiators that their mission was to find out where the greens had hidden their arms and what their revolt plan was. Then I asked how they would discover. They replied that they should be very polite and persuade the greens with politeness in the first place. But if the greens keep being negative, then they should use military force by ordering the soldiers to hold each green and search around the house for the arms.

While I prepared the blue students, the video camera kept filming the greens inside the classroom. For sixteen minutes, they maintained their roles, one boy lying down, another boy giving massage to the patient and three boys lying down on either chairs or a desk.

Finally, the blues came into the classroom, soldiers in the front and negotiators in the back. At first, the girls who took the role of blue negotiators seemed not to know what to do. But in a moment, they introduced their position as the negotiators and said that they were sent

by the queen and asked some questions about the greens' condition. And then, the real drama started. From this moment, most of the students were fully engaged in the drama situation. The conversations between blues and greens were as follows (the first capitals are the initials of speaking students and the second capital stands for greens or blues) Here, the transcript of the conversation is presented because it demonstrates how students developed their own conflict. The focus of this episode was upon the arms. The blues were eager to find the arms and the greens had to hide the arms having their sick friend lying on the bed to hide them. However, when the conflicts reached a peak, concern moved to the ill friend and he became the focal issue. The argument over his condition brought out awareness of how unfair the blues were and how bleak the greens were if looking at the discussion after improvisation.

All blue students: we are negotiators sent by the queen.

(And they take a bow to the greens.)

SG1 (Blues): What is it like to live here?

HH (Greens): As you see.

SB2 (B): Anything you need?

SJ (G): Food and a proper house!

SB2 (B): I will report to the queen.

Anything else!

Greens: (no answers)

SJ (G): Why do you come here?

SB2 (B): We want to know where the arms are.

SJ (G): There are no such things.

The negotiators got together and discussed for a moment and then they shouted, "Soldiers!" (This was planned when I prepared the blues out of the classroom. If the greens do not answer when the blues persuade the greens with politeness, then they will shout 'soldiers' and then the searching will begin.)

The blue soldiers tried to hold the greens but the greens strongly refused, so a physical fight occurred. The fight took place for real. I lost my words because I did not expect that the blues' behaviours would trigger such strong resistance of the greens. From the green boys, I could read real emotion involved. Instantly, I thought that I should stop this fight otherwise the drama would end up with fighting. Therefore, as the head of the soldiers, I tried to stop the fight ordering, "greens, you should kneel down and lower your heads." The greens followed the order. Then the negotiators began searching around the house for the hidden arms. However, they did not search the bed. So I hinted, "the arms must be hidden underneath the ill person."

As soon as I referred to this, the negotiators began searching the ill person.

Abruptly, SJ (greens) interrupted and pushed the negotiators away.

SJ (G): The arms are not there.

How could you deal with him like this?

He is now critically ill because of you.

When SJ shouted this, the blue soldiers tried to restrain him but he fought back more fiercely shouting, "our friend has been extremely ill because you force him to work hard. How rude you are. Get out of here now! Get out!" (From this time on, SJ unconsciously called students in the role of greens 'friend').

CJ (B): We do not get him to work so hard as he becomes ill.

HH (G): You keep forcing him to cut, move and saw trees, don't you?

When we were sweating under the sun, you took a rest in a shade.

MJ (B): However, we gave food to you.

SB1 (G): That is your duty.

MJ (B): No, we did a favour for you.

HH (G): What favour did you do, uh?

SB2 (B): We enslave you because you are not our country people. You are our slaves so that we can force you to work.

HH: (Kicking a chair loudly) Are we slaves? Why?

SB2 (B): Yes you are because you lost the war and your country is colonized by us.

A pause occurred for a moment.

So I interrupted, but this time I decided to go out of the role and lead the argument forwards. I asked, "if you win a war and get control of a country, then the discrimination against people is what follows next?"

CJ (B): The queen gets us to do....

"Then, it means that you do not want it?" I replied.

CJ (B): Yeah! The queen has such kind of laws and enforces us to do that.

MJ (B): Besides, you have not mentioned at all to us that you feel pain.

HH (G): Have you ever questioned us if we are happy or not?

MJ (B): Even though we do not ask, you should tell us.

SJ (G): You see! He is lying down on a bed with general paralysis due to hard labour.

SB2 (B): If you had worked better, then we would have treated you better, too.

HH (G): (Showing a broom) Can you see this? We are on bare feet outside and we need to clean our feet every time we enter a house. Besides, soil is always scattered around the house. The brush is our necessity. (Throwing away the broom) What the hell is this?

I interrupted again, “don’t you see that these people lead a miserable life and are in a bleak and inhumane situation?”

SJ (G): Why do you come here?

SB2 (B): Where did you hide your arms?

HH (G): We said that we did not.

SJ (G): We barely make a living. Then how could we make arms?

SB1 (G): We even could not cure the patient. How can we have arms?

SJ (G): (approaching the patient and shaking him) My friend! Get up! Get up!

SJ (G): Firstly, cure this friend.

SB2 (B): I will tell the queen.

SG (B): If we cure this person, would you change your mind?

CJ (B): Firstly tell us what you will do if we cure the person!

SJ (G): Curing and that is the end.

SB2 (B): Then, we cannot cure.

CJ (B): Promise me! If we cure him, tell us where the arms are. If you tell a lie, then you will be executed.

HH (G): In any case, we do not have arms.

SJ (G): Since we do not have arms, we will accept your suggestion.

After the improvisation, students talked about their experience during it. At first, they talked about who was more nonsensical, who was scary, who was too insistent, who was violent and so on. Then, they spoke about what they felt.

SG1: I sympathized with the greens in my heart but externally, I had to keep interrogating them. It was quite difficult.

JH: I regretted that I had changed colour. (He had changed his colour from the green to the blue during the ceremony.) I felt sorry for the greens.

DH: I do not know why they revolt because we let them live in our land. There is no reason for them to revolt against us.

DH: I wonder why the greens went so helpless during enslaved labour but now they speak up loudly and fight back when soldiers forcefully restrained them. How?

SJ: This is our house.

HH: Tomorrow is D-day and the desire for revenge is so strong. I have

nothing to fear.

Alongside my observation and the non-participant teacher's observation, the students' diaries and interviews revealed that they were fully engaged in this improvisation to the extent of reaching the ninth stage of Bundy's aesthetic engagement, 'risk taking'.

Interview	<p>SG2: When the greens were weaving a plot, I felt afraid that something would be inflicted upon us. And I lost my words when the greens talked back because they spoke so fluently.</p> <p>HC: When the blues broke into our house and persisted in discovering the arms, I thought that the blues were bad because ill TH was lying down on a bed.</p>
Personal diary	<p>SB2: When we had a row with the greens, I tried to be harsh towards them but I felt sorry for them on the other hand.</p> <p>MJ: When I had an argument with the greens, I was simmering with anger because the greens were just insisting.</p> <p>DH: When I became the blue soldier, I felt strong and like becoming superman or a hunter.</p> <p>But I sometimes felt sorry for the greens when they were crying out. TH: I felt nervous that our hidden arms would be found.</p>

According to Bundy, participants at the stage of 'risk taking' let go of preconceptions which they previously had and take risks to be changed by the ongoing experience. And they finally gain another way of perception. During the improvisation, students came to weave their own tension, which was the sick man. According to the original plan, the sick man does not appear but students spontaneously came up with the sick man story and developed it as the critical point. Their negotiation was developing around this man. During the negotiation, they were engaged in their roles and even sympathised with opponents.

Except SC, twelve students' responses demonstrated that they had reached 'risk-taking'.

Episode 12

After the discussion, the students wondered how the future of the blue land would be. So I said that the next episode would show how the future was and whether the revolt of the greens succeeded or not.

The design of the episode is the above. (See pages 223-224)

When I re-entered the circle and was about to announce, it appeared that tension was in the air. When I completed reading the scroll, the blues let out a sigh and the greens were cheering and clapping. Suddenly, SJ stood up, grabbed the green cloth which was used as a blanket and started running around classroom flying the green cloth like a national flag. The rest of the greens followed SJ. It appeared very symbolic. It showed how much they were engaged in the drama.

With my observation and the non-participant's observation, the students'

diaries and interviews revealed that they were engaged so much as to reach the eighth stage of aesthetic engagement, 'personal surrender'.

Interview	<p>CJ: When I heard that the queen ran away, I felt empty and dreadful because of the greens' revenge.</p> <p>JH: When I heard that the greens had achieved independence, I felt empty and regretful. (He changed his colour.)</p>
Personal diary	<p>SJ: I was so joyful that we finally had our country back.</p> <p>DH: When I waited for the messenger to announce, I felt like a student who was waiting for the outcome of an exam.</p> <p>HH: I thought that the greens finally obtained freedom and independence.</p> <p>TH: I felt so pleased that we succeeded in revolting as well, as we did not need to do enslaved labour any more. However, I felt a little sorry for the blues.</p> <p>SG1: It seems that this moment will be in my memory so long.</p>

In this twelfth episode, the tension was paramount. When I was about to announce, there were no sounds and no movements. They were just staring at me. And when they were told that the blues were defeated, the students in the role of the blues sat still and those in the role of greens showed their ceremony. This ceremony just happened on the spur of the moment without planning.

Making use of students' responses, I could smoothly move into the next

episode, which is titled 'in the imagination of the green class and blue people'.

Episode 13

I asked the green people to make up scenes about the best thing which might happen to them in the future. And I asked the blue classes to make up scenes about the worst thing which might happen to them in the future.

The first three greens showed how delighted they were. They ran around the classroom waving a green cloth as their national flag.

The second two greens demonstrated that one green person put his leg on the back of a crouching blue person and waved the green cloth.

The first two blues showed that they committed suicide because they thought that to die was better than to live because the greens would avenge them doubly.

The second three blues demonstrated that one green person sat comfortably on a chair and forced the remaining blue to sweep.

The third two blues did the same as the second blue group.

Episode 14

The last episode is to make new laws. The original plan is as follows.

'I say that the new green laws will be introduced soon.'

I explain that now is the time for greens to decide what kind of process they want to legislate new green laws and what laws they would like to make.

After discussion, I ask each green student to make his/her own green law

and then announce it.'

I said that now green people would make their new laws and blue people would be fairly affected by these laws. Here, the transcription of the process to make laws is presented because there are significant issues to be dealt with and this will be tackled after the transcription.

T: (towards blues) What law do you think the greens will make?

SB2: Since they (greens) felt oppressed and painful, they would treat us better.

SG1: However, they might feel sorry for us on the one hand but on the other hand, they would be more severe towards us due to the strong desire for revenge.

T: Now that the greens listen to how the blues think, it is time for the greens to make new laws.

The greens were so excited that they playfully suggested as many cruel laws as they could.

T: Well, what kind of law you make is important but how you make it matters, too.

Let's see why it is important now.

Blues, who made your blue laws?

Blues: The queen!

T: Who benefits the most from the laws that are made by the queen?

Five blues answered the queen and two answered they did but those two immediately corrected themselves and answered again, "the queen."

T: Why do you think that the queen benefits from the laws?

Blues: She does what she wants and takes away our food as taxes.

T: What about discrimination against the greens. You do not want to do it but you do because of the queen's laws?

SG2: Uhhh. I could not tell that I do not like to discriminate.

SB2: Yes, it is half and half.

MJ: Yeah! We like to treat them unfairly a little but not much. The laws encourage us to be more severe.

SG1: If the laws were not like that, we would not discriminate against them.

Greens: (Immediately shouting) You are telling a lie.

T: Then, the reason that you discriminate against the blues is because of the queen.

Blues: Yeah!

T: Without the queen, you would get along with the greens better?

Blues: A little better.

T: Greens, how do you make laws? Do you let one person make laws?

Greens: No, we make laws on our own.

T: Then, you do not want to choose the system of 'absolute monarchy'.

Do you want to choose 'democracy'?

Greens: Yeah, we will do 'democracy'.

T: Then, you will choose a different political system from the blues'.

Greens: Yeah.

T: Now that you have decided the system of how to make laws, it is time

to make them.

The greens again started to propose hilariously harsh laws.

T: Greens, you need to think carefully of your experience under the blues' power.

Under harsh laws, you dream of revolt. Then blues will do the same if you make similar kinds of laws to that blues'.

HH: We know that but I really want to take revenge on them.

SJ: Then, send them into other land.

SG2: It is too severe because we have lived in this land since our past ancestors.

T : Yes, what SG2 said is quite right. (I explained the situation of Israel and Palestine.)

SB1: Then let's pay back the same pain that they inflicted on us.

Blues: We were not that severe!

Greens: Yes, you were.

Greens and blues have a row on this matter.

T: It is interesting that the inflicting people say that they do little but the inflicted say that they do much. Why are things like that? Is that because the oppressed feels much bigger than the oppressor thinks that they do?

Greens and blues: (They become quiet and some of them nod)

SJ: Making laws is very difficult.

Give us time to think about it.

T: Blues, would you let the greens have time to think?

Blues: Yeah...

In a few minutes, they sent a signal that they were ready.

While the blues seemed nervous, the greens put on smiles.

SJ: The blues should wear small shoes like Chinese ones. It prevents them from running away and causing the revolt.

HH: The blues should provide free labour to us as we did but they will get a house, food, salary and bonus if they work well. (The blues were cheering and clapping.)

TH: If the blues work well, they will be free from the enslaved labour for one month.

SB1: If the blues work well, they will be free from the small shoes for one month.

HC: If the blues attempt to revolt, they will be executed.

T: Two greens are almost same as the blues but three greens' laws seems lenient. Why do you suggest such laws?

HH, SB & TH: We like to take revenge on them but once we experienced the pain, we feel sorry for them.

This fourteenth episode is critical among the twenty one episodes because the end of this drama is for students to view themselves from the lens of a social and political system, to realise their thoughts and emotions are connected to such a system. Through reflecting upon what they did in the drama, they were stimulated to examine the relationship between their thoughts and behaviour, political system and law. The

dialogue between me and the students showed that they have touched upon this issue.

Firstly, they demonstrated that they knew the hidden secrecy of their political system. On the surface, the laws and political system of the blues appeared favourable to blue people but in fact it was all for the benefit of queen. This was clearly indicated by students.

T: Who benefits the most from the laws that are made by the queen?

Five blues answered the queen and two answered they did but those two immediately corrected themselves and answered again, "the queen."

T: Why do you think that the queen benefits from the laws?

Blues: She does what she wants and takes away our food as taxes.

Secondly, they reflected upon the relationship between emotion and power or the political system. Initially they acknowledged the dark side of their emotion but they firmly advocated that it could be circumscribed by the political system or law. Their explanation of the relationship sounded like water and containers. Emotions are like water and the political system or law is like a container. Water takes different shapes depending on which container it is put in. Here, students became aware that their personal emotion was affected by the political system. It was not purely personal. It was moulded by where it is.

T: What about discrimination against the greens? You do not want to do it but you do because of the queen's laws?

SG2: Uhhh. I could not tell that I do not like to discriminate.

SB2: Yes, it is half and half.

MJ: Yeah! We like to treat them unfairly a little but not much. The laws encourage us to be more severe.

SG1: If the laws were not like that, we would not discriminate against them.

Greens: (Immediately shouting) You are telling a lie.

T: Then, the reason that you discriminate against the blues is because of the queen.

Blues: Yeah!

T: Without the queen, you would get along with the greens better?

Blues: A little better.

Such awareness led to the greens' insistence on choosing their own political system. Although they did not fully believe that blues discriminated greens simply because of the political system, they seemed to accept that the political system considerably affected their life. Their choice of democracy proved this and SJ's accounts demonstrated that they now understood how influential laws were to people.

T: Greens, how do you make laws? Do you let one person make laws?

Greens: No, we make laws on our own.

T: Then, you do not want to choose the system of 'absolute monarchy'. Do you want to choose 'democracy'?

Greens: Yeah, we will do 'democracy'.

T: Then, you will choose a different political system from the blues'.

Greens: Yeah.

SJ: Making laws is very difficult.

Give us time to think about it.

After the lesson, two non participant observation teachers expressed their surprise. (There are two non-participant observation teachers because the students come from these two teachers' classes.)

Questions	Teachers' responses
What are the students' usual responses towards drama?	T1: They seem to take drama seriously. For the last week, they were immersed in the drama situation and talked about it whenever they got together. T2: Those who are greens appeared to be especially engaged.
What do you think of the students' reactions in today drama?	T1: It was surprising to see that they revealed their emotions which had not been seen in other usual lessons. I was surprised that they can be deeply engaged despite it being drama. T2: Our students tend not to speak in usual lessons. In this drama, they do not speak well compared to T1's class. But they at least try to speak, which is hardly seen in my lessons.
What do think of the content?	T2: The content goes deeper and wider. There were talking about the political system and

	<p>Japanese colonization.</p> <p>T1: During the discussion after doing the drama, they can compare their own opinions with others and then that makes them understand others' viewpoints.</p>
	<p>T1: Through drama, students can have opportunities to think of the political system at their intellectual level, albeit immature.</p> <p>They explore the system for themselves by going through experiencing and judging the unfairness.</p>

The data of students' personal diaries, interviews and observation indicated that twelve among the thirteen students had reached the targeted criterion of aesthetic engagement. (See evidence on pages 233, 235, 241, 242 and 243)

With regard to SC, I tried to have an interview with him but he tried to run away from the classroom when the lesson was over. Towards his back, I almost shouted, "do you like drama activity?". He answered without facing me, 'not much'. So I asked again, "why?". He replied that the classmates were not good. And then he spoke about who did wrong to him. He continuously blamed classmates. So I asked, "is there any way for you to get along with them?". He replied, "no way unless they change". Then, he shouted, "I have to go to private school in a hurry". I was lost for my words. His insecure and vulnerable identity prevented

him from reflecting upon his thoughts and behaviour. This caused him to put blame on classmates. At that moment, I did not know what to do for him. His problem seemed to go beyond my capacity as drama teacher visiting once a week.

The fourth lesson (04/07/2007)

Sequences	Aesthetic engagement
<p>15. Choosing a worker (30min)</p> <p>I ask the blues to stand up in front of the other green students, and place three sheets on the floor on which the jobs farmer, fisherman and carpenter are written. I ask the green people to sit on the job that they like.</p> <p>I say that the greens are now going to choose a worker as they legislated the laws in the last lesson. So, I ask them in which part of work they need to have a worker. To find out answers to this, I ask preliminary questions: what products do you like to make? What kind of worker do you need for this? Which work is the most difficult? What kind of work should you do in summer? What kind of work should you do in weather like today? What kind of work do you want the worker to do?</p>	<p>Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence</p>

<p>Having answered these questions, I ask them to make up their mind who they will choose.</p> <p>I say that I will be a worker distributing officer and will call a meeting for the choice of workers. During the meeting, the greens will take their favourite worker by asking some questions to the greens.</p> <p>Entering as the worker distributor, I ask the greens to choose a suitable worker for their work.</p>	
<p>16. Still or moving image of labour and decision to send on a holiday(20min)</p> <p>Having chosen the worker, I ask students to make a still or moving image of them doing work on the hottest day of all year. To help the students, I not only describe how hot it is and what feeling people usually have on a very hot day but also emphasize in what conditions they are working.</p> <p>After making still or moving images, I ask the greens to decide whether to send their workers on one month holiday or not.</p>	<p>Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence</p>

My memo on the fourth lesson:

The original plan for the fourth lesson was designed to begin with one blue dissident spreading a rumour around the blues that he will revolt against the greens because of discrimination. However, I consider that this episode is too early for the blues to be involved in the sense of being

discriminated against. I judge that they do not experience deeply-felt discrimination. Although they went through a little the feeling of discrimination when the greens made their new laws, they did not experience as much as the greens had done since the laws were quite lenient compared to the blues' ones.

Therefore, I think that I should provide the blues with opportunities to experience the discrimination coherently linked to the next episode. In this sense, I put two more episodes before the 'spreading rumour' episode to help the blues feel the unfairness and discrimination. Since the greens have some unfair laws, I decide to make use of these unfair laws. So the first new episode is same as the sixth episode in the second lesson which is 'to choose a slave' but this time the slaves are blues. And the second new episode is very similar to the seventh episode in the second lesson, but this time what is unfairly treated is not food but holidays.

As the lesson began, we recalled what we did in the last lesson and showed the green-made laws. I asked the greens to put their own laws on the board. Reminding them what kind of laws would be working under the greens' power, I asked SJ and HC why they made those very harsh laws, unlike the others. SJ's law is that the blues should wear small shoes and HC's law is that the blues will be executed if they revolt. Both said that they wanted to prevent revolt because if the revolt works, then things will be back to the past. They said that they did not want to be enslaved again.

Episode 15

The first episode is entitled 'choosing a worker' and the episode is the above. (See episode 15 on pages 245-246)

Reminding them that the blues will work for the greens, I said that now we were going to choose the suitable workers. I asked the greens how they liked to call the blue workers. Slaves or workers? They replied that they wanted to call them workers because their society system was democratic so 'slave' was not a proper term. Additionally, they said that the blues could use their own names instead of numbers, which had been used when the greens were selected as slaves.

Then, the greens chose their jobs. Two chose farmers and another two chose fishermen. The last chose carpenter. I explained that the greens should know what job the greens wanted the blue workers to do in order to choose the right worker. So, I asked some questions: what products do you like to make? What kind of worker do you need for this? Which work is the most difficult? What kind of work should you do in summer? What kind of work should you do in weather like today? What kind of work do you want the worker to do?

The first fisherman said that he caught enormous sharks like 'Jaws'. He said that he wanted the blue workers to put and draw nets to catch sharks. The second fisherman said that his job was to catch scabbard fish. He said that he wanted the blue workers to weave and reel the nets, draw fish from the nets and move caught fish to the harbour. The first farmer said that his job was to dig and sell lotus roots. He said that he

would make the blues do all jobs needed to producing lotus roots except selling and supervising. The second farmer said that his job was to reap potatoes. He said that he would make the blues plant seeds, water, dig and move. The carpenter said that his job was to produce 'Jangsung (Korean traditional pole)'. He said that he wanted the blues to chop, move, and shave trees.

After checking, I asked about two problems. I asked the greens how they would deal with the products. If they make their own products, how they would divide them. They answered that they would take all of the products except the amount of salary given to the blues and 5% taxes. Then I asked about the small shoes. They said that wearing small shoes was not good for working so they would let the blues put on the right size.

I explained that the improvisation would start when the blues came in, opening the front door. I asked them what feeling they would have at this moment. The greens replied that they would not behave arrogantly because they thought that they wanted to cooperate with the blues to harvest or make the products best.

After I prepared the greens, I went out of the classroom and met the blues. I explained that the improvisation would start when they opened the front door. I asked what they felt like. Some of them said that they were nervous but the others said that they felt good because they would not work for free, but work to make money.

When the blues opened the door, the improvisation started. The greens

raised questions to choose right workers, such as are you strong; are you diligent; how much do you eat for meals; how fit are you? After the greens exchanged questions and answers with the blues, each green chose their own workers. Students' diaries and interviews demonstrated how engaged students were.

Interview	SG1: When the greens chose us, I was nervous that cruel green people would choose me. HH: When I chose workers, I was excited to pay back to them. But I felt sorry for them on the other hand. SB1: When I chose workers, I was really considerate. However, when I chose three workers, I was pleased that working would not be difficult with three workers.
Personal diary	SB2: I was relieved as I was first selected. SJ: When I chose the workers, I felt that we were finally released from slavery.

Episode 16

Having chosen the workers, we moved to the next episode, which is entitled 'still or moving image of labour and decision to send on a holiday'. The designed episode proceeded as follows:

I asked students to make a still or moving image of them doing work on the hottest day of all year. To help students, I not only described how hot it was and what feeling people usually had on very hot days but also emphasized in what conditions they were working.

The first fisherman group demonstrated that the greens sat comfortably on a chair and forced the blues to work hard crewing a ship, throwing away nets, cleaning the ship and washing the sharks. The second fisherman group showed that the greens took a rest leaning against a tree, whereas the blues were busy weaving nets. But minutes later, the green asked the blues if they were thirsty and then he gave them water. The first farmer group presented the two blues working hard digging out the roots, whereas the greens were busy selling them.

The second farmer group showed that one blue was working hard planting seeds, whereas the green repeatedly blamed her for mistakes. The carpenter group demonstrated that one blue was sweating digging, whereas the green stood holding a tree.

As the images demonstrated, I asked each green whether they wanted to send their blue workers on a holiday. The first fisherman said that he wanted to send the hardest worker but this was the first time so he wanted send all of them. But he said that he would select just one worker from the next. The second fisherman said that he wanted to send just one worker because the other worker defied what he forced to do. Two farmers said that they wanted to send them all because they worked so hard. The last carpenter said that he did not want to, because he had just one worker so if he sent her on a holiday, it would affect his job.

After the decision, I asked students out of role to discuss what they experienced during the drama. The blue students who were selected by the first fisherman mentioned that they regretted what they had done

when they had had power because their green owner was so good that he sent all of them on a holiday.

DH, who worked for the second fisherman, said that he felt awkward and sympathized with the workers whom he saw everyday as neighbours. He said that those workers probably had pride making money on the one hand, but on the other hand they would feel down if they realized that they worked for somebody.

SG1, who worked for the carpenter, mentioned that she felt oppressed although she received money because she was not doing what she wanted to do, but doing what was forced to do. Students' diaries and interviews show that they were engaged in the drama world.

Interview	<p>HH: When I forced the blues to do the jobs, I felt ownership.</p> <p>TH: I made the blue only shovel but she was defiant.</p> <p>SB1: When I ordered the blue worker to do work, I felt good taking revenge on them.</p> <p>SG1: When I worked as the workers, I felt bad because the green constantly forced me to do something.</p>
Personal diary	<p>DH: When the green passed the bottle of water to me, I felt I was valuable. But the experience was not always good. It was an awkward feeling.</p> <p>CJ: When the green owner said that he would send me on a holiday, I felt that I was acknowledged as an important person.</p>

	<p>JH: As I became a worker, I could identify with the slaves. However, the greens were less severe than I expected, so I felt all right.</p> <p>SG2: I experienced enslaved labour for the first time. I came to understand how the greens had felt in the past.</p> <p>SB2: I had great fun when I was catching sharks.</p> <p>SJ: Now I felt comfortable getting out of slavery but sorry for the blues.</p>
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The data from the students' personal diaries, interviews and observation indicated that ten out of twelve students (MJ was absent) reached the targeted criterion of aesthetic engagement, 'presence'. They submitted themselves to the dramatic situation and focused attention to what was happening here and now.

Two students (HC and SC) did not verbally express their thoughts about the sixteenth episodes. However, HC could be said to have reached 'presence' according to my observation and the non-participant teacher's observation. When he was asked whether he would send the blue worker on a holiday, he made his own decision and provided a plausible reason. He said that he did not want to send the blue worker on a holiday because he had just one worker, so if he sent her on a holiday, it would affect his job. This indicated that he was engaged in the ongoing dramatic situation.

With regard to SC, I could not find any change in his attitude. He

passively did what he was told. He did not focus attention on the drama well and sometimes was distracted. He did not invest his thoughts into the drama.

The fifth lesson (11/07/2007)

Sequences	Aesthetic engagement
17. Spreading rumours around the Blue village (10min) I ask students what the greens and the blues look like on a street when the green comes to the higher position. Having talked about this, we decide how to behave on a street as the greens and blues; for example, the greens walk tall whereas the blues walk low and bow to the greens. Before the improvisation starts, I ask the greens to be vigilant of the blues and if they discover something strange, they should take action. I say that I become the subversive, wearing blue clothes. When the improvisation starts, I secretly hand over notes to blue students as follows. As the blue subversive, I try to pass over as many blues as I can.	Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence Personal surrender Risk taking

<p><i>"I am not going to sit back and take orders from the Green King. I am a genuine blue person who loves blue very much and love justice. If you are a person who values justice to fight back the Green King, meet me tonight on the quiet hillside to discuss a plan."</i></p>	
<p>18.Challenging the Green King (15min)</p>	<p>Free-choice</p>
<p>(In the last sequence, most of the blue class hear the whispering but few green people hear it.)</p>	<p>Self-acceptance</p>
<p>I ask students to come forward if they could identify with the subversive and want to discuss what to do tomorrow.</p>	<p>Other-acceptance</p>
<p>When some students come forward, we sit down in the centre of the circle and start our improvisation as dissidents.</p>	<p>Self-responsibility</p>
<p>As the subversive, I welcome the blues and collect them all together, encouraging quietness and secrecy by whispering, looking around nervously. I emphasize the injustice of green laws and encourage them to</p>	<p>Playful enjoyment</p>
<p>wear their blue badge to preserve our justice. We discuss what to do tomorrow and how to do it.</p>	<p>Attentiveness</p>
<p>While the improvisation is proceeding, most of the green people are sitting on chairs in the outer circle listening to the secret discussion. At this moment,</p>	<p>Presence</p>
	<p>Personal surrender</p>
	<p>Risk taking</p>
	<p>Participation</p>
	<p>and systemic detachment</p>

<p>they come to know what the blues think of the situation under the green power.</p>	
<p>19.Depiction(20min)</p> <p>I ask students to distance themselves from this subversive and stand still, signifying how much they identify with the subversive.</p>	<p>Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence Personal surrender Risk taking Participation and systemic detachment</p>
<p>20.Collecting the badges(20min)</p> <p>I tell students that I am going to be the green general when I wear green cloth.</p> <p>Wearing green clothes, I announce that "I am the general of the green people. Now as you know, the</p>	<p>Free-choice Self-acceptance Other-acceptance</p>

<p>law has changed. According to the law, you are going to be green people. So, from now on, I will collect your old badge. If you go out, you will find a box. You should take off your badge and put it inside the box." After collecting the badges, as the general, I come out of the classroom and bring the box into the classroom. I say, "thank you very much for your voluntary help and this box will help us construct a beautiful Green Land" And then I am about to go out but suddenly return saying "before I go, I want to check who will not help us."</p>	<p>Self-responsibility Playful enjoyment Attentiveness Presence Personal surrender Risk taking Participation and systemic detachment</p>
<p>I count the badges and if I find badges missing, I will say, "someone does not want help us and I need to find who they are. Those who keep blue badges are not genuine green people. Before discovering who they are, my green people, (these students do not wear blue badges) could you decide how I deal with these people who do not want to be genuine green people?"</p> <p>I ask green students to group and make scenes of how to deal with these people.</p>	
<p>21. Reflection and marking the moment (10 min) I start reflection by asking 'who was the most prejudiced people, the blues or greens?' and lead</p>	<p>Free-choice Self-acceptance</p>

<p>them to reflecting upon questions such as, 'when did you feel you were treated unfairly?' 'when do you think that you were prejudiced?' 'can we ever be free from prejudice?' 'is politics always about one set of people's prejudices being preferred to another set of people's?' and so on.</p>	<p>Other-acceptance Self-responsibility Playful enjoyment Attentiveness</p>
<p>I ask students to draw the images of the most memorable moment in the drama where a feeling is aroused. After drawing, I ask students to speak loudly what they think or feel in the moment.</p>	<p>Presence Personal surrender Risk taking Participation and systemic detachment</p>

My memo on the fifth lesson:

In this lesson, the most critical part was to help students maintain their viewpoints. Those viewpoints would be demonstrated during episodes 19 and 20. Therefore, I started the lesson asking students to recall how they ended up in the last lesson and what their feeling was. Since the blue students had different situations, they felt in their own way and thus I asked them to be faithful to their feeling without following others' thoughts.

Episode 17

Episode 17 was entitled 'spreading rumours around the blue village'.

To initiate episode 17, I asked students what the street under the green power looked like. The students said that the street would be decorated in green: the greens would walk tall and the blues would walk low; the blues would walk with their heads down.

Acknowledging their replies, I pointed out that the greens' laws enforced the blues to wear small shoes. The students agreed that the blues had to wear small shoes and so they walked awkwardly. Students in the blue role decided to wear small shoes and find out what feeling and body shape are like when wearing small shoes. After the blues discovered how they felt and they experienced the body posture, I explained that I had become the blue subversive and attempted to do something. The greens asked me what it was but I just said that I could not tell and just asked to improvise with the situation.

When the improvisation started, the greens walked around playing and chatting each other. The blues entered the improvisation space with their uncomfortable body shape. Then I entered and walked around a few seconds and passed over notes to blues.

On the notes, there were some sentences: "*I am not going to sit back and take orders from the Green King. I am a genuine blue person who loves blue very much and loves justice. If you are a person who values justice to fight the Green King, meet me tonight on the quiet hillside to discuss a plan.*"

When I passed this to most of the blues, suddenly one of greens shouted,

"what are you doing?" He held me by the arms and tried to restrain me. I tried to resist and shouted, "let me go!" and the blues also tried to pull the green off.

When the improvisation was about to become a fight, I stopped and asked the blues if they saw the note. All of blues nodded. So I smoothly moved into the next episode.

Episode 18

The next episode is entitled 'challenging the green king'.

I explained that this episode was the improvisation of the blues' secret meeting on a hillside. This meeting was voluntary so the blues who did not identify with the subversive might not come but those who agreed with the subversive could come.

When the improvisation began, I, as the subversive, entered the improvisation space and sat down and waited for the other blues. In a moment, four blues entered and thus I welcomed them, hugging them warmly. Then, one more blue entered and he was welcomed by the other blues. I asked if there were more blues to come. They said to wait. In a while, one blue entered and he was warmly welcomed by the blues. They said that there was one more blue left but he did not come. With one blue absent, we started our secret meeting. As the subversive, I persuaded the blues saying, "I could not live with this situation anymore. I could not live just licking the greens' shoes and waiting for the greens' decision. You think that you become a great person when the greens give you a salary and a vacation. But have you ever thought that they are taking

advantage of you? You should face up to reality. They are exploiting your labour to double up their properties. Look at your small shoes. They are telling you that you have been taken by them. We are robots. What we can do is to follow their order. Among us, is there anybody who does what you like to do? There is no freedom. We are human beings and deserve to have freedom. This is not justice. We should set up justice. We should take back our glory that we had in the past. Let's revolt against the green power and take back our queen. Then let's build our country again. To prove my determination, I will not return my blue badge tomorrow. I hope that you will follow my steps but it is up to you."

When I said this to the blues, they appeared excited and engaged, but the greens sneered.

Attitudes towards the subversive were very contrasting between the blues and the greens.

SB1 (greens): The subversive talked so negatively.

SJ (greens): She (the subversive) said justice. It is their justice. It is not justice from our position. How could she talk like that? They did wrong the first and now they said justice, huh?

SB2 (blues): She (the subversive) said that she would take back the queen but things would go back to the past if the queen comes back. Then the greens will revolt again.

DH (blues): She (the subversive) said to take back the country but with no concrete plan.

MJ (blues): Getting together and discussing together, I feel that we can do anything.

SB2 (blues): If we take back the queen, do we go back to the past?

T: What do you think?

SB 2(blues): Yes, we do.

SG1 and SG2 (blues): No.

SG1 (blues): Things may be changed.

With their disparate attitudes, I slid into the next episode, which was planned to demonstrate visually what they thought of the subversive, showing their distance from her.

Episode 19

To display the distance, I attached three stickers on the floor. A white sticker indicated the subversive and a red sticker at a distance from the white one meant the opposite opinion. Another red one in the middle between the white and the red meant that some of the opinions were considered to be right but some were wrong. All the greens stood on the opposite red. They showed that they did not in the least agree with the subversive. Five green students gave their reasons.

SJ: I could not agree with 'justice' which the subversive mentioned. Then we are evil? Now we are free and get them do a little bit.

TH: The blues did it to us in the first place and we did not do as much as they did to us. Then, how could they revolt against us?

SB1: The subversive is exaggerating. We will set them free in the end.

HH: How could they say justice?

HC: I agree with SJ.

Among the seven blues, JH and SC stood on the opposite red and DH stood quite close to the white sticker, which showed that he agreed with the subversive for the most part. SB, MJ, SG1 and SG2 stood on the middle red.

JH: (The blue who did not come to the secret meeting) I do not want to take back the queen. Then things will go back to the dirty past. The queen is selfish. She does not care about blue people, either. She just satisfies her hunger.

SC: I just followed JH.

DH: We should achieve our independence. If we stay dependent on the greens, we could not stand on our own feet. And we should take back the queen.

T: What do you think of JH's thought that things will go back to the past if the queen comes back?

DH: If we want independence, we need the queen.

T: Why do you think the queen is necessary for independence?

DH: We need a central figure that can reinforce solidarity.

JH: Without the queen, we can achieve independence.

DH: Let's take our country back with the help of the queen firstly, and then change things.

SB2: I agree with independence but I do not agree with the idea to take the queen back. If the queen comes back, things will be the same as the past.

MJ: Yeah! We should achieve independence but not the queen…

SG2: The discrimination will be repeated forever, blues against greens, greens against blues…

SG1: We should achieve independence but we should finish this repetition as well.

During episode 19, students honed and clarified their own opinions. With these clear thoughts, I asked them to express their thoughts by returning or not returning badges in the next improvisation.

Episode 20

The next episode is an improvisation entitled ‘collecting the badges’.

I told students that I was going to be the green general when I wore green clothes. Wearing green clothes, I announced that “I am the general of the green people. Now as you know, the law is changed. According to the law, you are going to be green people. So, from now on, I will collect your old badge. If you go out, you will find a box. You should take off your badge and put it inside the box.”

After collecting the badges, as the general I came out of the classroom and brought the box into classroom. I said, “thank you very much for your voluntary helping and this box will help us construct a beautiful Green Land” And then I was about to go out but suddenly returned saying “before I go, I want to check who will not help us.”

When the ceremony to return badges finished, five students still held their badges. JH and SC returned. So as the green general I asked the

greens to discuss how to deal with those people who did not return the blue badges. But I explained that we needed to know why they did not return them before we gave proper punishment. Those five students provided their reasons.

SB2: Friends are friends and the queen is the queen. I could not betray my country but I hate the queen.

SG1: We should protect our country.

SG2: I do not want to live under the green power.

MJ: I have a hope that our power will become bigger.

DH: This badge possesses our blue spirit. I will never throw it away.

Having heard those five students, I asked the blues who returned their badges why they had returned them.

JH: The queen can do whatever she wants. Her power is absolutely infinite. We could not take part in politics. We could not give our opinions. I chose the democratic green rather than the blue governed by the absolute power queen.

SC: I returned it because it looked like a better choice.

Having heard the blues' reasons, the greens gave their opinions about what punishment they wanted to give.

SJ: We provide the blues with necessities. We take away private properties and all other belongings. We prevent revolt otherwise they will take over our country.

TH: Give them one more chance and then weaken them physically.

HH: I agree with TH.

SB1: Let's force them to wear small shoes all the time.

Episode 21

As we went through all episodes, one last episode was left, which was reflection. The original plan was to let them draw the most memorable moment but I judged that they could recall the moment and reflect the whole drama without drawing. So I decided to directly ask them what they had come to realize while doing the drama.

T: Who treated you unfairly?

Students pointed their fingers at each other.

T: Why do you think they treated you like that? Is that because they are bad?

Some students replied, "no, because of class".

SB2: We could not help looking down on them because they are different from us.

T: Only because they are different? Or any other reason? For example the blue laws?

DH: Yes, it encourages us.

T: Blues, have you ever thought that you are discriminated against not because the greens are bad but because of the laws.

SG1 and SG2: Yeah...

T: Have you ever thought why these kinds of laws are made or that you could get rid of them?

SG2: We'd better unite.

DH: Let's get rid of classes.

SB1: Let's live equally.

T: What about foreign workers who come from other Asian countries to South Korea?

SB2: They are like blues and greens.

T: What about classmates who you think are weird or strange?

T: Are they weird or strange from the beginning?

DH: Because of the surrounding environments and people.

After I finished the whole lesson, I asked each student what was new or fun and what they had come to realize or discover by doing the drama.

SB2: I came to know that I should be kind to different coloured people as we are the same human beings. Being discriminated against and discriminating against others is quite a new experience.

MJ: I am really glad to meet new friends and talk softly. The atmosphere in the drama lesson is quite different from my classroom.

DH: I have known that the oppressed are in pain. But as I put myself in soldier's shoes, I came to realize that the oppressing person also feels uneasy although I am in the position of power.

SJ: When we hid our arms in the bed and the blues broke into our house, I was in sorrow. I think that the weak are meant to be taken by the strong.

HH: We are friends one moment and then become enemies in the next moment. So, a little bit awkward.

TH: I have not been discriminated against in reality. But I was discriminated against during the drama and that was quite a shocking experience.

HH: I had fun when I forced friends to do something.

HH: I feel sorry for the foreign workers.

SB1: I come to think of people. People are not born to be as they are but are made by the environment. So we should make our environment better.

DH: I came to know how painful it is for my country to be taken over.

SG1: People change and dream of revenge because of class. Class makes people change.

SG2: Class did exist in the past. Then people felt bitter. Now it is fortunate for us not to have that.

JH: Here, I came to know politics for the first time. And I came to realize what feeling those who are bullied would have.

TH: I came to know that legislating laws is not easy.

DH: I become curious about what the past of our country was like. Was it democracy or governed only by king?

The discussion developed during the last episode, 'reflection and marking the moment', demonstrated whether the students had reached the artistic concept of Sadari dramatic play. The artistic aim of Sadari dramatic play is to enable students to realise hidden systems of value or belief by looking into and reading into actions, situations, thinking and emotions which are represented in a fictitious drama world.

As seen in the students' responses, the students perceived their unfair and discriminated feelings not as personal and individual matters but as social and power-related ones. The subjective feelings are linked to the criticism of their society.

SG1	People change and dream of revenge because of class. Class makes people change.
HH	I feel sorry for the foreign workers.
SB1	<p>Let's live equally.</p> <p>I came to think of people. People are not born to be as they are but are made by the environment. So we should make our environment better.</p>
DH	<p>Let's get rid of classes.</p> <p>Because of the surrounding environment and people, I have known that the oppressed are in pain. But as I put myself in the soldier's shoes, I came to realize that the oppressing person also feels uneasy although in the position of power.</p> <p>I come to know how painful it is for my country to be taken over.</p> <p>I became curious about what the past of our country was like.</p> <p>Was it democracy or governed only by king?</p>
TH	I have not been discriminated against in reality. But I was discriminated against during the drama and that was quite a shocking experience.

	I came to know that legislating laws is not easy.
SG2	We'd better unite. Class did exist in the past. Then people felt bitter. Now it is fortunate for us not to have that.
SB2	I came to know that I should be kind to different colour people as we are the same human beings. Being discriminated against and discriminating against others is quite a new experience.
JH	Here, I came to know what politics is for the first time. And I came to realize what feeling those bullied would have.
SJ	When we hid our arms in the bed and the blues broke into our house, I was in sorrow. I think that the weak are meant to be taken by the strong.

Nine out of twelve students (CJ was absent) said that they linked their personal dramatic experience to society and the politics of the real world where they live. They did not confine their experiences to their own subjective, personal and psychological matters. They perceived their emotional experience in terms of social and political dimension.

According to Bundy's aesthetic engagement, the above nine students went through the whole process of aesthetic engagement, 'connection, animation and heightened awareness'. Inferring from the responses mentioned above, they clearly demonstrated that they had reached 'heightened awareness', which could be produced by simultaneous operation of connection and animation. It showed that the participants in

the drama became 'open to questions regarding humanity which had not previously been consciously considered (2003a: 180)'.

According to this definition, five students (SG2, HH, SG1, SB2, and SJ) became conscious of the relationship between the oppressor and the oppressed, referring to classes, foreign workers and coloured people. And the remaining four students (JH, SB1, DH, and TH) went further than such a rather direct connection. They seemed to focus attention on such a question as why this discriminating relationship was produced or sustained. This question raised another one of the social and political system. Therefore, these four students' reflection went deeper than the above five students'.

Another explanation of the characteristic of Bundy's 'heightened awareness' is that participants 'cease to focus on the direct action of the drama and start to focus on the questions emerging from the idea of it (2003b: 2)'. With regard to this explanation, four students who put the social and political system into question could be said to have fully gained 'heightened awareness' but five students who specifically denied the unfair system seemed to be caught in the memory of the direct experience of the oppressed and the oppressor. Although their interpretation was not attached to the drama world and went beyond direct and subjective meaning, it could not be denied that their perception to some extent remained in the direct experience of the drama.

Considering that the additional explanation of 'heightened awareness' is

particularly relevant to Bundy's tenth level of aesthetic engagement, 'participation and systemic detachment', by which participants maintain 'a sense of self' and accordingly 'remain aware of other aspects of the system as they simultaneously engage with the work', those four students demonstrated evidence to have reached the tenth level but the remaining five students did not seem to fully obtain 'systemic detachment'. It is clear that these five students reached Bundy's ninth level, 'risk taking', which embodies the process of animation and connection. Yet, they were very engaged in the drama but a little distanced from it. Nonetheless, nine students' perception was not fixed to the experience of the dramatic world but extended as much as linking it to real social and political matters.

Apart from the nine students who perceived their dramatic experience in terms of power relationship of society, three students' responses (HC, MJ and SC) indicated that they had not reached this stage. From the second lesson, SC was conspicuous by his ill-engagement. His insecurity of being together with classmates prevented him from engaging in the drama and eventually he did not show any awareness. SC's case evidently displays that new perception cannot emerge in drama without engagement.

HC was also one student that I needed to observe carefully because it was very difficult to evaluate how much he was engaged in the drama. He did not verbally articulate what he thought and felt although he appeared to be dedicated to the drama as he did in preparing the greens'

revolt. However, HC was usually evaluated as being well engaged in the drama because he as one of the greens who developed his own meaning. In the fourth lesson, he said that he did not want to send the blue worker on a holiday because he had just one worker, so if he sent her on a holiday, it would affect his job. This indicates that he was engaged in the ongoing dramatic situation. In addition, in the fifth lesson, he showed anger towards the blue people because blue people used the word, 'justice'. However, HC did not go further than his personal feeling of revenge and unfairness although he was to some extent engaged in the drama. Unlike the nine students, HC's dramatic experience was not linked to the social and political problem of his real world. It just remained in the drama world. His remarks show it; 'greens are bad'. HC's case is similar to MJ. MJ was evaluated as being well engaged in the drama. Observation of her action and accounts, interviews and diaries clearly indicated that she was committed to the drama. However, such deep engagement did not bring out an awareness of the complex relationship between power and society in reality. Although she mentioned that she should, as green, take back independence, pointing out the non-necessity of the queen, she did not expand her dramatic experience to her real world. Her reflection on the whole drama experience is that "I am really glad to meet new friends and talk softly. The atmosphere in the drama lesson is quite different from my classroom." HC's and MJ's cases demonstrate that emotional engagement does not guarantee cognitive awareness.

The findings of the first cycle of action research

Back to the intention of the first cycle, the construction of educational drama practice to accommodate socially and culturally critical perception, the first cycle is here to be measured in terms of its initial questions.

1. How is the process of Sadari dramatic play constructed and managed to facilitate the awareness of the complex relationship between culture, power and society?
2. To what extent are participants led to awareness of the complex relationship between culture, power and society by engaging with educational drama practices?

This study constructs a new educational drama practice to embody the artistic concept of Sadari dramatic play through drawing on critical reading into situations. The artistic concept of Sadari dramatic play is that participants in Sadari dramatic play perceive themselves from the lens of society, culture and politics. Its aim is to make participants realise hidden values embedded in their beliefs by looking into and reading into actions and objects which are represented in a fictitious drama world. During the first cycle, action research is carried out to see if this constructed practice works in the real classroom. If so, how the process is constructed and managed to fulfil such an aim and to what extent participants are led to such awareness.

In order to answer these questions, this study chooses Bundy's aesthetic engagement to identify problems and to devise strategies because Bundy's aesthetic engagement corresponds with the artistic concept of Sadari dramatic play : 'aesthetic response involves cognition and emotion, acting, not separately, but in a 'thinkingly feeling' or 'feelingly thinking' way' (Bundy, 2003a:172). Since she lists ten stages of aesthetic engagement in an hierarchical order, it is useful to detect where a problem is situated. However, it also has weaknesses.

Sadari dramatic play involves emotional engagement and critical detachment. And this is well reflected in Bundy's model. However, the stages from one to nine, free choice, self-acceptance, other-acceptance, self-responsibility, playful enjoyment, attentiveness, presence, personal surrender and risk taking, are to facilitate mainly emotional engagement. Therefore, most problems identified and strategies devised come out of areas of emotional engagement. SC is treated in this regard: how to help him engage in drama with classmates; how to help him reach the second stage of aesthetic engagement, self-acceptance. Besides, reflection upon teaching style is also carried out in this way: how to make students involved in drama.

In order to reach awareness acquired from dramatic experience, emotional engagement is a prerequisite, so to measure it is necessary. In this sense, the adoption of Bundy's aesthetic engagement is legitimate. However, it has a weakness in that it does not enunciate how emotional engagement is linked to cognitive awareness. Among the ten stages of

aesthetic engagement, only one stage, the last stage, is related to critical detachment and cognitive awareness. Compared to emotional engagement, which is well described in the nine stages, how it develops stage by stage, the explanation of critical detachment reflected in the tenth stage just reveal what it is. There is no explanation how cognitive awareness arises and develops from the emotional involvement. For this reason, the process of identifying problems and devising strategies is not well managed in facilitating critical detachment and cognitive awareness. This is why I could not discover strategies to resolve the problems of HC and MJ when the time came for them to reflect upon their drama by detaching themselves from the direct dramatic experience. According to Bundy's aesthetic engagement, if students reach the ninth level, risk-taking, they are likely to reach the tenth level, participation and systemic detachment. However, HC and MJ did not enter this state, although they were emotionally engaged to the extent of 'risk taking'. In addition, there is a difference in awareness between the four and five students, as I point out above. If the five students' accounts are rather directly connected to the dramatic experience, the remaining four students are more distanced and detached from drama and perceive it with a more critical and cognitive eyes.

Although Bundy's model has these problems, the problems were identified in the last lesson in which the critical reflection upon drama experiences was mainly carried out so a strategy to resolve the problems could not be set up and the study therefore proposes further

study to clarify the process of the development of critical detachment and cognitive awareness. Given this outcome, this research invokes further study to explore and articulate how critical reflection evolves, what stages emerges and how far it can develop.

Under these circumstances, what I do as a teacher to facilitate the awareness of the complex relationship between culture, power and society is mainly focused on aesthetic and emotional engagement. For the higher level of students' aesthetic engagement, I reflected upon my teaching style, seeking a better way and tried to help students like SC who could not withdraw self-judgement. In the first and second lesson, since I found that I was too absorbed in the lesson plan, not much paying attention to students' responses, I decided to allow more time and opportunities for students to invest their thoughts. For example, in the second lesson I asked what the place looked like and people were like when a new place and people were introduced. And if possible, I asked them to set up the scene with props. I observed that this helped students to be more excited about and engaged in the drama. One girl's account that leading drama according to her thoughts was enormously new and fun, showed that my strategy in this regard worked.

However, my intervention to help SC to be more engaged in the drama failed. I judged that SC's insecure and vulnerable identity prevented him from being engaged in the drama and so I tried to help him to solve those problems through interviews. However, interviews were refused and his consolidating thinking and belief seemed to be hardly shaken. Eventually,

I thought to myself that his problem seemed to go beyond my capacity. Another intervention that I made was related to the critical and reflective thinking which mainly occurred in the last lesson. I tried to come up with questions that could stimulate students to think critically and reflectively. For example, when students reflected upon the relationship between emotion and power or the political system, initially they acknowledged the dark side of their emotion, but afterwards they came to know that it could be circumscribed by the political system or law. Here, students became aware that their personal emotion was affected by the political system, so it was not purely personal.

However, this awareness did not happen to all the students, given the outcome that four students mentioned that they wanted to explore the social and political system. This indicates that my intervention in facilitating critical and reflective thinking worked partially but not fully. Again, the reason could be that Bundy's model is insufficient in demonstrating and measuring how critical reflection evolves and what stages emerge in doing so.

With the weakness of the non-articulation of the linking process of cognitive awareness from emotional involvement, Bundy's aesthetic engagement becomes a yardstick to measure the process of teaching drama. By so doing, nine students obtained awareness of the complex relationship between culture, power and society, although there is a difference in awareness between the two groups. One student did not, because of his uneasiness with 'self-acceptance'. Two students did not

go beyond the dramatic world. With regard to these three students, they equally do not fulfil the artistic aim of Sadari dramatic play. Whereas SC's problems are identified and explained with the help of Bundy's model, HC's and MJ's problems are not explained due to the shortcomings of Bundy's model, so strategies could not be planned.

For this reason, if educational drama practice pursues emotional engagement and cognitive awareness, as this study adopts Sadari dramatic play which aims to grasp critical perception through emotionally engagement, it is useful for teachers to have an evaluating tool to gauge how much emotional involvement is made and critical detachment and cognitive awareness is developed. Then, the teacher's intervention to help students grasp the artistic aim can be well managed. Since this study adopts Bundy's model, which does not have an explanation of the process of critical detachment and cognitive awareness, problems linked to critical detachment and cognitive awareness are not identified and therefore the strategies to resolve such problems cannot be devised.

Chapter7. Analysis of the second cycle: the conduct of Haemaru dramatic play

In this cycle, Haemaru dramatic play was employed.

It was investigated how the process of Hamaru dramatic play is constructed and managed to facilitate the artistic aim of Haemaru dramatic play, which is *hung*, *shinmyǒung*, evaluating to what extent participants are led to the understanding of *hung*, *shinmyǒung* by engaging with Haemaru dramatic play.

This cycle consists of five lessons.

Five lessons are devised based on a published story '*Jajang, Jambong and Tangsujuk*' (1999 by Youngjoo Kim). This story is about a boy, Jongmin, who is transferred to a new school where Dungchi is the boss of all the boys. Dungchi's bossy attitudes appear especially when teachers are absent, for example in the toilet. The transferred Jongmin becomes the target of Dungchi to bully. The story shows how their conflicts grow and the resolution takes place. The storyline contains tension and accordingly accommodates such thinking processes as critical reasoning and insight, which are articulated in chapter four. The story, revised into script, is as follows:

Jajang, Jambong and Tangsujuk

Scene 1

Students in the 'Dungchi' (big boy in Korean) group appear in this scene. One student becomes Dungchi and the others become the

followers of Dungchi.

When the scene begins, four chairs are placed, which signify four doors of the toilet. The followers of Dungchi stand in a queue which is formed in front of the four doors. Drummer: Jongmin enters the scene and finds that there are some queues; he then happens to stand in a queue. This time, Dugnchi enters, walking tall. (This time, the drummer plays 'Tarung Rhythm'.) As soon as Dugnchi enters, he shouts 'king, beggar, king, beggar' pointing to each door in turn. Suddenly the followers of Dugnchi who were waiting in a queue start to move and reform a new queue in front of the doors which are designated as 'king' by Dugnchi. This time, Jongmin does not know what is happening, so he stands still where he was standing but the queue is situated in front of a door designated as 'beggar'. So, Dugnchi and his followers tease him.

Dugnchi and his followers: You beggar, you beggar, you beggar, you beggar.

Jongmin: Why am I a beggar?

Dugnchi: That is a beggar's place. You know what? Once beggar, forever beggar. You idiot!

Drummer: Dugnchi goes out walking tall and his followers go out as well. (The drummer plays an exciting 'Tarung Rhythm' to their walking)

Jongmin goes out helplessly. (The drummer plays a calm 'Tarung Rhythm' to his walking)

Scene 2

Drummer: The followers of Dugnchi enter and call the names "king, beggar, king, beggar", pointing to the doors one by one. The other followers says, "no, no, no. Beggar, king, Beggar, king". Suddenly, another follower says, "no, no, no. King, beggar, servant, king, beggar, servant". This time Jongmin enters walking helplessly (The drummer plays a calm 'Tarung Rhythm' to his walking)

Jongmin: Where is the king's place?

Followers of Dugnchi: (Pointing to a door) Here it is.

Jongmin and the followers of Dugnchi stand in a queue in front of the door designated as king.

Drummer: This time, Dugnchi enters walking tall. (This time, the drummer plays 'Tarung Rhythm'.)

Dugnchi: (Pointing to the doors one by one) Beggar, king, beggar, king.

The followers immediately change their places but Jongmin misses the appropriate timing to change his place and stands still.

Dugnchi: You were a beggar and are now beggar again!

Followers: You beggar, beggar, beggar!

Dugnchi: You beggar, how much are you begging now?

Drummer: Dugnchi goes out walking tall and his followers go out as well. (The drummer plays an exciting 'Tarung Rhythm' to their walking)

Jongmin goes out helplessly. (Drummer plays a calm 'Tarung Rhythm' to his walking)

Scene 3

In this scene, Jongmin and his hidden powers enter all together.

Drummer: Jongmin and his powers walk around thinking deeply and then they show their determined look. This whole movement will be carried out to an exciting 'Tarung Rhythm'.

Scene 4

Dugnchi and his followers enter.

Dungchi: King, beggar, King, beggar

Drummer: The followers stand in the queue of the King. This time Jongmin and his powers enter walking determinedly. (The drummer plays a powerful 'Tarung Rhythm'.)

They put into practice what they prepared to resolve this injustice. (I ask groups of Jongmin and his powers to decide how to resolve the conflict between Dugnchi and Jongmin. And I tell them to make a plan how to put into practice the solution.)

Drummer: After resolving the conflict, Jongmin and his powers go out walking tall and laughing loudly. Behind them, Dugnchi and his followers go out. (The drummer plays a powerful *Tarung Changdan*.)

Underlying principles of designing lesson plans

The lesson plan was primarily based on three principles of Haemaru dramatic play: *changdan*, evoking *ki* by focusing on the body and the pursuit of the bond of community. Since such principles in Haemaru dramatic play are embedded in dancing, physical playing, singing, and

constant playing of *changdan*, these activities are included in the revised dramatic play. In addition, a story of conflict was included and as a result, the overall shape of the revised Hamaru dramatic play was akin to the structure of *Bongsan t'alch'um* (*The mask dance theatre of Bongsan*). With the features of Haemaru dramatic play, the revised one has another seven characteristics which derive from *Bongsan t'alch'um*. According to Lee (1997) and Cho (1997), such features are stereotypical characters, masks, patternized improvisation, repetitive structure and audience participation, imaginary management of time and space, original improvisation and acting techniques and the incorporation of 'beginning play' and 'ending play'.

In order to understand why the lesson plan and the contents of the data are manifested as below, let me explain how each characteristic of *Bongsan t'alch'um* embodies *hung* and *shinmyǒung p'uri* and how such a process is placed in the lesson plan.

1. Stereotypical Characters

Bongsan t'alch'um consists of several episodes. Each episode can exist on its own and there is no connecting order of cause and effect between them, so the length of the performance is flexible. Either omitting some episodes or changing the order of the episodes has little impact on the overall performance. In addition, the plot structure used in episodes is similar and simple. The plot makes use of the conflict between characters in oppositional relationships. One character symbolizes the

superior power or place of the oppressor and the other oppositional character represents the oppressed. For example, there is the “Nojang” (old Buddhist monk) episode and in it “Nojang” symbolizes the falsity of idealistic thought and “Ch’wibari” represents the productivity of the life of grass-root people. Since the characters are used to represent what represses and awakens *Shinmyōung*, they are exaggerated and stereotyped. “The falsity of idealistic thought, the error of social privilege and the male oppression, which can be said to be “the three pillars” of the medieval ideology, are each rejected in turn” (Cho, 1997: 70) by setting up the battle between the representative and stereotyped characters.

The simple plot, the battle between the oppressor and the oppressed, provides an efficient frame to engender participants’ *Shinmyōung p’uri*. From the performers’ side, the basic story line and stereotypical character allow the actor to improvise easily. Lee (1997) mentions that the plot is akin to a synopsis of the story and therefore ad-libbing is necessary. From the audience’s side, the unfolding battle between the unequal social statuses from which they also suffer easily involves them in the performance. They sympathize with the characters, mostly with the oppressed, and this therefore allows them to be engaged in the performance all the more. In addition, since they can anticipate characters’ responses and what will happen in the next moment, they actively and spontaneously participate in the performance. Considering that *Shinmyōung p’uri* is manifested in the elevated level of spontaneous

improvisation (Lee, 1997), the simple plot, the battle between the socially oppositional classes and the stereotypical characters becomes the organizational principle to accommodate *Shinmyǒung p'uri*.

In the lesson plan, I choose the story of the conflict between Jongmin and Dungchi (it means big boy). Since Jongmin represents the stereotypical oppressed students and Dungchi shows the stereotypical behaviour of the oppressor in school, the relationship resembles the structure in the plot of *Bongsan t'alch'um*.

2. Masks

Masks in *Bongsan t'alch'um* are not to disguise personalities but to express stereotypical characters and highlight the characteristics by revealing stereotypical features on the masks. Thus, the faces drawn on masks are more exaggerated than realistic. Lee (1997: 37) illustrates that:

Masks representing more socially established persons were generally white or light in colour, while those of lower-class characters were dark.

In addition, each mask contained a deformity which satirized the major moral weakness or vice of the character. For example, the mask of the *yangban* character in *Bongsan t'alch'um* had a white background, which signifies the nobility of the class; however, the character had a cleft lip and a crooked nose, among its other exaggerated features.

The masks in *Bongsan t'alch'um* do not remain as decoration but a

compositional function for the plot and a stimulus to awaken the audience's *Shinmyǒung*.

In the lesson plan, there is an activity given to making masks. It allows students to interpret characters and express the interpretation on the masks. Having made them, the masks are used in later lessons.

3. Patternized Improvisation

To aid creative improvisation, stylized basic dance movements or speeches easily helps the performers to carry out improvisation. The combination of the improvisation and the patternisation in *Bongsan t'alach'um* becomes the organizational principle to ensure *Shinmyǒung p'uri*.

In the drama lesson, I give out the synopsis of the performance in which basic movements and speeches are to be decided by the students. In the repetition of the performance, those decided are not changeable and repeatedly enacted. However, there is time for improvisation. Scene three is not filled but waiting for students to improvise.

4. Repetitive Structure and Audience Participation

Bongsan t'alach'um, through repetition, gradually accentuates excitement to reach the state of 'ecstasy', which is conceived as the manifestation of *hung*. Although there is no intrinsic relationship between the episodes, since similar sentiments and critical perspectives are commonly shared in all episodes, the repetition of such ambience as the performance unfolds increases audience engagement and excitement. This extends the potential to bring out *Shinmyǒung p'uri*.

In the drama lesson plan, each scene in the synopsis has repetitive features in terms of the feelings and atmosphere emanating out of each scene.

Audience participation is also structurally built in *Bongsan t'alch'um*. Lee (1997: 36) describes that:

Characters throw questions to the audience, asking for their opinions in order to develop their sympathy and pull them into the play. [...] In addition, not only could the members of the audience demonstrate their individual reactions and even participate in dances, and for those who are not able to participate actively, a responsive mechanism was provided called *ch'uimsae*. When an actor performs well, the audience shouts "ølssu!" in encouragement. This form of audience participation is called *ch'uimsae*.

Surely, the participatory structure of *Bongsan t'alch'um* serves to relieve something to repress the audience and to increase their playful mood. In the drama lesson plan, audience participation is encouraged; they should react and give their responses as the performance repeats and gets familiar.

5. Imaginary Management of Time and Space

Bongsan t'alch'um does not consider the realistic appearance of time and space. The time and space is entirely imaginary. Lee (1997) shows one example that "no matter how far the distance in question, one stroll

around the place of performance is considered to be sufficient to have reached the destination". This type of management of space and time is effective in enhancing the spontaneous playful ambience of the performance. The strict law of physical space and time is not considered to be important. What matters is the ongoing mood of the performance. In the drama lesson plan, the imaginary space is acknowledged in scene three.

6. Original Improvisation and Acting Techniques

The most outstanding feature of *Shinmyōng p'uri* in *Bongsan t'alch'um* is the originality, which stems from the spontaneous improvisation of the performers and audiences. Beginning with a basic story line, performers make use of improvisation and all sorts of spontaneous artistry, responding and reacting to the audience. This leads to the creation of a new work of *Bongsan t'alch'um*. In every *Bongsan t'alch'um*, the story is repeated the same but the production of the performance is not said to be identical. Every performance has its originality and creativity. Thus the audience comes not to hear the story of *Bongsan t'alch'um* but to experience and create *Shinmyōng p'uri* with the assistance of performers' skillful technique and improvisation.

7. The Incorporation of 'beginning play' and 'ending play'

The entire *Bongsan t'alch'um* consists of three sections. As the *t'alch'um* takes the role of 'main play', there is the 'beginning play' in the introduction section and 'ending play' after the performance of *Bongsan t'alch'um*. Unlike the performance, no distinction is made between the

performers and the audiences during the 'beginning play' and the 'ending play'. Participants share the pleasure of dancing together. This thus affords the openness of the performance. The completion of performance depends on the participants' enthusiasm.

In the drama lesson, considering students' uneasiness towards dancing, play was chosen for 'beginning play'. Some basic movements or simple songs were inserted into the synopsis of performance to embody the 'ending play'.

This lesson plan was devised with one of the members of Haemaru. It is in Appendix B.

The First lesson (05/09/2007)

Sequences	The elements of engagement
<p>1. Catch and run game (10min)</p> <p>This 'catch and run play' is carried out in the role of 'police and thief'. Students are divided into two teams. One team sits in an inner circle and another team sits in an outer circle. Two volunteers start the game. One volunteer comes from the inner circle and another one from the outer circle. Between these two volunteers, one becomes a police officer and the other becomes a thief. When this game</p>	<p>1. Are they absorbed in the games?</p> <p>2. Do they feel free to play the games without feeling restrained?</p>

starts, the police officer shouts, "Freeze, thief" and then the thief runs away replying, "no, catch me if you can."

The police officer tries to catch the thief and the thief tries to run away but if the thief feels that s/he is about to be caught, s/he will be able to rescue her/himself by sitting behind anyone. If s/he sits behind someone, the student in front of her/him will become a police officer. Then the former police officer will become a thief.

3. Do they move their body or breathe to rhythms?

2. Solider gate game (15min)

Students in the inner circle become one team and students in the outer circle become another. One team takes up an attacking role and the other team takes up a defending role. The defending team will protect the circle and the attacking team will stand in a line. When I start drumming, the defending team holds hands firmly but two persons do not hold their hands, signaling that they are the gates. The attacking team should find the gate to go in and manage to break inside while I drum. If the attacking team succeeds in entering the gate,

then the attacking team will win the game but if they do not, they will lose.

The winning team will be a king and the losing team will be a beggar for the next sequences.

3. Order and obey game (10min)

The king team is sitting in a line to the left side and the beggar team to the right side.

Students in king team give orders to students in the beggar team. King students can select one person who they like to give an order. After selecting, they give orders.

The order should be realizable in the classroom. There is one limit to ordering: it should follow the format below.

King: You are a beggar. Beggar, beggar, beggar.

Beggar: Why am I a beggar?

King: You lost the game. You beggar, how much do you want?

Beggar: I lost the game only once.

King: Once beggar, forever beggar!

And then the king's order will follow.

4. Beggars' expression for revenge (2 min)

When order and obey game is repeated two

4. Do they actively participate in play?

5. Do they feel the king's emotion and sensation such as 'delightfulness' or do they feel the beggar's emotion and sensation such as 'oppression' or 'vexation'?

times, the conversation between the kings and the beggars will take place again but this time the beggars can add their remarks for revenge. The remarks are created by the students in the beggars' role.

King: You are a beggar. Beggar, beggar, beggar.

Beggar: Why am I a beggar?

King: You lost the game. You beggar, how much do you want?

Beggar: I lost the game only once.

King: Once beggar, forever beggar!

Beggar: (the sentence here will be created by the students in the beggars' role)

5. Reading a storybook 'Jajang, Jambong and Tangsujuk'.

This storybook deals with Jongmin, a 9 year old boy who is bullied in the school where he is transferred. There is an antagonistic figure who stands in the forefront, bullying Jongmin. He is called 'Dugnchi (big boy in Korean, here after Dungchi)'. The conversation between king and beggar is adopted from this story. The drama sequences of Korean traditional

6. Do they pay attention to the story?

7. Do they recognise the conflict in the story?

<p>performance will be unfolded on the basis of this story. In this sequence, I read the story but I do not read the scene where Jongmin resolves the bullying standing against 'Dungchi'.</p>	
<p>6. Making masks (30 min) Students make masks of characters. Students in the king team make the mask of the 'Dungchi' boy and students in the beggar team make the mask of 'Jongmin'. In order to make masks, I give out the face frame of the mask and ask students to express their thoughts on the characters.</p>	<p>8. Do they express their thinking and feeling of characters daringly by making masks?</p>

My memos on the first lesson

Since some plays and songs need to be accompanied with '*changdan*', I practised *changdan* before the class and the students revealed their curiosity. This curiosity was maintained throughout the lesson. Unlike other sixth grade students, they seemed to enjoy *changdan* and Korean traditional songs.

Episode 1

The first activity was 'catch and run game'. Most of the students were absorbed in it and they enjoyed it very much. After the game, the students inside the circle formed one team and students outside the

circle formed another team. I said, "you will do a 'win-lose game' and if you win, you will be a king and if you lose, you will be a beggar." So I informed them that this play would be an important one because it would decide whether they would be a king or a beggar.

Episode 2

In the second game, 'soldier gate game', there was a song. Students were supposed to sing loudly to Korean drum (*changgu*) *changdan*. They did not show resistance and appeared to enjoy singing. Until they sang and discuss tactics to win the game, students pretty much enjoyed the game and the atmosphere seemed to be one of intense pleasure. However, while the play was going, a boy student pushed a girl fiercely and she was hurt. Suddenly, the playing mood faded out, so we decided to stop the play. Since the place we played was so small, that caused the accident. So I considered that a larger place would be needed in order to invoke students' '*hung*'. So, I decided to have time for play in either the school hall or the playground from the next time. (Planning notes 1)

During the interview, students said that they began to feel excitement but it stopped when the accident happened. So, I judged that the play should be done again next time.

Episode 3

The king and beggar game provoked students' emotions and sensations so it functioned as a bridge to link students to the drama which would proceed in the following lessons. Since the beggars lost the game, they were obliged to receive the king's order and this provoked their

emotions. This offered the fuel for students to go forwards.

Episode 4

Episode 4 is important to be developed into episode 5. It especially matters whether students feel the king is being flattered and the beggar is being oppressed because it is directly connected to the basic story line of the next episode 5.

Therefore, the criterion of episode 4 is that 'students feel the king's emotion and sensation such as 'delightfulness' or they feel the beggar's emotion and sensation such as 'oppression or vexation'.

For this criterion, students' interviews and personal diaries revealed that seven students out of twelve (TH was absent) reached the criterion.

Interview	SG1: When I gave an order to the 'beggar', I chose the boy I did not like. I felt thrilled giving him an order. SG2: When the king gave me an order, it was quite weird because I had never experienced such a thing before. HH: I felt annoyed when the king gave me an order. MJ: The experience of king. I gave an order to somebody. It was quite new.
Diary	DH: When I gave an order to the beggar, I felt like God. CJ: When I became a beggar, I felt that my pride was damaged. SB2: When I obeyed the order, I had a little fun but felt unpleasant in another way.

HC, SJ, SB1, JH and SC did not put into words what they felt during this

episode. According to my observation and non-participant teacher observation's, they seemed to participate well in this episode but it was not certain that they really felt the emotions.

So, it would be better to postpone judgment of them for this episode. If they responded well to the next episode, they might be evaluated as having emotional feeling in this episode.

Episode 5

In the fifth episode when I read a story, eleven students except SB1 demonstrated through their interviews and personal diaries that they were engaged in listening to the story and understood the content. With this evidence, HC, SJ, JH and SC who did not provide sufficient evidence in the previous episode, can be assessed as feeling the king's and beggar's emotion. However, SB1 did not provide evidence yet. He needed to be carefully observed. (Planning notes 2)

The highest criterion of this episode was whether they recognized the conflict in the story. Eleven students showed their recognition.

Interview	MJ: They look like the enemy of each other but the power seems to be swapped later. SG1: They have rivalry towards each other because now Jongmin seems to suffer by Dungchi but he doesn't seem to be shaken. SG2: If they get friendly, they will get along much better.
Diary	HH: The relationship between Jongmin and Dungchi is like a

	<p>dog and a monkey. (A dog and a monkey is known as an enemy relationship in Korean folk stories)</p> <p>HC: Dungchi is too severe.</p> <p>CJ: Dungchi should better understand Jongmin and then they will get along much better.</p> <p>SG1: When the teacher read the story, I was absorbed in it.</p> <p>There was rivalry between Jongmin and Dungchi because although Dungchi looked down on Jongmin, Jongmin stood firm against him.</p> <p>DH: I think that Jongmin thinks of Dungchi's behaviour as 'bullying' but in fact Dungchi has a little awkward feeling because Jongmin is a new face.</p> <p>SJ: They seem to be rivals but Dungchi looks more powerful.</p> <p>JH: Dungchi bullies Jongmin.</p> <p>SB2: They have a bad relationship.</p> <p>SC: Fight!</p>
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The first lesson seemed to function as a barometer to measure where students were as to how much they were resistant or receptive to Korean traditional drama. I did not have any information of how the students would respond to this specific art form so it was important to identify at what level they were. If I identified the students' level, then the identification would offer useful data for designing the next lesson plans.

Compared to the class in the pilot study, students were not resistant and ready to enjoy Korean traditional song, play and *changdan*. The class in the pilot study giggled and gave a facial expression of strangeness in the first lesson so I could not continue the lesson as planned. Instead, I carried out a preliminary job to make students familiar with the new art form and get acquainted with it. However, this process was unnecessary for these students. Therefore, what I needed to do was to continue the lesson plan as it was without inventing a new strategy. The data from the students' interview, personal diaries, non-participant teacher's observation and my observation revealed that eleven out of twelve students fulfilled the criterion of engagement.

From my observation, non-participant teacher's observation, students' diaries and interviews, two problems were identified and those problems would be tackled in next lessons through devising a strategy. Two problems and strategies to resolve these problems were as follows:

1. Since the narrow place became an obstacle to arouse '*hung*', a larger place was needed, especially for play. (Planning notes 1) In the second lesson, there was no planning for play but I would include play and give students the opportunities to experience *hung* arising during the play. To do this, I would make use of a larger place. (Devised strategy 1 for planning notes 1)

2. SB1 did not provide evidence that he had reached the criterion.

Although he was observed to reach it, he did not express in his personal diary what he felt. He simply put 'no' to almost every question. However, it was difficult to judge that he really did not feel anything or just felt bored to write it down. (Planning notes 2) So I decided to put off my evaluation of his engagement until the next lesson and would not take action towards him and just monitor him more carefully to see if he could reach the criterion. (Devised strategy 2 for planning notes 2)

The second lesson (12/09/2007)

Sequences	The elements of engagement
<p>7. Dividing students into two teams and catching the train (15 min)</p> <p>In the beginning, two students in pairs find their space. They are facing each other and sing, "lift the right foot and then lift the left foot. Go forwards and backwards, kong, kong, kong." When they sing, they make movements matching the song. After singing, students in pairs do rock, scissors and paper and the loser stands at the back of the winner, holding her/him. Doing the same song and game, the whole class is divided into two teams. Two teams make their train. The two trains should</p>	<p>1. Are they absorbed in the games?</p> <p>2. Do they feel free to play in games without feeling restrained?</p> <p>3. Do they produce mutual <i>hỗn</i>?</p> <p>4. Do they participate in mutual <i>hỗn</i>?</p>

catch the other train's tail.

8. 'Pulling apart game' (15min)

Students in the king's role stand in the inner circle and students in beggar's role stand in the outer circle. Students in the inner circle hold arms firmly and students in the outer circle pull apart students in the inner circle. During the given time, the team that pulls apart more students will win. In order for students to feel great excitement, the number of times will be decided on the spot, judging how much students enjoy the game.

9. Introducing masks to *Tarung Changdan* (20min)

Students have time to introduce their masks to others one by one. But the introduction has a certain format that is borrowed from 'Bongsan mask dance'.

Before introduction, they should wear their masks and 'Hansam' and the audience sits down in the large round circle. When the introduction begins, one student who is about to introduce her/his mask stands up and the audience will ask, "who are you?" Then the introducing

5. Do they enjoy their introducing activities, which need a new way of speaking and a new way of movement, wearing masks and 'Hansam'?

6. Do they reveal an emancipatory feeling when dancing with

student walks along the circle saying masks?
“A……Shi” and swaying her/his ‘Hansam’.
When s/he walks around the circle and returns to her/his place, s/he starts to introduce her/his mask saying, “I am (students choose their name here) (either Jongmin or Dugnchi)”.
When students introduce their masks, I play a Korean traditional drum. The rhythm I play is called *Tarung*.
This introduction is the first experience to students so doing this straightforwardly gives students negative or awkward feelings. So, I use four stages for this.
At the first stage, I demonstrate how to introduce wearing a mask and ‘Hansam’ matching the ‘*Tarung Rhythm*’
At the second stage, students practise copying a teacher without masks and ‘Hansam’.
At the third stage, students practise again wearing ‘Hansam’.
At the last stage, students practise again wearing masks and ‘Hansam’.
Having gone through the four stages, students take turns to introduce their masks.

<p>9. Dancing together (10min)</p> <p>After all students' introduction finishes, students with Jongmin masks dance together to the '<i>Tarung</i> Rhythm' and then students with Dungchi's masks dance as well.</p> <p>As there are two teams divided, they sing 'Qoajina ching ching naner' in the opposite place facing each team.</p> <p>Dungchi: Qoajina chingching nane. We win, we win.</p> <p>Jongmin: Qoajina chingching nane. We lose, we lose.</p> <p>Dungchi: Qoajina chingching nane. We are the kings.</p> <p>Jongmin: Qoajina chingching nane. We are the beggars.</p> <p>Dungchi: Qoajina chingching nane. I order you as the king.</p> <p>Jongmin: Qoajina chingching nane. (For these lyrics, they can change the original lyrics)</p>	<p>6. Do they reveal an emancipatory feeling when dancing with masks?</p>
<p>10. Displaying Jongmin and 'Dungchi' emotions by making specific movements (30min)</p> <p>I explain, "we know all the story lines except how Jongmin resolves the bullying which is</p>	<p>7. Do they move their body or breathe to the rhythm?</p> <p>8. Do they actively</p>

<p>mainly caused by Dungchi. You will create the resolving scene. You will decide how to resolve the conflict between Jongmin and 'Dungchi'. Before we get into the resolving scene, we need to transform our ordinary movement to the type of 'Bongsan mask dance'. So, we need to typify Jongmin and 'Dungchi' emotions by making particular movements. Besides, the movement should match the '<i>Tarung Rhythm</i>'. For example, when Jongmin feels down, what kind of walking would he take? Or when 'Dungchi' feels excited, what kind of dancing would he take?"</p> <p>Before creating the movement, I introduce what '<i>Tarung Rhythm</i>' is and what the basic movement is. Through exchanging questions and replies, we decide specific movements matching Jongmin and 'Dungchi' emotions.</p>	<p>participate in play?</p> <p>9. Do they find movements which match the character's emotions?</p>
<p>11. Playing with created movements (10min)</p> <p>After deciding the movements, we practise the movements to the '<i>Tarung Rhythm</i>'. If I call 'Jongmin is feeling down', then the students demonstrate the decided movement to the rhythm.</p>	<p>10. Do they move their body or breathe to the rhythms?</p> <p>11. Do they produce mutual <i>hŭng</i>?</p>

At the first stage, the practice will be carried out without masks and 'Hansam' but later, they will wear them.

My memo on the second lesson

Episode 7 & 8

Since play in the first lesson were not activated excitedly due to the small place and the students did not have enough time to enjoy it, I decided to offer sufficient time for students to be absorbed in the fun of playing. So we went out of the classroom and played in the playground. Both the train and pulling games gave great fun and pleasure to the students.

Although it took more time than I had expected, it worked. After doing the games, the students seemed to be fully engaged in the lesson and the atmosphere was good, to the extent that whatever I suggested, they were ready to do. They were so excited that their faces turned red and bodies appeared relaxed and comfortable. When I said that it was over, they let out a sigh, 'uhhhhhhhh'. My observation and non-participant teacher's observation reveal that thirteen students produced mutual *hüng*.

(Outcome1 of devised strategy 1 for planning notes 1)

Episode 9

This *hüng* led to the next activity which was to introduce their masks to *Tarung Changdan*. When they were required to introduce their masks after I demonstrated how to introduce them, they hesitated and shrank away at first. However, when they got into the action to introduce, they

seemed to enjoy it. Since I played *Tarung Changdan* with a drum, the students appeared to try to match their movement and verbal sound to *changdan*. So, there were moments when their movements and voices keep timing rhythmically with *changdan* and this aroused more excitement and *hŭng*, so the students' introduction went on in a more playful mood. And this prompted me to raise more mischievous and fun questions to the students who were at the moment of introduction. This fun exchange of questions and answers added more *hŭng* to the whole atmosphere.

Eight students revealed in their interviews and personal diaries that they enjoyed this episode and were close to reaching the criterion of emancipatory feeling during the episode.

Interview	TH: For me, this was the first experience so I felt embarrassed at first but I came to enjoy it as I did it more. HC: I was embarrassed but I had fun as I did it more.
Diary	TH: When I first saw the mask dancing, I imagined that it would be humiliating. But in fact, it gave me <i>hŭng</i> . I had really great fun when I danced to <i>changdan</i> wearing a mask. MJ: It gave me real pleasure and I wish it could be more exciting. CJ: I felt <i>hŭng</i> . SJ: When TH danced, I felt <i>hŭng</i> . And I felt free when I danced wearing a mask. JH: When I introduced the Jongmin mask, I felt released

	<p>because I spoke my repressed feelings of Jongmin. And I felt <i>hung</i> when we danced watching others sitting in circle.</p> <p>SG1: I did the mask dance for the first time and it was really fun.</p> <p>DH: As I did mask dance for the first time, it seemed that I discovered a different aspect of myself.</p> <p>HH: It was really fun.</p>
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However, SB2 and SG2 said that they felt ashamed doing this episode and did not feel any uprising feeling. SC and SB1 also said in their personal diary that they sometimes felt uncomfortable but they also felt their body move, matching the *changdan* from time to time. For these four students, I evaluated that they did not reach the criterion of the episode but decided to monitor more until the next lesson. Since this lesson consisted of the introductory part of *Talchum*, in which special ways of speaking and dancing were employed, it was likely to be difficult and awkward for students to confront this as they revealed above. Especially those who were introverted (SG2 and SB2) or insecure (SC) would feel more resistant feelings towards this activity. However, I presumed that such resistant feelings would diminish as they got accustomed to it. If this feeling decreased, then the possibility for them to feel *hung* would increase. I categorized this problem into planning notes 2 as I treated SB1's problem because these cases appeared to be resolved with more exposure to the new practice of art. In particular, SB1, who was evaluated to be more carefully monitored in terms of the

engagement, did not fully articulate what he thought and felt in the second lesson. However, he demonstrated that he enjoyed the episode a little. Therefore, I assessed his accounts as progress although it was negligible, so I decided to sustain strategy 2 for his case as well. (Planning notes 2)

As displayed in the above responses, eight students appeared to pay attention to the specific aesthetic feeling, *hŭng* and seemed to perceive it, but DH's response sounded different. Hence, a follow-up interview was conducted. I asked him what he meant by 'discovering a different aspect of himself'. He replied that he felt that he possessed another personality when he took up the role of Dungchi, the character who bullied Jongmin and was considered bad. His response demonstrated that he did not notice the artistic feeling of Korean traditional performance unlike other students. Although I tried to expand the possibility for students to acquire the artistic feeling by deploying the particular devices like the mask, *changdan* and dancing which were employed in the Korean traditional mask dance, *Bongsan T'alch'um*, and thus assumed to generate the unique artistic feeling, *hŭng*. Despite these diverse devices which might well help engender *hŭng*, DH's perception did not reach such a feeling and he clung to the emotional aspect of role. The emotion engendered by role and reflection upon the emotion could be one of the ingredients of the Korean mask dance but it was not the end but a means to be led to *hŭng*. DH's response showed that students needed to go further to understand the artistic feeling of Haemaru dramatic play, *hŭng*.

Particularly for DH, his feeling of being oppressor demonstrated that he was in the middle of acquiring *hŭng* because the feeling of oppressor was required to be relieved afterwards, according to Cho's explanation. As shown in chapter four, Cho identifies that the feeling of being oppressor and oppressed is to be removed through fighting in order to grasp *hŭng*. In the next lesson, there would be a fight between Jongmin and Dungchi and resolution for this fight would appear. Therefore, a case such as DH's finding of a psychological aspect might well be reduced and grasp of *hŭng* was expected to be increased. So, no other specific strategy would be taken other than continuing the lesson. For those students who felt *hŭng* a little but not fully, the next lesson would also be appropriate because it contained the communication or interaction between actors and audience. It would certainly increase their perception of *hŭng* according to Cho's explanation of *Bongsan T'alch'um*. If it is performed with actors and with audience sitting in a circle next lesson, this becomes conducive to discerning the feeling. It would reduce misunderstanding and expand the opportunity to conceive the unique aesthetic feeling. (Planning notes 3)

I then asked them to suggest particular movements which could represent Jongmin's or Dungchi's emotions. The movements that they suggested were very representational and rhythmical. At first, the movement made did not keep time with *changdan* but as they suggested more, the movement came to feature rhythm. They seemed to get to grips with *changdan* smoothly and naturally.

The data for the students' interviews, personal diaries, observer teacher's observation and my observation revealed that eight students fulfilled the target elements of engagement. In terms of the two devised strategies, strategy 1 worked successfully and strategy 2 made a little progress. However, four students who did not reach the criterion of this lesson would be tackled with strategy 2 in the next lesson. The main reason not to reach it was that since the lesson focused attention on the introduction of dancing, *changdan* and characters, experiencing it once was insufficient for students to grasp the full-blown *hŭng*.

1. Devised strategy 1 worked for the problem, which was identified in planning notes 1. The larger place was more conducive to physical plays in arousing *hŭng*. (Planning notes 1)
2. For those four students (SB2, SG2, SC and SB1), I evaluated that they did not reach the criterion of the episode. (Planning notes 2) However, I decided to monitor more until the next lesson. Since the lesson focused attention on the introduction of dancing, *changdan* and characters, it would bring out resistance from inexperienced students but it would be reduced as it was repeated. Then, the grasp of feeling *hŭng* might well increase. (Devised strategy 2 for planning notes 2)
3. Particularly for DH, his feeling of being oppressor demonstrated that he was in the middle of acquiring *hŭng* because the feeling of oppressor is required to be relieved afterwards. According to Cho's explanation, the feeling of being oppressor and oppressed is to be removed through fight in order to grasp *hŭng*. In terms of the other seven students who

recognized fun or excitement, they did not clearly grasp *hŭng* considering that they just expressed as 'fun' what they experienced. Encountering a new artistic feeling, students did not clearly know how to interpret it so they were likely to understand it reverting to their held knowledge, so, they still remained at the stage of misunderstanding and distortion. (Planning notes 3)

To tackle 'planning notes 3', I decided to keep the next lesson plan without an extra devised strategy. There would be a fight between Jongmin and Dungchi and resolution for this fight would appear. Therefore, such a case as DH's finding of a psychological aspect might well be reduced and the grasp of *hŭng* would be expected to increase. For those students who felt *hŭng* a little but not fully, the next lesson would also be appropriate because it contained communication or interaction between actors and audience. If it is performed with actors and with the audience sitting in a circle, this could reduce misunderstanding and expand the opportunity for students to conceive the unique aesthetic feeling. (Devised strategy 2 for planning notes 3)

The third lesson (19/09/2007)

Sequences	The elements of engagement
12. Reminiscent of four movements of 'Jongmin' and 'Dungchi' Students re-dance the four movements of	1. Do they dance in time with the <i>changdan</i> of the

<p>'Jongmin' and 'Dungchi' which were created by the students in the last lesson</p>	<p>drum?</p>
<p>13. Reading scripts of 'Jjajang, Jjambbong and Tangsuyuk' (5min) (See script on pages 280-283 in chapter 6)</p> <p>Students read the script individually.</p>	<p>2. Are they absorbed in the story?</p>
<p>14. The explanation of how to perform the script (10min)</p> <p>I explain how to perform the script because it is transformed out of an original book to fit the 'Bongsan mask dance' form. So, students need to get used to this type before they get into actual performing.</p>	
<p>15. Students' practice of the script (20min)</p> <p>I divide the students into six groups. Three groups are 'Dungchi' and two groups are 'Jongmin'. For this lesson, I will become Dungchi to show how to evoke participants' <i>hung</i> and the other students of Dungchi's group will become followers. One of the students of the 'Jongmin' group will become the real Jongmin and the others will be Jongmin's hidden power. The explanation is below this box.</p>	<p>2. Do members in Jongmin's group actively offer their opinions to resolve the conflict?</p> <p>3. Do they reinforce solidarity among group members?</p>

16. Performing (15min)	4. Do they actively and happily participate in the performance?
Two groups, one group from Jongmin and the other from 'Dungchi' perform the scripts.	5. Do they produce mutual <i>hŭng</i> ?

17. Performing (15min)	5. Do they produce mutual <i>hŭng</i> ?
The rest of the groups perform the scripts in turn.	

My memo on the third lesson

Episode 12

In order to produce the performance of the story of 'Jongmin' and 'Dungchi', the students needed to recall dances that they had created in the last lesson. I asked them to dance again all standing up. They seemed to enjoy dancing and they even suggested better movements which they regarded as being better in tune with *changdan*.

Episode 13 &14

After recalling the dancing, I gave out scripts and explained how the performance would unfold. They were well engaged in reading the scripts and listening to the explanation. As long as they were interested in the story, it made them create their own resolution for the given conflict between Jongmin and Dungchi in the story, which led them to put into practice their version of the solution through performing. They demonstrated that they had enough interest to create their own solution and put it into practice.

Episode 15

In the first two performances, I took up the role of Dungchi wearing

masks. I tried to evoke students' *hŭng*. However, the students did not appear to reach the peak of *hŭng* during the performances. The main reason was that they were experiencing this kind of performance for the first time and this might have prevented them from being fully engaged. Another reason was that *changdan* was not excitingly played. Since I considered in the last lesson that more sophisticated *changdan* was needed to evoke students' *hŭng* to the full, I invited a drum playing teacher to play. But she did not do her job properly as a drum player who is supposed to respond to the performers and audience spontaneously with *changdan* and make the performance exciting and vibrant. She just mechanically played the given *changdan*. It was because she did not have enough knowledge of the script so she did not know how to respond to the performance and participants. Therefore, *changdan* did not contribute much to evoking '*hŭng*'. Nevertheless, as the performances went on, they were more and more engaged and three students asked if they could take up Dungchi's role instead of me when the second performance was over. So in the third lesson I could retreat to the place of playing *changdan* and the students took up all the characters. As the player of the *changdan*, I tried to increase students' *hŭng* by playing the drum excitedly and adding fun to the speaking. Taking the script as a basis, the students were good at improvising lines and movements. Students who were taking the role of audience were also evoking their *hŭng* by responding actively to the performance.

Two students (SW and SJ) revealed in their diaries that they felt excited

when they responded to the performers as the audience.

Episode 16 & 17

After the three groups' performances, the students asked me to let them perform individually. They said that they wanted to play Jongmin and Dungchi by themselves.

So, I gave opportunities to them to perform individually. Coincidentally, two students volunteered to take up Jongmin's role and two students Dungchi's role and so two performances were held.

During the last two performances, ten students out of twelve (DH was absent) both in role and in the audience seats seemed to be engaged in performances.

Interview	<p>SB1: I enjoyed it especially when JH acted. He beat Dungchi.</p> <p>SJ: Yes, me too. I enjoyed it when HH acted. HH made me feel '<i>hung</i>'.</p> <p>JH: I enjoyed it when the audience cheered me.</p>
Diary	<p>MJ: When I was performing, I had fun.</p> <p>HH: When I was performing as Jongmin, I had fun.</p> <p>CJ: During the performance, I was the audience but I had fun.</p> <p>TH: During the performance, I felt excited and <i>hung</i>.</p> <p>SB2: When I took the Dungchi role, I felt like a king.</p> <p>SG1: When I bullied Jongmin, I felt guilty because I have never bullied others.</p>

SG2: I hate to be bullied.

SC: I do not like bullying somebody.

HC just wrote in his diary that he could not have fun. My observation and non participant teacher's observation also confirmed that he just followed the others action and repeated them without active participation.

Those students identified in planning notes 2, SB2, SG2, SC and SB1 seemed to be engaged in these episodes from the above responses. However, they did not reach the target criterion to produce mutual *hūng*. As seen from the above, the aspect with which they were engaged was not *hūng* but the character's psychology. This indicated that they did not grasp the artistic feeling of Haemaru dramatic play although they were provided with more opportunities to experience *hūng*. However, they (SB2, SG2, SC and SB1) at least provided evidence, unlike the last lesson, that they were engaged in Haemaru dramatic play but the dimension of engagement was not *hūng*, which Haemaru dramatic play attempts to reach.

Now, SB2's, SG2's, SC's and SB1's case became the same as DH's case who had also revealed the same problem in the last lesson. Besides, SG1, who had demonstrated the feeling of *hūng* in the last lesson, reverted to the psychological dimension. Despite having more experience of Haemaru dramatic play, students SB2, SG2, SC, SB1, SG1 and DH had not yet become aware of *hūng* but still paid attention to the psychological aspect. Therefore, SB2, SG2, SC, SB1, SG1 and DH would to be tackled in planning notes 3 to enable them to identify *hūng*.

SB1, who was evaluated as not producing evidence to be engaged and thus was specially referred in planning notes2, provided in this lesson evidence that he was engaged in the dramatic activity.

The devised strategy 2 for the planning notes 2 partially worked because the strategy to continue the lesson plan assisted the students to be engaged in Haemaru dramatic play but it did not work effectively to the extent of reaching *hüng*. Students' perception reached as far as identifying the psychological dimension, like DH, which was mentioned in planning notes 3. In terms of the outcome of strategy 2 for planning notes 3, this lesson could not measure the efficacy of the strategy because DH was absent today.

To ensure students' perception of the artistic feeling of Haemaru dramatic play, I considered that a high level of engagement of *hüng* was needed. They experienced for the first time full performing in this lesson and thus it was a big challenge for the students. Accordingly, this made them remain in their held conception of drama, the psychological aspect. So, I thought if they performed more, they would get to know performing better and this might cause them to produce much more *hüng* afterwards. Therefore, I decided to do more performing in the following lessons. In order for students to generate *hüng*, they needed to get used to the new artistic medium. The first trial of performing worked in terms of giving chances to get used to the new art form. However, this new experience was not enough to perceive *hüng*. They needed to reach the peak of *hüng* which emerged when students mingled and danced with each other

unconsciously. (Devised strategy 2 for planning notes 3)

On the contrary, the remaining seven students demonstrated evidence that they had reached the creation of *hŭng*. However, their engagement revealed a problem. The engagement in this drama aimed at reaching the aesthetic feeling, *hŭng*. Through taking up roles, dancing and verbalizing to *changdan*, the engagement was expected to engender *hŭng*. Yet, the feelings, though powerfully ingrained in their memories, were conceived merely as something great and transient fun, but not significant. These students did not perceive such fleeting feelings as significant artistic features which matter to Korean traditional performance. To the question 'sometimes while I see a movie or a play or read a book, I am so moved by this that either my thoughts, feelings or actions are changed or I am left alone thinking about things after it. Did that happen to you in drama lesson, today?' 6 students replied, 'no' although they said they had *hŭng* related powerful moments. Just SJ among the twelve student replied that those moments when *hŭng* emerged replayed in his head over and over but he did not know why. This response showed that although he perceived something very powerful and memorable, he could not explain why he felt in this way because he did not have the means to explain his experience. In this case, if there is no input to explain what the experience is and how significant it is, he would dismiss the experience as insignificant.

Such responses indicated that their engagement would not guarantee the perception of significant artistic feeling without the grasp of the concept

of a particular artistic feeling as Best (1992) argues. Without the explanation of the significance of *hūng*, students' perception is limited to the interpretation of the transient fun of the particular exotic feeling, *hūng*. So, it entails an explanation of the concept of *hūng*. (Devised strategy 3 for planning notes 4)

The data from students' interviews, personal diaries, observer teacher's observation and my observation showed that eleven students out of twelve reached the target criterion that they actively participated in performing. HC did not reach at least one of the criteria. Among the eleven students, SB2, SG2, SC, SB1 and SG1 did not reach the highest criterion of producing mutual *hūng* because they paid attention to the psychological aspect. The remaining six students revealed in their interviews, diaries and observation that they felt *hūng*. Therefore, it could be said that six students reached the target criterion of producing *hūng*. However, although they claimed that they felt *hūng*, they did not perceive this feeling as a significant artistic feeling. Considering that to conceive the artistic feeling of Haemaru dramatic play, *hūng* is the end of the second cycle, it is necessary to devise a strategy of how to enable the students to perceive the feeling as significant, not as a transient feeling of fun.

From my observation, non-participant teacher's observation, students' diaries and interviews, two problems were identified.

1. Just providing one opportunity to students was not sufficient to produce 'full-blown *hüng*'. Since *hüng* emerges when participants are immersed in given activities, students' first exposure to the full performing might well prevent them from being immersed to the extent of feeling *hüng*. Accordingly, it made them remain with their held view of drama. Therefore, students who did not interpret their experience in terms of *hüng* needed to go further with more participation in full performing. This might well give more opportunities for them to feel *hüng*. Thus the performing will be repeated more in the following lessons.

(Devised strategy 2 for planning notes 3)

2. Students who felt *hüng* and put it into words did not seem to understand it in terms of significant artistic feeling. In order for them to conceive the significance of *hüng*, I decided to talk about this concept afterwards. (Devised strategy 3 for planning notes 4)

The Fourth lesson (10/10/2007)

Sequences	The elements of engagement
18. 'A detective looks for a leader' game. (15 min) Students do rock, scissors and papers. The loser will be a detective and go out of the classroom. Among the rest of students, they decide the leader. The students, including the	1. Are they absorbed in the games? 2. Do they feel free to play in game without feeling of being restrained?

<p>leader, stand in a circle. When the teacher plays a Korean traditional rhythm with a drum, the leader makes a movement and repeats it. Then the rest of students follow the leader's movement. When the teacher changes the rhythm, the leader should change his movements, too. Then the other students do so as well.</p>	<p>3. Do they produce mutual <i>hung</i>? 4. Do they participate in mutual <i>hung</i>? 5. Do they move their body or breathe to the rhythms (Do they do</p>
<p>While the students in the classroom do this activity, the detective comes in and should discover who the leader is. The detective discovers who initiates the changing movements.</p>	<p>'Gundlung' 'Gitgokkabulgi'- 'Gundlung' which indicates an unconscious body movement or dancing to changdna.</p>
<p>When the detective finds the leader, then the unveiled leader will be the detective and another person will be chosen for the leader. This game is to be repeated 4 or 5 times</p>	<p>Gitgokkabulgi means unconscious playing, murmuring and communicating in the state of <i>hung</i>.)</p>
<p>19. 'Touching lines first' game (15 min) This game is implemented three times and the team that wins two games first will be the winner.</p> <ul style="list-style-type: none"> ● Two teams, which were divided in episode 16, stand 2 meters apart facing one another. 	

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| <ul style="list-style-type: none"> ● Members of each team hold their arms firmly. ● Members of each team walk forwards singing to the 'Samchae rhythm'. ● When they approach close, the drummer hits the drum, which signals that the game starts now. When the students hear the drum sound, they start to push forwards to touch the opponent's line. The first touching team will be the winner. | |
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20. Ordering and receiving game (10 min)

The winning team becomes a king. The losing team will become a beggar. Each team is divided into two groups. The king group orders and the beggar group puts into practice the order.

6. Do they feel the king's emotion and sensation such as *hŭng* or 'delightfulness' or do they feel the beggar's emotion and sensation such as 'oppression' or 'vexation'?

21. 'Jjajang, Jjambbong and Tansuyuk' performing (25 min)

Swapping roles, the Jongmin team becomes

7. Do they produce the aesthetic feeling *hŭng*?

8. Do they move to

the Dungchi team and vice versa.	<i>changdan?</i> 9. Do they as an audience actively respond to the performance?
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My memos on the fourth lesson

Before getting into the performance, there were three initial activities which operated as a means to evoke '*hung*'. In fact, I prepared an extra teacher who promised to play the drum *changdan* for these initial three activities. However, she did not appear and I could not help playing the drum. However, her absence did not affect much the evoking of *hung* because the initial three activities intrinsically involved the fun which the students were likely to have.

Episode 18

The first activity was to make use of dancing, *changdan* and play. During this activity, the students were fully engaged and were not timid to create dance. Although sometimes they did not keep time with *changdan*, they at least tried to do. They displayed 'Gundlung' to *changdan*.

Episodes 19 & 20

The second activity took the shape of a game. As usual, they were so immersed in this activity since this game would decide which team would become Dungchi or Jongmin, and besides, they already knew the *changdan*. Therefore, they tried to keep walking with *changdan*. In this activity, the Jongmin team who took the role of Jongmin so far became

Dungchi because they won the previous game. So, these students took turns to give an order to the students who had taken Dungchi's role. Through giving and receiving orders, new emotional feelings arose and these naturally led to the next performance.

Episode 21

The students shouted, "let's get into the performance straightaway".

As the roles were exchanged, we made sure which dancing applied to Dungchi and Jongmin. I demanded them to actively respond to the performers as the audience.

Since they already knew the content and the structure of performance, they seemed to enjoy improvising with the script. They appeared to be free to use the spontaneous exchange of responses as the audience and performers even though this was the first attempt. The overall atmosphere during the three performances was exciting and fun, which could be evaluated as producing *hŭng'*.

As the performance is repeated more and more, students get to know how to play with the performance and this increases the aesthetic feeling, *hŭng*. However, the increase of *hŭng* is manifested in different shapes from the traditional mask dances. According to Cho, if the participants in the performance reach a high level of *hŭng*, they are naturally led to the next phase, which is dancing altogether. Having it in my mind, I anticipate that students will dance if they raise as much *hŭng* as they can. However, they did not dance. In fact, they could not dance. The kind of traditional mask dance is not a comfortable medium to be naturally

managed by the students. Instead of displaying dancing, what they demonstrated is ‘Gitgokkabulgi’, which appears in the previous stage of formulating formal dancing. Gitgokkabulgi points to playing spontaneously with words and characters. For example, when Jongmin and Dungchi enter and leave the stage, the students as the audience said either big cheering words such as “cheer up” “go get him” or booing words like “get out” and “you ridiculous idiot!”. Another example is that when students who take up Jongmin and Dungchi on stage are in conflict, their spontaneous lines go beyond the original lines. (Devised strategy 2 for planning notes 3)

The data from my observation, the non-participant teacher’s observation, the students’ diaries and interviews indicated that ten out of twelve students (DH was absent) felt *hŭng*.

Interview	CJ: When I entered the scene as Dungchi, I felt <i>hŭng</i> .
Diary	<p>SG2: When I shouted, “woo” in the audience, I felt excited and became one with Jongmin.</p> <p>SG1: My classmates were really engaged as the audience and it made me really excited.</p> <p>JH: When the audience were cheering or wooing, I felt <i>hŭng</i>.</p> <p>SB2: When I performed the last scene, I felt <i>hŭng</i>.</p> <p>TH: When I took revenge on Dungchi, I felt free and <i>hŭng</i>.</p>

	<p>SJ: When I teased Jongmin in the audience, I felt excited and <i>hŭng</i>.</p> <p>HH: When I shouted, "woo" towards Dungchi, I felt something strange and <i>hŭng</i>.</p> <p>SB1: When we altogether teased Jongmin, I felt excited.</p> <p>MJ: When the audience spoke something together, I felt <i>hŭng</i>.</p>
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This indicated that the devised strategy 2 worked well for the problem in planning notes 3.

Three (SB2, SG2 and SG1) among the five students (SB2, SG2, SC, SB1 and SG1) who had been evaluated as focusing attention on the psychological aspect provided evidence that they felt *hŭng*. However, SC and HC revealed in their personal diaries that their concern was placed on the oppressive relationship between Jongmin and Dungchi. SC and HC did not feel the artistic feeling of Haemaru dramatic play. In terms of SB1, it was not clear that his excited feeling came from the *hŭng* which arose when the audience did something all together or from 'teasing behaviour'. It would be identified in the next lesson through the interview where his feeling came from.

In terms of strategy 3 for planning notes 4, this strategy was not applied to this lesson. However, it became more apparent that the problem identified in planning note 4 was very obvious. Although the number of

students who felt *hŭng* increased, their perceptions of *hŭng* were not extended. In personal diaries and interviews, when students were questioned about whether they felt *hŭng* and when they did, they gave concrete answers. However when they were asked what they had newly discovered from this unique performance, eight out of ten students said 'nothing'. Only two students replied that they learned that *hŭng* is unique and a special feeling.

SJ: The mask dance includes drum *changdan* and it allows '*hŭng*'

TH: During the performance and dancing, I had fun and *hŭng* with the classmates together.

From these data, I decided to implement strategy 3 next lesson. This is related to 'interpretative reasoning', which is identified by Best. As I argue in chapter four, Best's interpretative reasoning is needed for students to understand the artistic feeling. Through discussion about what the feeling *hŭng* is, students may well come to understand the significance of Haemaru dramatic play, *hŭng*. (Devised strategy 3 for planning notes 4)

From my observation, the non participant teacher's observation, students' diaries and interviews, the outcome of the application of the devised strategies worked as follows:

1. Devised strategy 2 works well for the problem in planning notes 3.

Three (SB2, SG2 and SG1) among the five students (SB2, SG2, SC, SB1

and SG1) who had been evaluated as focusing attention on the psychological aspect provided evidence that they felt *hŭng*. However, SC and HC revealed in their personal diaries that their concern was placed on the oppressive relationship between Jongmin and Dungch. SC and HC did not feel the artistic feeling of Haemaru dramatic play. SB1 was not clearly evaluated.

2. Concerning strategy 3, this will be conducted in the next lesson through interviews to expand students' understanding and help them explain their experience. This will be potentially important for the next cycle because without clear understanding of the aesthetic feeling of Korean traditional performance embedded in Haemaru dramatic play, it is impossible to produce 'intercultural performance'.

The fifth lesson (17/10/2007)

Until the previous lessons, the whole episodes of Haemaru dramatic play had been implemented. However, it was identified that the students were not aware how significant the artistic feeling *hŭng* is, although 10 out of 13 students felt *hŭng*.

Under these circumstances, this lesson was planned to help students discover what kind of artistic concept *hŭng* is. In fact, this is strategy 3, which had been applied in the third and fourth lessons but was not fully successful.

To understand the artistic feeling of Haemaru dramatic play *hŭng*,

students in this lesson were provided with Best's interpretative reasoning. Best's interpretative reasoning is articulated in chapter four as an indispensable component to identify new artistic experience. (See pages 132-134)

Therefore, in this lesson, there were no episodes of Haemaru dramatic play, but discussion between the teacher and students proceeded to draw on 'interpretative reasoning'. The transcription of the discussion is presented here because it displays how their thoughts were developing. Since Haemaru dramatic play proceeded in the format of *t'alch'um*, the word, *t'alch'um* was used instead of Haemaru dramatic play.

1. What was the most powerful and exciting experience while you did *t'alch'um* (mask dance) four times?

TH: When I danced.

Teacher: What did you feel when you dance?

TH: I felt *hung*.

Teacher: Didn't you have such feeling in ordinary times?

TH: No.

HH: I had fun when I made a mask.

JH: When I danced.

SB1: We were divided into King and Beggar after the games and as the king we got the beggars to do what we ordered. That was great fun.

2. You wrote down in your personal diaries that you had occasions when you unconsciously danced, moved and spoke because *hung*

arose. Could you tell me when you had such experiences?

SB2: When we cheered 'Dungchi' from the audience.

CJ: When I took the role of Dungchi, I stood against MJ who was Jongmin and had an argument, I felt excited and *hŭng* so that words unconsciously came out of my mouth.

SJ: When TH danced, his *hŭng* was transmitted to me and I felt *hŭng* as well.

3. Could you tell me how you are changed through the experience of unique feeling *hŭng*?

SB2: My shoulder by itself moved up and down.

JH: I got excited.

SG1: My body moved by itself.

CJ: Laughing continuously came out of my mouth.

SG2: You do it unconsciously.

DH: Although you feel sad, you could not put the feeling on your face.

Teacher: Why?

DH: Because if you feel *hŭng*, then you would be in such a good mood and thus, you couldn't help smiling. You can't resist smiling.

MJ: Spontaneity.

SB1: I came to have strong desire to win.

DH: I am so absorbed that I forgot how much time has gone.

TH: When I played the game, 'taking the land', I caught cold but I did not feel any ache.

HH: I had the same experience. In the same game, I had a pain in my legs

but I did not feel anything during the game.

SB2: Stress is relieved.

DH: If you feel *hŭng*, you would be lenient no matter how angry you are.

TH: When we played in the playground, it gave me *hŭng*. So, when it was over, I felt sorry that it was finished too soon.

DH: You do not feel scared even though facing frightening people.

4. Are your perceptions changed about *t'älch'um* by experiencing *t'älch'um* four times?

TH: I have never experienced *t'älch'um* so I felt uncomfortable at first but I gradually had more fun as it advanced further.

SB2: We made our own masks and used them during the performance that was great fun.

CJ: When I went to the museum, I saw *t'älch'um* but I did not have fun at that time. But as I by myself did *t'älch'um* with my classmates, I had really great fun.

HH: To me, *t'älch'um* appeared boring but as I experienced it firsthand, I realized that it was real fun.

DH: Doing *t'älch'um* looks easy but when I did this, I felt that it was hard to put on a mask and speak.

JH: I am a little disappointed because satire and humour is not as strong as I expected.

Teacher: Where do you think those are placed?

JH: Jongmin should have criticized Dungchi more and conflict should have been more acute.

SG1: We created dance by ourselves that was fun.

MJ: When I saw *t'alch'um* on television, it looked really boring. But when I did it myself, I had good fun and it made my classmates friendlier.

5. Can you tell me your thoughts about what is good in our traditional performance?

CJ: You feel *hung* when you keep time with *changdan*.

SB2: It makes you forget the boring daily routine.

MJ: You can speak and move spontaneously and unconsciously.

SG2: If anything bad happens to you, it helps you forget at least for moments.

TH: You come to be immersed with no extra thoughts.

SG1: Your body moves by itself to *changdan*.

JH: Fun with no bubble.

Teacher: What do you mean by that? Does that mean authentic fun, the essence of fun?

JH: Yeah.

HH: When you get angry, the anger gradually fades away.

DH: Mysterious fun.

SJ: Something potentially innate in me emerges.

Teacher: Have you ever thought that you potentially have such feeling as *hung*?

Most students: No!

6. Can you tell me the difference between the first drama (Sadari dramatic play) and the second drama (Haemaru dramatic play)?

MJ: We are not friendly to each other as classmates in the first drama but we get much friendlier during the second drama.

SB2: The first drama enables us to think much.

SG2: In the first drama, we think and speak a lot without music but we get more mingled and friendly during the second drama. Besides, *changdan* gives us *hŭng*.

CJ: Words are for the first drama and dance is for the second drama.

DH: The first drama has a huge scale of story and we largely depend on speaking whereas the second drama looks richer although the scale of the story is tiny.

Teacher: Does that mean that there are song, *changdan*, dance, and words in the story?

DH: Yeah!

SG1: The first drama gives us many opportunities to think and the second drama enables us to dance, so we have *hŭng*. Each of them has their own strengths.

JH: The first drama seems like our country's history. During the first drama, I feel as if I am a bad person to betray my country. So I feel real fear during the drama. On the contrary, the second drama seems to stress movement rather than words. Overall, the first drama is like talking about what happened in the past but the second drama is like dealing with the present.

DH: The first drama is a pizza and the second drama is a hamburger. A pizza is big, so you sometimes get fed up with it. During the first drama, I

am sometimes fed up with continuous speaking. However, a hamburger is small but with different kinds of tastes. It is not repeatable and something new comes up at every moment.

Teacher: But in fact we dealt with the same story during four lessons. Do you feel freshness from each lesson?

DH: Yeah.

JH: While the first drama seems to feature apparent taste such as sweetness or bitterness, the second drama tastes bland.

Teacher: You feel something clear during the first drama but you sense something intangible and tiny emerging every moment but you are not able to pick it up and put into words?

JH: Yeah.

MJ: During the first drama, I am worried if my spontaneous line does not work or other students do not respond to me. However, you do not need to worry about this in the second drama because *changdan* gives you *hung* and then you and other participants are in a good mood. Then any spontaneous speaking or movement works.

HH: The first drama is fun but hard on the other hand.

DH: If we have *changdan* in the first drama, we would get rid of the worry that spontaneous speaking will not work.

SB2: I think that the order of the first drama and the second drama should be changed. Since the second drama makes us more comfortable and excited, if we have the second drama first then we would avoid uneasiness and unnecessary argument. While we do the first drama, we

feel uncomfortable among us and have arguments for real out of the drama.

7. Is there any part that you want to change in the performance?

SB2: The conflict between Jongmin and Dungchi should be more accurate.

MJ: The followers of Dungchi might have other thoughts towards Dungchi so there might be conflict between them.

SG2: When Jongmin resolves the conflict, the process of resolving is not clear.

Teacher: Through the four times of experience of *t'alch'um*, you feel *hung* and *shinmyoeng*, what do you think about it?

DH: Very mysterious.

8. What do you want to do afterwards?

CJ: I would like to change some of Jongmin's story.

MJ: I would like to do blues and greens with dancing, play and *changdan*. It could increase the confidence to speak and think more freely.

DH: I do not like Jongmin's story, either. I want to change it. The conflict is so weak and the relationships are so simple.

SB2: I think so.

JH: Me, too. The big problem is that the resolution of the conflict does not make sense well.

SB1: I agree with MJ. It will make us think better.

Teacher: Do you agree with CJ, MJ, DH, JH and SB1? Do you all want to make changes to the *t'alch'um* and Sadari dramatic play?

Students: (nodding their heads) Yeah.

My memo on the interview

Although the main reason to conduct this lesson is to resolve the problem which arises from the third lesson by applying strategy 3, it has additional reasons. (See pages 319 & 327 for strategy 3) There are three reasons for this interview.

The first reason is to measure how much students understand and grasp the artistic feeling, *hŭng*, which is embedded in Haemaru dramatic play and *t'alph'um*.

The second reason is to enable students to perceive the artistic feeling *hŭng* from their experiences of Haemaru dramatic play. As presented in the third and fourth lessons, the students pick up instances when *hŭng* emerges, such as dancing to *changdan*, spontaneous interaction among participants, free physical activities and so forth which are exactly in accordance with Sim's (2005) explanation of the emergence of *hŭng*. However, despite these experiences, they do not conceive the feeling as significant artistic feeling but simply fun, exciting, ephemeral and communally shared feeling. Therefore, the experience of *hŭng* for them will be likely to be remembered just as fun and fade away if there is no effort by the students to understand the uniqueness of artistic feeling. Accordingly, it is necessary to assist students to articulate their experience and thus be able to perceive the significance of the artistic feeling, *hŭng*. In this sense, discussion through question and answer is a

plausible tool to do this, as it allows reflecting and articulating the experience through the process of questioning and answering. This is particularly relevant to the plan of this study which is to involve Best's 'interpretative reasoning' in Haemaru dramatic play.

The third reason for the discussion is to provide students with an opportunity to compare two disparate artistic media of Sadari and Haemaru dramatic play and thus to enable them to set out to do the next step.

The questions from one to five are relevant to the first and second reason.

Students talk about when they feel *hüng* in questions one and two – What is the most powerful and exciting experience when you do *t'alch'um* (mask dance) four times?; You write down in your personal diaries that you have occasions when you unconsciously dance, move and speak because the *hüng* arises. Could you tell me when you have such experiences?

They refer to dancing to *changdan*, spontaneous interaction among participants, free physical activities, improvisation and so forth. These are exactly in parallel with the three principles of Haemaru dramatic play to arouse *hüng*, *changdan*, the focus of the body and the pursuit of community spirit. (See pages 329–331 to view students' responses)

11 out of 13 students reveal that they articulate when they feel *hüng* and this means that they grasp the artistic feeling of Haemaru dramatic play, *hüng*. However, SC and HC do not provide evidence that they feel *hüng*.

This is identical with the outcome of the fourth lesson. In the fourth lesson, it is analyzed that SC and HC does not reach the criterion of the lesson. The dimension that they focus attention on is the psychological aspect of the characters. Their concerns adhere to this dimension and do not go beyond it. It is assumed that SC's insecurity again makes him stick to the character's psychological aspect, as it prevents him from being engaged in the drama in the first cycle. In terms of HC, the non-participant observation teacher presumes that his disposition to be active and sportive steers his concern to the hostile relationship.

As it is affirmed that ten students have experiences of *hŭng*, the ensuing questions aim at measuring whether the students articulate the artistic feeling and helping the students conceive the significance of the feeling.

Questions three to five are constructed to inform students that *hŭng* is not just an entertaining feeling of fun but a significant content of Korean traditional performance which is embodied in Haemaru dramatic play. Therefore, the questions are as follows: Could you tell me how you are changed through the experience of the unique feeling *hŭng*? ; Are your perceptions changed about *t'alg'um* by experiencing *t'alg'um* four times?; Can you talk about your thoughts of what is good in our traditional performance? (See pages 331-332)

As seen in these questions, I deliberately address how valuable the feeling *hŭng* is. By these deliberate assertions, students who do not clearly perceive the importance of the feeling, *hŭng* immediately become aware of it and start to place the feeling *hŭng* in such a context. Unlike

the previous lesson, in which students replied that they have found 'nothing' valuable from Haemaru dramatic play, the students make clear and accurate articulation of the features of *hŭng* to the questions three, four and five, such as sheer happiness, complete immersion, engaged in the present, the increase of spontaneity, sensing the rise of potential energy and becoming friendly with participants. Furthermore, their responses show that they come to conceive *hŭng* as new, unique, and a significant artistic feeling. (See pages 331-332 to view the students' responses to questions 3, 4 and 5)

What emerges from this interview affirms that Best's argument of 'interpretative reasoning' makes sense. It is certainly an indispensable tool to grasp new artistic feeling such as *hŭng*. Having seen that ten students understand the significance of *hŭng*, the devised strategy 3 can be evaluated to work.

As expected, SC and HC do not elaborate what *hŭng* is. However, SB1, who gives an answer to a question on how he is changed by experiencing *hŭng*, does not provide his own explanation of the definition of *hŭng*. Besides, having seen his reply that 'I came to have a strong desire to win', it can be assumed that his interest goes more to the hostile relationship between Jongmin and Dungchi. Yet, since *hŭng* engenders energy to trigger participants to take action, it cannot be denied that SB1 also feels *hŭng*, albeit not substantially. This confusion appears in the fourth lesson as well. In SB1's case, Best's interpretative reasoning does not work. Although SB1 feels *hŭng*, he does not rationally discern and

understand this feeling. With this obscure cognition of *hŭng*, his perception to interpret Haemaru dramatic play goes more to the aspect of the characters' relationship than *hŭng*. Therefore, SB1 cannot be categorized as grasping the artistic feeling of Haemaru dramatic play. Although he feels, if he does not conceive it with clear reasoning, it cannot be said that he understands the new artistic feeling, *hŭng*.

As a result, ten students understand the artistic feeling of Haemaru dramatic play but three students do not.

With regard to the third reason for the discussion in this lesson, which is to provide students with an opportunity to compare two disparate artistic media of Sadari and Haemaru dramatic play and thus to enable them to set out to do the next step, questions six and seven are asked. (See pages 332-336) To question six, which asks whether they can identify the difference between the first drama (Sadari dramatic play) and the second drama (Haemaru dramatic play), students' demonstrate their clear perceptions. They point out the core of artistic media and the means of media. They say that the core of Sadari dramatic play is rational and critical thinking, whereas the core of Haemaru dramatic play is *hŭng*. As to what artistic media are used, students answer that Sadari dramatic play depends on rational thinking and discussion but Haemaru dramatic play makes use of several media such as *changdan*, dancing, language, song and so on. (See pages 332-336 to view the students' responses to the questions 6 and 7)

The findings of the second cycle of action research

This cycle focuses attention on the acquisition of a new artistic feeling, *hŭng'*, which is the essence of Haemaru dramatic play. As examined in chapter four, this is complemented with Best's 'interpretative reasoning', Cho's 'critical reasoning' and 'insight' in order to embody *hŭng* in students.

So this cycle seeks data with regard to two questions: how is the process of Haemaru dramatic play constructed and managed to facilitate the authentic engagement of dramatic forms and contents? and to what extent are participants led to the understanding of artistic forms and contents by engaging with Haemaru dramatic play?

With three principles of Haemaru dramatic play in mind, *changdan*, the focus of body and the pursuit of the community spirit, the whole lesson plan accommodates them and intends to awaken *hŭng*, which is believed to be potentially innate inside students' bodies. In implementing Haemaru dramatic play, four problems are identified, and three strategies are devised.

Identified problems (Planning notes)	Devised Strategy	The outcome of strategy
1. Since the narrow place becomes an obstacle to arouse <i>hŭng</i> , a larger place is needed, especially for	1. Moving to larger place (implemented in the second lesson)	

<p>play. (identified in the first lesson)</p>		
<p>2. SB1 does not provide evidence that he reaches the criterion. Although he is observed to reach it, he does not express in his personal diary what he feels. He simply puts 'no' to almost every question. However, it is difficult to judge that he really does not feel anything or just feels bored to write it down. So I decide to put off my evaluation of his engagement until next lesson.</p> <p>(identified in the first lesson)</p> <p>SB2 and SG2 say that they felt ashamed doing this episode and did not feel any uprising feeling. SC and SB1 also say in their personal diary that they sometimes</p>	<p>2. Without setting another strategy, I decide to monitor more the students who are evaluated not to have reached the target criterion. Since the lesson focuses attention on the introduction of dancing, <i>changdan</i> and characters, it will bring out resistance from inexperienced students but it will be reduced as it is repeated. Then, the grasp of feeling <i>hüng</i> may well increase.</p> <p>(implemented in the second and third lesson)</p>	<p>However, they (SB2, SG2, SC and SB1) at least provide evidence, unlike the last lesson, that they are engaged in Haemaru dramatic play although the dimension with which they are engaged is not <i>hüng</i>.</p>

<p>felt uncomfortable but they also felt their body move matching the <i>changdan</i> from time to time.</p> <p>(identified in the second lesson)</p>		
<p>3. Particularly for DH, his feeling of being oppressor demonstrates that he is in the middle of acquiring <i>hǔng</i> because the feeling of oppressor is required to be relieved, afterwards according to Cho's explanation.</p> <p>(identified in the second lesson)</p> <p>Among eleven students, SB2, SG2, SC, SB1 and SG1 do not reach the highest criterion to produce mutual <i>hǔng</i> because they pay attention to the psychological aspect.</p>	<p>2. Since <i>hǔng</i> emerges when the participants are immersed in given activities, students' first exposure to the full performance might well prevent them from being immersed to the extent to feel <i>hǔng</i>. Accordingly, it makes them remain with their held view of drama. Therefore, students who do not interpret their experience in terms of <i>hǔng</i> need to go further, with more</p>	<p>Three (SB2, SG2 and SG1) among five students (SB2, SG2, SC, SB1 and SG1) who are evaluated as focusing attention on the psychological aspect provide evidence that they feel <i>hǔng</i>. However, SC and HC reveal in their personal diaries that their concern is with the oppressive</p>

<p>(identified in the third lesson)</p>	<p>participation in full performance. This may well give more opportunities for them to feel <i>hüng</i>. Thus the performing will be repeated more in the following lessons. (implemented in the fourth lesson)</p>	<p>relationship between Jongmin and Dungch. SC and HC do not feel the artistic feeling of Haemaru dramatic play. SB1 is not clearly evaluated.</p>
<p>4. Six students (SJ, HH, CJ, TH, MJ, JH) reveal that they feel <i>hüng</i>. Therefore, it can be said that the six students reach the target criterion of producing <i>hüng</i>. However, although they show that they feel <i>hüng</i>, they do not perceive this feeling as the significant artistic feeling.</p> <p>(Identified in the third lesson)</p> <p>Ten students provide evidence that they feel <i>hüng</i>.</p>	<p>3. In order for them to conceive the significance of <i>hüng</i>, I decide to talk about this concept afterwards. (implemented in the fifth lesson)</p>	<p>As a result, ten students understand the artistic feeling of Haemaru dramatic play.</p>

<p>However, eight students do not understand the significance of the feeling. Only two students reply that they have learnt valuable artistic feeling. (identified in the fourth lesson)</p>		
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Among four problems, the first problem is trivial because it is to do with place, so the problem is easily resolved by moving to another place.

The second problem appears in terms of students' engagement. In almost every lesson, unfamiliar dramatic activities are introduced so it is expected that students' engagement is not easily done. One feature of *hūng* is spontaneity, but this spontaneity comes out when students become familiar with the structure of dancing, storyline and actors and audience. Therefore, it is necessary to give sufficient time to the students to get accustomed to these unfamiliar artistic media. Therefore, strategy 2 is devised in this sense. For students who feel awkward and are not engaged in Haemaru dramatic play at first, providing more experience works.

The third problem is also tackled with strategy 2 because I presume that their shallow experiences of Haemaru dramatic play would prevent them from feeling *hūng* which emerges in the moment of immersion and makes

them remain with their held interpretation, like the character's psychological aspect. As seen in the outcome, this strategy works as well.

The fourth problem is concerned with their perception. Although they found *hung*, they do not consider it as the significant artistic feeling embedded in Korean traditional performance. In order to resolve this problem, I involve reflection and discussion through questioning, so I assist the students to reflect upon their experience and understand the concept of artistic feeling *hung*. This method also works.

According to Bredella, the indispensable ingredient of understanding a different culture, in this case *hung*, which is foreign to students, is to have 'the flexibility of mind' (2003: 38). 'The flexibility of mind' is explained in Sell's account as 'empathy and imagination' (Sell, 2000 cited in Bredella, 2003: 38) which 'allow us to perceive and understand what differs from our categories and interests' (Sell, 2000 cited in Bredella, 2003: 38). With such operation, the understanding can take place because Bredella considers that 'understanding is a process of negotiation between the context in which something is said and done and the context in which it is perceived' (2003:39). In this sense, the understanding will be increased if the operation of 'empathy and imagination' is facilitated and stimulated. Therefore, Gupta posits that 'interactive discussion' (2003: 168) is a useful way to capitalize on the negotiation process.

Given the theoretical description and the outcome of the application to

the real classroom, interactive discussion to stimulate empathy, imagination and reflection is a vital method to grasp the new artistic concept. Best's 'interpretative reasoning' can be said to be situated in this process.

In conclusion, back to the questions raised in the second cycle, how is the process of Haemaru dramatic play constructed and managed to facilitate the authentic engagement of dramatic forms and contents? and to what extent are participants led to an understanding of artistic forms and contents by engaging with Haemaru dramatic play?

In order to understand the artistic feeling of Haemaru dramatic play, students need to go through three stages. These are engagement with given artistic media, grasp of the feeling, *hŭng* and cognitive understanding of *hŭng*. Haemaru dramatic play is not a familiar artistic medium for the students, so it is likely they feel awkward or insecure towards it. Therefore, it is essential to provide enough experience for the students to feel comfortable. Such experience facilitates students' engagement. In addition, it is also important for the students to discover the unique feeling *hŭng*. The feeling *hŭng* has much to do with spontaneity. Although spontaneity is not verbally indicated by Haemaru dramatic play as a core element, it is tacitly assumed to be one of the indispensable components to embody *hŭng*, as the explanation of *Bongsan T'alch'um* reveals. In the first contact with Haemaru dramatic play, students could not manage improvisation with the given scripts. However, as the students perform more and more, they come to have

sufficient knowledge of performance and this enables them to improvise the script and with other participants. The improvisation has an effect of increasing *hūng*. With little experience, their experience of Haemaru dramatic play could not reach the feeling *hūng*.

The last stage is crucial to facilitate students' awareness of the new concept of Haemaru dramatic play. Otherwise, students' perception will remain a fleeting memory that they experienced a kind of exotic feeling.

During the second cycle, it is concluded that students go through three stages, engagement with the given artistic media, grasp of the feeling, *hūng* and cognitive understanding of *hūng*, in order to understand the new artistic feeling like *hūng* of Haemaru dramatic play. With these three stages, ten students reached understanding of Haemaru dramatic play, *hūng*. Three students did not become aware of *hūng*. The reason that they could not make such awareness can be found in the three stages. If any problem arises in terms of these stages, students are much likely to fail in perceiving the new artistic feeling and concept. In SC's and HC's case, they could not grasp the artistic feeling due to their psychological dispositions. Although they were well engaged, their interests kept going to the character's relationship. Their psychological disposition and interests were so strong that it hardly allowed them to empathise with and imagine different feelings and concepts. As mentioned above, empathy and imagination are essential dimensions to accept difference.

In SB1's case, although he feels *hūng*, he does not rationally discern and understand this feeling. With this obscure cognition of *hūng*, his

perception to interpret Haemaru dramatic play goes more to the aspect of the characters' relationship than *hung*.

There are students (SB2, SG1 and SG2) who show this tendency in the early lessons but come to realize the feeling later. What is the difference between them and SC, HC and SB1? In this comparison, what matters is 'the flexibility of mind'. Through frequently being exposed to new art media and interactive discussion, students gradually come to understand different artistic feelings. However, SC, HC and SB1 do not.

Being inferred from SC, HC and SB1's case, to understand a new artistic feeling and concept may well be impossible without the operation of 'empathy and imagination'.

The reflective and critical reinterpretation or perception of one's own identity

In chapter two, the study theoretically constitutes the effects that confronting culturally different dramatic language brings out and plans to examine during action research that these are manifested in the real classroom. The effects sought in the first and second cycles are as follows:

Sadari dramatic play allows critical awareness of the hidden system of value or belief; Haemaru dramatic play offers a culturally heterogeneous voice to be heard by embodying artistic concept, *hung/shinmyoeng p'uri*; the separate implementation of two culturally different educational drama practices brings out the critical reinterpretation or perception of one's

own identity and the multiplicity of the self; confronting two culturally different educational drama practices make possible openness to a new dimension of the self.

In the analysis of the first cycle, the first effect is examined and the second effect is questioned in the analysis of the second cycle. However, the third effect is not analyzed yet. Therefore, this part shows if the effect is bought out or not.

The theoretically found effects are that experiencing different drama tradition leads to critical consciousness of the self and openness to the multiple self. It denotes the recognition of the self in the context of socially coded modes of thought and behaviour as well as the resistance against the given identities and openness to the possibility of transformation.

Given the data that the students provide, it can be confirmed that students are open to accepting different dramatic culture. They feel, perceive and understand what new artistic feeling and concept are. In this sense, it can be said that students actually demonstrate that they become multiple selves.

However, there is no tangible evidence in terms of critical reflection of the self.

The critical consciousness of the self is seminal in this study because one of the theoretical hypotheses of intracultural educational drama practices is that it brings out 'critical awareness of the self' in terms of socio-historical, discursive and linguistic context.

Unexpectedly, it is fairly rare to find evidence that students' experience of different drama tradition leads them to critical reflection upon the self. From their responses, it is found that they become aware of and internalize different dramatic media, feelings and concepts but such acquired dramatic languages do not cause students to reflect upon and become conscious of themselves.

Then, the question arising here is why 'critical reflection of the identity' does not take place, unlike the theoretical description. Why could students not link their culturally different dramatic experience to such reflection?

The answer can be sought from Gupta (2003), who researches psychology from the intercultural perspective and cultural aspects of self and identity. She claims that intercultural experience is not necessarily pleasant because it challenges and questions beliefs and values which are taken for granted. Due to such challenges, the experience is accompanied by a varied range of emotions: "[T]he emotions come from many sources: fear of encountering something new, excitement at the discovery of new and different ways of thinking, relief through self-expression, anger that a deeply held belief may have been challenged" (Gupta, 2003: 160).

Since it is sometimes intense and thus denied, such strong emotions are the crucial component to evoke reflective and critical perception of the self. The affective component is similarly observed in Donelan's (2002) research. In her research, students were engaged in 'dark play', in which

culturally strange material was subverted and resisted. The dark play in Donelan's study demonstrates that students are afraid of encountering the new and experiencing vulnerability that their held beliefs are marginalized confronting the culturally different drama practice. However, Donelan states that such dark play is an exploration "into the dynamic and dialogical processes of intercultural meaning making" which leads to encouraging students "to critically explore their own social and cultural attitudes" (2002: 43).

Unlike Donelan's research, students in this research do not have such strong emotions to bring out their critical exploration. They do neither fear encountering something new nor are excited at the discovery of new and different ways of thinking and anger that a deeply held belief may have been challenged because Sadari and Haemaru dramatic play is not totally alien to the extent of causing fear, excitement and anger. Relatively, there is excitement found in their responses that they realize something new from Sadari and Haemaru dramatic play. However, it does not seem to be intensity that leads to challenge.. If viewing the students' initial attitudes towards theatre and Korean traditional performance measured through the interviews in the preliminary lesson of the first cycle, it is seen that students are familiar with them although they do not have sufficient knowledge of them. (See pages 192-193) Then it can be imagined that such familiarity reduces the fear, excitement, anger, etc which leads to critical exploration of socially and culturally held belief.

Seen in this light, it is hardly possible that the intracultural drama

practices conducted in this research can cause students to reflect upon themselves and become critically conscious of their identity locations. If they are exposed to alien dramatic practice, the possibility of the critical perception of the self will be increased.

To sum up, the effects in terms of identity have not been fully accomplished. Since the introduced educational drama practices are not totally alien, this intracultural drama practice does not fully achieve its concerned effects of identity. The effects in terms of identity involve not only becoming a multiple self, but also a critical consciousness of the self in terms of social, political and cultural context. This intracultural drama experiment can provide students the opportunity to recognize the multiple self but can hardly lead them to critically reflecting upon and becoming conscious of themselves.

From such an outcome, what is inferred is that to bring out the critical consciousness of the self is hardly possible without accompanying strong emotions like fear, excitement, anger, etc, which are caused by confronting culturally new drama experience. Such an affective component is the crucial source to stimulate students to critically reflect upon and perceive the self.

By opening the possibility of the multiple self and avoiding a single fixed identity, it can be said that the attempt of this research with regard to identity through intercultural drama practices is in part fulfilled but not fully successful.

Implication for the third cycle

Students' replies to questions six and seven of the interview demonstrate that they have a clear understanding of the two different artistic practices. Based upon such knowledge, students recognise and explore values which are inherent within different dramatic practices. From this, they are able to seek a specific and appropriate mode of artistic interpretation to capture their experiences, feelings, emotions and thoughts. They articulate where the strength and weakness of each drama medium resides in interpreting and representing their own feelings and thoughts. For example, some students pinpoint that Haemaru dramatic play lacks reasonable conflicts, the logic of cause and effect and the complicated relationships of characters. Others refer to that Sadari dramatic play needs *changdan* to facilitate spontaneous communication among participants. This is the impact of experiencing two distinctive dramatic forms. Since they become aware of the artistic conception and the traits of artistic media, they can adapt and change the acquired knowledge of dramatic form to suit their needs.

As such, the next stage is triggered by students' newly gained knowledge. Students propose that Sadari dramatic play needs to borrow physical activities, dancing and moving to *changdan* and Haemaru dramatic play needs to have more accurate conflict, clear cause and effect and more complicated relationships. Therefore, students' acquired knowledge of different dramatic language prompts the third cycle.

Chapter 8. Analysis of the third cycle: experiment

The premise to include the extra experimental third cycle stems from the theoretical outline drawn in chapter two. Initially, the research question begins with how to embrace those culturally heterogeneous voices, particularly Korean sensibilities in this study and educational drama practice which aims at the critical perception of hidden system of value, belief or power embedded in held thoughts. Theoretically, this study finds a way to make the culturally different voices to be heard, while maintaining the critical perception of educational drama. Since feelings, thinking and experiences employed in each practice are different, and accordingly the constructed dramatic representations and contents display different approaches to life and identity, those two practices cannot be theoretically integrated into one dramatic form and content. Therefore, those two practices are implemented separately to satisfy the research question.

Drawing on the resolution of the research question by putting forth the separate implementation of the two culturally different educational practices, Sadari and Haemaru dramatic play, this study theoretically identifies that there are additional effects emerging. The original effect that the research question seeks is to evoke critical perception and to embody the Korean culturally artistic concept. However, the deployment of two educational practices separately causes additional effects alongside the original one. The additionally acquired effects are the critical reading of one's own identity, becoming multiple self and

openness to a new dimension of the self. Therefore, the study examines the four effects that take place during the action research.

Firstly, it questions whether Sadari dramatic play allows critical awareness of the hidden value, belief or power system.

Secondly, it probes whether Haemaru dramatic play offers a culturally heterogeneous voice to be heard by embodying artistic concept, *hung/shinmyǒung p'uri*.

Thirdly, it examines that the separate implementation of two culturally different educational drama practices brings out the critical reinterpretation or perception of one's own identity and the multiplicity of the self.

Fourthly, it analyses students' openness to a new dimension of the self.

During the first and second cycles of the action research, three effects are examined, but not the fourth one. Examination of the fourth one is impossible because the focus of the first and second cycle is placed on engagement with given artistic form and content and thus, to examine whether students are open to other dimensions of identity than those provided by Sadari and Haemaru dramatic play is not possible. In this sense, this study plans to incorporate another experimental third cycle to observe if the fourth effect emerges. By observing this, this study will draw on the implication of the outcome.

The analysis of the first and second cycles shows that critical perception of the previously held thoughts and understanding of the Korean artistic

concept are largely achieved, and students' openness to the multiple self is evidenced. However, the critical reading into one's own identity itself is not achieved because students do not have conflicting feelings in confronting culturally diverse dramatic forms and contents to the extent of prompting a challenge of their beliefs. The introduced Sadari and Haemaru dramatic play are not totally distanced and alien to them.

As mentioned above, the third cycle will examine whether students come to have an attitude to be open to new dimensions of identity without being restricted to those identities given by Sadari and Haemaru dramatic play.

In this sense, the question explored in this cycle is as follows:

Do participants remain in the hybrid identity provided by Sadari and Haemaru dramatic play? Or do they imagine other identities rather than those inherent in Sadari and Haemaru dramatic play?

To examine this, this study enables students to experiment with Sadari and Haemaru dramatic play so lessons are not pre-given but put in students' hands.

As seen in the second cycle, the experimental stage is initiated with students' gained knowledge of drama languages. During the last interview of the second cycle, students demonstrate that they grasp the dramatic language of Sadari and Haemaru dramatic play and identify the

difference. They point out the core of the artistic media and the means of the media. They say that the core of Sadari dramatic play is rational and critical thinking, whereas the core of Haemaru dramatic play is *hung*. With regard to what artistic media are used, students articulate that Sadari dramatic play largely depends on language, but Haemaru dramatic play makes use of several media such as *changdan*, dancing, language, song and so on. With this clear understanding of the two artistic practices, students put forth the strengths and weaknesses of each. (See pages 332–335)

Such accounts of strengths and weaknesses naturally lead to the discussion of how to amplify the strengths and minimize the weaknesses. For example, some students pinpoint that Haemaru dramatic play lacks reasonable conflicts, the logic of cause and effect and the storyline of complicated relationship, which diminishes *hung* of Haemaru dramatic play. Others mention that Sadari dramatic play needs physical play and dancing to *changdan* to activate thoughts, to facilitate spontaneous communication among participants and to evoke critical thinking. Here, students are stimulated to seek solutions to the artistic problem that they identify in Sadari and Haemaru dramatic play. By experiencing two different dramatic representations, students can identify the problems of each drama practice and modify it to suit their own thinking, feeling, ideas and experiences.

After the last question in the second cycle, students show that they want to change the original Sadari and Haemaru dramatic play when I ask them

what they want to do afterwards. Without hesitation, they are quick to say this. Based on grasped perceptions and opinions, they decide to place more accurate conflict, clear cause and effect and complicated relationships in Haemaru dramatic play as it increases *hŭng*. In addition, they also plan to incorporate physical play, song and dancing to *changdan* into Sadari dramatic play to see if it really stimulates thoughts and spontaneous communication as they anticipate. (See pages 335–336)

According to the students' decision, the third cycle, therefore, consists of two stages. In the first stage, students try to modify Haemaru dramatic play by incorporating conflicts, the logic of cause and effect and the storyline of complicated relationships in order to increase *hŭng* to see if this works. In the second stage, they attempt to modify Sadari dramatic play by including physical play, song and dance to *changdan* to stimulate thoughts and spontaneous communication and to evoke critical reasoning.

The first lesson (24/10/ 2007)

In this lesson, I reminded students of what they said in the last lesson, that they wanted to make the performance of *Jjajang*, *Jjambbong* and *Tangsuyuk* create more *hŭng* by modifying the script by adding more accurate conflict, clear cause and effect and complicated relationships. So, I asked students whether they wanted to change the story according to their thoughts. They passionately responded to me, 'yeah'.

Therefore, students made a change to the given script during the lesson. The original script is already introduced in pages 280–283.

The script consists of four scenes. The first three scenes contain how the conflict between 'Dungchi' and 'Jongmin' develops. The last scene deals with how to resolve the conflict. Whereas the former three scenes are fixed in advance, the composition of the last scene is left to the students. In this lesson, students were free to change the script however they wanted, so they could even revise the story of the first three scenes.

The outcome of the students' revised scripts is as follows.

Although I allowed students to revise the fixed scenes, most of them rewrote scene 4 and in other scenes, changed some of the dialogues. Such change was done on Jongmin's character. Most students made Jongmin stronger and more reactive, and thus the conflict between Jongmin and Dungchi became clearer and more acute. As they pointed out that the conflict needed to be clearer, it was done in most students' rewriting. However, the conflict was not plausibly dealt with when it came to resolution. In most cases, the resolution of the conflict ended up with lame reasons. Apparently, this lacked the accurate cause and effect which students wanted to include in the script.

Four boy students, SC, JH, HC, and SB1, simply resolved the conflict by having a fight between Dungchi and Jongmin. In the fight, Dungchi was defeated by Jongmin and a sudden resolution of conflict followed. One example is below.

Jongmin: (to Dungchi) O.K. I will show my real fight.

Dungchi: What?

Jongmin: Come on! (Jongmin pushes Dungchi down and give him a punch.)

Dungchi: Uuuuuk (He collapsed)

Jongmin: Don't be foolish! I will knock you down.

Dugnchi: OK. Forgive me.

Although students pinpointed that the original script needed to have more accurate and clearer logic of content by putting in more accurate conflict, clear cause and effect and complicated relationships, their compositions did not fully reflect their points. This happened to other students' scripts. HH, SB2, CJ and TH also made the ending of the conflict by drawing simple storylines such as transfer to another school, teacher's scolding and revealing of Jongmin's hidden past, like being kicked out of other school for causing violence. Particularly, TH's script seemed to copy some characteristics of a popular comedy TV programme⁴ in Korea which feature slapstick comedy.

Jongmin: You know? You are so childish and ridiculous!

Dungchi: Childish? You are a child, too!

Jongmin: Do I look like a little child? I'm not. I have been involved in school violence several times. Be careful!

Dungchi: Yeah….

Unlike these scripts, four students, SG1, DH, SG2 and MJ, attempted to

⁴ A popular comedy programme 'Gag concert' is being broadcast through KBS2. It features funny words, slang and exaggerated physical violence or activities. It is so popular to children that they enjoy mimicking the programme.

include a plausible process of resolution to the conflict. DH, SG2 and MJ created scene 4 in which Jongmin took over Dungchi by calling other names than king and beggar.

Jongmin: (Pointing to each toilet) Dungchi, student, Dungchi, student!

Drummer: Children are surprised to hear this and scatter around.

Finally, they stand in the students' queue.

Dungchi: Are you all betraying me now?

Children: I like student more than Dungchi.

Drummer: Dungchi stands alone in the Dungchi queue, and children focus on him.

Dungchi: King, beggar, king, beggar!

Drummer: Children do not follow him anymore and Dungchi get cross.

SG1 made use of Jongmin's background that his parents ran a Chinese restaurant and he told children to buy them Chinese food, and the children went to Jongmin's side, leaving Dungchi's side.

Although these four students' scripts contained more plausible resolution of conflict than the other scripts, it was still untenable that the conflict was so easily resolved through either simple naming or buying food.

Viewing how the conflict developed, the process of resolution seemed invalid. It still fell short of their points - accurate conflict, clear cause and effect and complicated relationships.

In terms of Haemaru dramatic play, as they state that Haemaru dramatic play has *changdan*, dancing, song and physical play as the core ingredients, they include those components. Six students clearly

displayed that they were aware of the medium of Haemaru dramatic media by correcting the dancing and changing *changdan* according to their revised stories.

The original script (Scene 1)	Jongmin goes out helplessly. (Drummer plays a calm ‘Tarung Rhythm’ to his walking)
DH’s correction	Jongmin goes out with a big stumping sound (Drummer plays a strong ‘Tarung Rhythm’ to his walking)

The original script (Scene 2)	Jongmin goes out helplessly. (The drummer plays a calm ‘Tarung Rhythm’ to his walking)
HH’s correction	Jongmin goes out with irritation. (The drummer plays a strong ‘Tarung Rhythm’ to his walking)

The original script (Scene 1)	Drummer: Dugnchi goes out walking tall and his followers go out as well. (The drummer plays an exciting ‘Tarung Rhythm’ to their walking)
JH’s correction	Drummer: Dugnchi goes out with threatening walking and his followers go out in the same way. (The drummer plays a strong ‘Tarung Rhythm’ to their walking)

The original script (Scene 4)	After resolving the conflict, Jongmin and his powers go out walking tall and laughing loudly. Behind them, Dugnchi and his followers go out. (The drummer plays a powerful <i>Tarung Changdan</i> .)
SB2's correction	After resolving the conflict, Jongmin and his powers go out walking tall and laughing loudly. Behind them, Dugnchi walks out gloomily. (The drummer plays a powerful and then gloomy <i>Tarung Changdan</i> .)

The original script (Scene 2)	Dungchi: You were a beggar and now a beggar again! Followers: You beggar, beggar, beggar! Dungchi: You beggar, how much are you begging now?
SG2's correction	Dungchi: You were a beggar and now a beggar again! Followers: You beggar, beggar, beggar! (Inserting <i>changdan</i>) Dungchi: You beggar, how much are you begging now?

MJ's invention (scene 4)	When the scene begins, the drummer plays <i>changdan</i> slow at first and gradually faster and stronger, kung, kung, kung……
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Compared to such clear awareness of *hung* of Haemaru dramatic play, they did not know how to develop the story by adding more accurate conflict, clear cause and effect and complicated relationships although they mentioned themselves that it was needed.

Even in the best rewritten script, SJ's script, the resolution process did not make sense. SJ illuminated Dungchi's followers. In the original script, the followers helplessly stuck to Dungchi but SJ changed them, so some of them turned their backs on Dungchi and sympathized with Jongmin. These followers played an important role when Jongmin confronted Dungchi. However, even in this case, the resolution of the conflict was achieved by a group fight.

In the interview and personal diaries, four questions were asked to the students: How do you change your script? Why do you change it like this? What do you find good in changing the script? What difficulty do you have when changing it? All of the students mentioned that they liked rewriting the script because they could put their thoughts and feelings in it. Ten students (SG1, SJ, HH, DH, CJ, SG2, SB2, SB1, JH, MJ) revealed that they had difficulties in how to change the script, which part and what to change. SC, HC and TH, in their personal diaries, said that they did not have any difficulties.

Considering that the storylines that both groups revised were estimated as almost equal, their different responses appeared to be called into question. In fact, these two kinds of responses indicate the significant difference between the two groups. It is sensed that three students just do whatever they want to do, but ten students' responses demonstrate that they do not change the script in this way. Ten students seem to have in mind a particular criterion in revising and this prevents them from doing whatever they want to do. Consequently, this makes them feel difficult. This is the reason why the level of the content might be similar at this stage between them but its development will differ at the later stages.

Then the question arising is what criteria they have. Considering the nature of the rewriting that they do now, it can be figured out. They are rewriting the script in order to increase *hŭng* by adding more accurate conflict, reasonable cause and effect of the storyline and more complicated relationships between characters. The first criterion kept in mind is *hŭng* and the second criterion is to make the storyline more reasonable and rational. Although I point out that critical reasoning is one of the seminal ingredients to engender *hŭng* and enhance Haemaru dramatic play by involving Cho's 'critical reasoning' as outlined in chapter four, students still find it deficient.

Here ten students demonstrate that they struggle to create their own work while preserving the artistic principle. However, SB1 is exceptional in this explanation because he is one of the three who did not grasp the

concept of *hūng*. A question emerging is how and why he has difficulty. The answer can be sought in the second criterion. Although he does not have understanding of *hūng*, he is one of four students who go furthest in terms of critical reflection in the first cycle by associating the dramatic world with real society. As the students mention in the interview of the second cycle that the core of Sadari dramatic drama is rational thinking, SB1 is said to have a cognition which is involved in producing the process of a reasonable storyline.

In SB1's case, his experience and awareness of Sadari dramatic play operates as the criterion to guide his rewriting, which makes him have difficulty.

Compared to SB1, who has knowledge of at least one given dramatic language, HC and SC do not perceive the concept of either Sadari dramatic play or Haemaru dramatic play. This is why they do not have any difficulty because they do not have anything to keep. This is why their revised scripts look similar to a TV comedy programme by simply putting in slang, physical fights or words for fun.

However, TH is exceptional according to this explanation because he grasps both concepts in the first and second cycles.

So, he was interviewed again.

T: Could you say why you changed the script?

TH: To make it more fun!

T: Fun? Could you say what kind of fun it is?

It is a kind of laughing fun, like slang or slapstick comedy or other

kinds.

TH: No, it is not for laughing of 'Gag concert'.

Uh..... I just forgot.

T: Forgot what?

TH: It is for *hứng*.

T: Then, could you say what the difference is between *hứng* and fun of slapstick comedy.

TH: Uh... *Hứng* does not occur by funny actions and words. It is something different.

T: How different?

TH: You enjoy together.

From the interview, TH recalled what he should have in mind. And it is possible in TH's case to be reminded of what the artistic principle is, because he already has such a concept. However, it would be impossible for the other two, HC and SC, since they do not.

Having seen students' difficulty in including more accurate conflict, clear cause and effect and complicated relationships, I decided to help them by making a comment to each student's script on what is deficient in terms of their intention to add more accurate conflict, clear cause and effect and complicated relationships.. For example, I make a comment on SJ's script mention the above.

Having seen Dungchi's strong power and acute conflict between

Dungchi and Jongmin in scenes 1, 2 and 3, Dungchi collapses so easily in scene 4. It seems as if their conflict is not that severe and Dungchi looks like a coward in scene 4.

Apart from these eleven students, I also make comments on the scripts of HC and SC. As will be seen in the next lessons, their problems will manifest throughout the process.

Based on my comment, students have another chance to change their scripts in the next lesson.

The second lesson (31/10/2007)

Based on my advice, students rewrote their scripts and the outcome demonstrated that they came to realize better how to sustain the conflict and develop the story based on logical cause and effect and with more complicated relationships. Two examples are below. Another two examples are in Appendix C.

DH's first rewriting	Scene 4 Jongmin: (Pointing to each toilet) Dungchi, student, Dungchi, student! Drummer: Children are surprised to hear this and scatter around. Finally, they stand in the students' queue. Dungchi: Are you all betraying me now? Children: I like student more than Dungchi. Drummer: Dungchi stands alone in the Dungchi queue, and
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	<p>children focus on him.</p> <p>Dungchi: King, beggar, king, beggar!</p> <p>Drummer: The children do not follow him anymore and Dungchi get cross.</p>
DH's second rewriting	<p>Scene 4</p> <p>Jongmin: (Pointing to each toilet) Dungchi, student, Dungchi, student!</p> <p>Drummer: Children are surprised to hear this and scatter around. Finally, they are divided. Separately, some of them stand in the students' queue and the others stand in the Dungchi queue</p> <p>Dungchi: (towards students standing in the students' queue) Are you all betraying me now?</p> <p>Students standing in the Dungchi queue: Yeah, you don't keep faith with him.</p> <p>Students standing in the students' queue: You should be honest. To be honest, you don't like Dungchi.</p> <p>Dungchi: (towards students standing in the students' queue) What? What are you talking about? You will regret what you are doing now, you coward idiot. Do you forget that I have helped you?</p> <p>Jongmin: Stop! Dungchi! You evil dictator!</p> <p>Dungchi: You are such a dirty beggar!</p> <p>Drummer: Dungchi rushes to Jongmin and tries to give him</p>

a punch.

Jongmin: (panicking) Now, are you causing violence?

Drummer: Dungchi and Jongmin have a fight.

Students standing in the Dungchi queue: Go, Dungchi, get him.

Students standing in the students' queue: (They hesitate over who to cheer for and so they stay calm)

Drummer: Dungchi gives a scary look at those hesitating students. Then the students start to cheer for Dungchi.

All students: Go, Dungchi, get him.

Dungchi: Hahaha! Now you realize, Jongmin! Whatever you do, you can't get me!

Jongmin: (moaning) Uuuuuu.

Drummer: Jongmin looks at the students in agony.

Students who stood in the students' queue and cheered for Dungchi later: We have been hurt like that so far. He acts like he helps us but in fact he harasses us.

Other students: That's right! Let's help Jongmin!

Dungchi: What are you doing? You betrayers!

All students: We won't follow you anymore!

Drummer: Some students take Jongmin to the medical room and others stay behind and stand against Dungchi.

Remaining students: We know that you are strong but you can't beat us.

	<p>Dungchi: What! O.K. I will give you one more chance. (Pointing to each toilet) King, beggar, king, beggar.</p> <p>Remaining students: (With no movement) We won't follow you anymore.</p> <p>Drummer: All children leave the toilet.</p> <p style="text-align: center;">Dungchi is left alone.</p> <p>Drummer: Jongmin and all the students get together in the medical room.</p> <p>All students: You are great!</p> <p>Jongmin: (smiling)</p> <p>All students: You are like our king.</p> <p style="text-align: center;">Yeah, our beggar king.</p> <p>Jongmin: (laughing) Don't say that.</p>
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SB2's first rewriting	<p>Scene3</p> <p>Teacher: (Towards Dungchi and his followers) You call Jongmin a beggar?</p> <p>Dungchi and his followers: (Keeping calm)</p> <p>Teacher: Have you ever tried to understand him, how sad he is now? (towards Jongmin) Jongmin, you feel bad?</p> <p>Jongmin: No, I'm okay. May that's because I am a transferred student.</p> <p style="text-align: center;">I forgive them.</p>
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	<p>Teacher: How good you are!</p> <p>Scene 4</p> <p>Jongmin: What do you think of me? I'm not the coward that you think I am.</p> <p>Dungchi: O.K. I can see now that you are not an idiot.</p> <p>Jongmin: Act your age. You are so childish.</p> <p style="padding-left: 40px;">From now on, you should follow my orders.</p> <p>Dungchi: How come?</p> <p>Jongmin: I'm stronger than you. You know what? I was kicked out of the other school because I caused a lot of violence.</p> <p>Dungchi: O.K. I see. Now you are the top.</p>
SB2's second rewriting	<p>Scene3</p> <p>Teacher: (Towards Dungchi and his followers) You call Jongmin a beggar?</p> <p>Dungchi and his followers: (Keeping calm)</p> <p>Teacher: Have you ever tried to understand him, how sad he is now?</p> <p style="padding-left: 40px;">(towards Jongmin) Jongmin, you feel bad?</p> <p>Jongmin: No, I'm okay. May be that's because I am a transferred student.</p> <p style="padding-left: 40px;">I forgive them.</p> <p>Teacher: How good you are!</p>

Scene 4

Jongmin: How do you think of me? I'm not the coward that you think I am.

Dungchi: So, what?

Jongmin: (He is about to give Dungchi a punch) You small mouse!

Drummer: At this moment, the teacher shows up.

Teacher: (grasping Jongmin's hand) How could you do this? I thought that you went good.

Scene 5

Teacher: You caused many problems in the previous school.

Jongmin: (being quiet)

Teacher: If you keep doing this, you don't have a future.

Jongmin: (standing up) Don't worry about me.

Drummer: Jongmin goes out and bumps into Dungchi.

Jongmin does not come to school from then on.

But one day, Jongmin comes back and everybody in the school welcomes him including Dungchi.

They smile at each other.

As seen in this example, the second version is much advanced than the first one, although there are still some parts which do not demonstrate

apparent cause and effect. Nonetheless, the conflict between Jongmin and Dungchi becomes so acute that it is not easily resolved at one go. The relationship between roles gets more complicated, as seen in DH and SB2's second writing. Such improvement is also made in the other six students' scripts in a similar way. However, HC (SC was absent), who made little effort to put rational thinking in the previous lesson, does not demonstrate tangible improvement. Comparatively, TH, who made the script like a comedy programme made progress in his script. It is revealed in TH's case that since he has the perception of '*hung*', he can differentiate it from other kinds of fun and can put in more rational thinking rather than comic words or actions.

HC's first rewriting	Dungchi: I will make fun of Jongmin. Jongmin's followers: Hey, you! Do you irritate Jongmin? Dungchi: Yes, I do. Jongmin's followers: We will knock you down! Drummer: They have a fight! Dungchi: I am sorry, Jongmin. I won't tease you anymore. Jongmin's followers: You should've done that before. Jongmin: You idiot! Dungchi: (with shaking voice) Uh? Jongmin: You beggar! How much do I punch you?
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HC's second rewriting	<p>Dungchi: I will make fun of Jongmin.</p> <p>Jongmin's followers: Hey, you! Do you irritate Jongmin?</p> <p>Dungchi: Yes, I do.</p> <p>Jongmin's followers: We will knock you down!</p> <p>Drummer: They have a fight!</p> <p>Dungchi: Wow, you look scared. Come on!</p> <p>Jongmin's followers: You really want a fight?</p> <p>Drummer: They have another fight.</p> <p>Dungchi: Stop! I lost.</p> <p>Jongmin: O.K. Now we are friends.</p>
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TH's first rewriting	<p>Scene4</p> <p>Drummer: When the class is over, Dungchi and his followers go to the toilets and try to stand in a queue.</p> <p>Dungchi: (giving a name to each queue) King, beggar, king, beggar</p> <p>Jongmin: He will be scolded by our teacher again.</p> <p>Drummer: Dungchi's followers stand in the king queue.</p> <p>Jongmin: (giving a different name to each queue) poo, wee, poo, wee.</p> <p>Dungchi and Dungchi's followers: What shall we do?</p>
TH's second rewriting	<p>Scene4</p> <p>Drummer: When the class is over, Dungchi and his</p>

	<p>followers go to the toilets and try to stand in a queue.</p> <p>Dungchi: (giving a name to each queue) King, beggar, king, beggar</p> <p>Jongmin: He will be scolded by our teacher again.</p> <p>Drummer: Dungchi's followers stand in the king queue.</p> <p>Jongmin: (giving a different name to each queue)</p> <p>Jongmin, Dungchi, Jongmin, Dungchi.</p> <p>Dungchi: You idiot! Are you kidding me? Nobody will stand in your queue!</p> <p>Children in the toilets: We will!</p> <p>Dungchi: What? Are you sure?</p> <p>Children in the toilets: Yes, we are. We are the same as Jongmin.</p> <p style="text-align: right;">(They stand in the Jongmin queue)</p>
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After writing, I interviewed each student about what was the most exciting part of rewriting and what was difficult doing this. (SC and CJ were absent)

DH	1. What is the most exciting thing about rewriting? I am surprised to see that the whole story will be changed if I change just one sentence and it gives me great fun because I can it change as I like.
	2. What is difficulty in rewriting? I have many thoughts of how to handle Jongmin and Dungchi. For example, do I need to change their actions, thoughts,

	character and so on? And it is quite difficult to sustain a reasonable flow of the content.
SB2	<p>1. I feel as if I become a real writer and I fall into my own story.</p> <p>It is real fun because I can write what I feel and think.</p> <p>2. I find it very difficult to keep the whole flow of the story in a sensible way.</p>
SG1	<p>1. When I put in the eating game, I feel as if this is for real.</p> <p>2. I have a difficulty to decide what story will follow after the game scene because there are many possibilities.</p>
TH	<p>1. I can change, add and remove the original story. It in itself gives me great fun. I feel like a real writer.</p> <p>2. How can I change it in order to increase <i>hüng</i>?</p>
SJ	<p>1. In the original script, there is not the process how to resolve the conflict, but this time I can include this as I like. That is good.</p> <p>2. It is quite difficult to imagine how Dungchi is changed and to show this changing process in a sympathetic way.</p>
HH	<p>1. I feel that I imperceptibly fall into my own writing. I feel as if I become Jongmin or Dungchi.</p> <p>2. I like to put in this and that, various kinds of stories but I could not do it due to the flow of the storyline.</p>
JH	<p>1. I can change the script as I like</p> <p>2. I have many thoughts about which part to remove, add and</p>

	change.
SG2	1. To imagine how my classmates will enact this revised script gives me pleasure.
	2. How can I keep the sense of the story while I add and change?
MJ	1. I can do as I like.
	2. Not very difficult but sometimes I feel confused which words or actions I should choose.
HC	1. Everything is fun.
	2. I have nothing to write in the front part but I think later and write.
SB1	1. It is fun to make Jongmin and Dungchi reconcile.
	2. It is difficult for me to revise the story on my own.

To question one, seven students (DH, SB2, TH, SJ, JH, MJ, and SB1) replied that they found changing the script exciting because they put in their thinking and feeling. SJ exemplifies what this means. He thought that the process to resolve the conflict between Jongmin and Dungchi did not make sense, so it decreased *hŭng*. Therefore, he reinvented this part and said that he felt good. Two students (SG1, HH) replied that they felt as if they got into their own story. One student (SG2) replied that she looked forward to seeing how her script would be enacted. Three students' replies demonstrated how much they were engaged in creating their own work and in interpreting their feeling and thinking. From nine students' responses, it was sensed that their artistic creativity is

provoked by providing them with the opportunity to experiment with the given dramatic practice. The given dramatic language appeared to be the source of the creation.

Besides, ten students' replies to the question two indicated that they had in mind what were artistic criteria. They had awareness of what should be sustained in order to increase *hŭng*.

After the second rewriting, I asked students what they wanted to do in the next lesson. They said that they wanted to read others' rewriting to see how it changed. So we decided that we were going to read the scripts and would talk about whose script would arouse more *hŭng* or whose script would not.

The third lesson (06/11/2007)

After reading the scripts, we discussed whose scripts created more *hŭng* and why, as well as whose scripts did not and why. After discussion, I asked students what they wanted to do next lesson. They said that they wanted to perform the scripts which they considered as evoking more *hŭng*. Students chose three scripts, DH's, SG1's and SB2's which were mentioned above as having the most potential to arouse *hŭng*. Their reasons for selection are as follows (SB1 is absent)

About DH's script	SB2: I am drawn to the story. I like that Dungchi is pushed into a corner being criticized as the dictator. JH: I like the argument between Jongmin and Dungchi. I feel excited.
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	<p>When Dungchi's followers turn their backs on Dungchi, the story is persuasive.</p> <p>SJ: It is a very moving and exciting story. The storyline looks persuasive.</p> <p>MJ: I sympathize with the story. It is as if I experience a similar one.</p> <p>SG1: DH's script has a new story which others do not have. It is as if he expresses what he really thinks to himself.</p> <p>TH: DH makes Dungchi's followers revolt against Dungchi. That is exciting.</p> <p>HH: It is as if it happens for real.</p>
About SG1's script	<p>CJ: That match is quite a new one. I imperceptibly fall into the story.</p> <p>DH: I like the match and lack of violence in the story.</p> <p>HC: I like the scene where Jongmin buys his friends food.</p>
About SB2's script	<p>SG2: The teacher appears as a new role and Jongmin has a different face. So, it arouses more <i>hŭng</i>.</p>

Seven students selected DH's script as the most *hŭng* arousing one. They said that the story-line that DH created was new, persuasive and reasonable. Some of them said that it seemed to express their real experience.

Three students chose SG1's. CJ and DH said that SG1 invented a game in

the script and this was quite new because there was no violence.

Here is the interview with DH about SG1's script.

T: Why did you choose SG1's one?

DH: Most others put in a violent fight and makes Jongmin beat Dungchi. SG1 does not include this and proceeds with conversation. However, the acute conflict fades away because Dungchi easily agrees with Jongmin. I wish he would argue for himself and then *hŭng* will be increased.

T: Do others revise the script by incorporating violence?

DH: Yeah! Most of the boys!

T: Is there any reason that violence should not be involved?

DH: Yeah, it can be. It might give you more fun but the complicated conflict will cease with a fight, then the story will have no excitement.

DH's accounts evidently demonstrate what he does in this revising process.

Compared to DH, HC's interview shows what problems arise without given knowledge of dramatic language.

T: Whose script arouses your *hŭng* most?

HC: SG1's one.

T: Why?

HC: When I imagine that Jongmin buys delicious food, I feel excited.

T: What do you think of *hŭng*?

HC: Something funny. Funny words and actions.

T: Do you think that it does not need to have rational thinking?

HC: No!

SC's case is also similar to HC's. SC does not pick up a particular script. He chooses scripts if they have revenge.

T: You say that the scenes when Jongmin takes revenge on Dungchi arouse *hŭng*.

SC: Yeah

T: What do you think of *hŭng*?

SC: Revenge!

T: Are there scenes which make you feel *hŭng*, other than revenge?

SC: Not much.

Without having knowledge of the artistic concept of *hŭng*, his psychological disposition determined and defined what *hŭng* is. SC's strong psychological disposition strongly affected his experience and perception of new artistic media throughout the whole drama lesson. As analyzed in the second cycle, such a non-flexible mind, due to the strong psychological disposition, prevented him from accepting new experience and awakenings.

In addition, students referred to why some students' scripts diminish *hŭng*. They explained that the features of such scripts are that characters appear from nowhere all of sudden; everything is decided by a fight; when Dungchi is pushed into a corner, he collapses so easily; it is rare to see persuasive reason between cause and effect.

Students' responses indicated that they were aware of what *hŭng* is and how to increase it.

The fourth lesson (21/112007)

After experiencing two discrete art forms, students pinpointed from their viewpoints how to amplify the strengths and minimize the weaknesses of each art form. In terms of Haemaru dramatic play, they stated that it lacked reasonable conflicts, the logic of cause and effect and the story of complicated relationships and this diminished the *hüng* of Haemaru dramatic play. On this assumption, they claimed that if Haemaru dramatic play is supplemented with accurate conflict, clear cause and effect and more complicated relationships, then their *hüng* will increase.

From the first lesson to the third lesson, students were engaged in revising the script through inserting clearer conflict, reasonable cause and effect and complicated relationships. As a result, in this lesson they had their own version of scripts which were considered to increase *hüng*. Accordingly, students would perform such scripts and see how their assumption turns out to be.

Since the scripts and performances were initiated from students' need, the atmosphere was attentive, cooperative and playful from the beginning. In the first performance in which DH's script was staged, HH, TH, SJ, HC and SG1 (drummer) voluntarily chose to participate. SG1 volunteered to be the drummer. The performance proceeded according to DH's script but there were some instances when performers and the drummer spontaneously interacted with the audience. For example, when the performers did not act out their roles properly, the audience shouted, "So, awkward! Wake up your mind". Or when the drummer missed her

timing, the audiences booed, “Do your jobs properly!”. Sometimes, when they sympathized with the roles, they cheered them, “Go, go, go!” or “Well done! Jongmin”. All of these interactions happened in a playful, not critical or hostile, mood, so many laughs and claps occurred. It seemed to bond all the whole students together more firmly and make the atmosphere more playful.

On the second occasion when SB2’s script was staged, DH, JH and MJ (drummer) chose to participate. But there were few students for the performance, so I took up the teacher role. The students’ reaction as the audience was more active than the first performance. This was because they had experienced this in the previous stage and thus now they seemed to have got used to it. From the beginning, they expressed their reactions. Cheering, booing, clapping and pointing were exchanged between performers and audience. Especially when I as the teacher entered the toilet, students booed me, “wooooo, how come you, woman, go to the boy’s toilet?” So, I spontaneously reacted to them, “I can do it because this is a school and I am a teacher.” Again students’ boos followed.

In these two performances, students volunteered to be the drummer and SG1 and MJ were chosen for it. As the drummer, they controlled the speed and beat of *changdan* responding to the performance.

In the last performance in which SG1’s script was staged, CJ, SG2 and SB1 chose to participate. During the performance, active interaction and playful mood were maintained. Especially when Dungchi and Jongmin had

a game, students sitting as the audience spontaneously cheered for who they liked.

The two non-participant observing teachers mentioned that they also could feel the atmosphere to be playful, interactive and participatory. They remarked that the whole appearance looked loose and distracting at first but was in fact focused. In particular, T1 said that she was surprised to see that the students interacted spontaneously between performers and audience. She continued to say that they enjoyed being in this atmosphere and they knew how to be immersed in *hŭng*. She added that she had once participated in a Korean traditional performance workshop to learn drum but she had not experienced such a level of *hŭng*. In the interviews and personal diaries, all the students reveal that the performances with the revised scripts increased *hŭng* from the original one. They mention several reasons why they perceived this: the active interaction between performers, drummer and audience; improvisation; the change of character of Jongmin and Dungchi; the clear conflict between Jongmin and Dungchi; the plausibility of resolution; the appearance of teacher and mom,

Among these, the first three reasons are already embedded in the original drama but the others are newly referred to here as important components to generate *hŭng*.

Students' assumption that Haemaru dramatic play will increase *hŭng* if it is complemented with more rational thinking is validated. Through integrating Haemaru dramatic play with clearer conflict, reasonable

cause and effect and complicated relationships, students produced their own drama which suited them. They created their own dramatic play which increased the strength of Haemaru dramatic play, *hung*. As a result, the newly created Haemaru dramatic play features *changdan*, community, corporal activity, improvisation, clear conflict between roles and plausibility of cause and effect.

Looking at newly constructed Haemaru dramatic play, students' experiment is similar to Schechner' and Pavis' intercultural practices. What they are concerned with in their intercultural practices is to borrow and adopt practices or materials of different culture of theatre to realise their own artistic concepts. During the last four lessons, students also derive practices from Sadari dramatic play to embody *hung*, the primary component of identity constructed by Haemaru dramatic play, in a way to satisfy their needs.

However, there is huge difference between Schechner' and Pavis' intercultural practices and students' experiment. Whereas Schechner and Pavis do not attempt to acknowledge, respect and learn aesthetic or artistic perspectives embedded in the practices and materials which they borrow, students' experiment is more reciprocal. Their adoption is carried out on the basis of respect for different artistic concepts. This is what Bharucha's intraculturalism argues for. As a result, the newly constructed Haemaru dramatic play shows an example of how it can be that if Schechner' and Pavis' interculturalism becomes more politically vigilant and ethically considerate as Bharucha's intraculturalism demands.

After the lesson, I interviewed eight students about their creative work in the last four lessons. (HC, SB1, CJ, SC and SG2 had gone home)

SB2, SG1, MJ and HH pointed to the same area: when I rewrite the script, I express my thoughts and feeling and I like this; during rewriting, I need to think more deeply. I usually do not.

JH and TH spoke in a similar way but their accounts sound more interesting.

JH: something repressed is explored by rewriting.

TH: something closed opens.

JH's and TH's accounts remind Nicholson's description: "there are constraints on the work that students are prompted to find creative solutions to artistic problems" (2000: 5).

DH, who was chosen as the most enjoyable story writer, says that he had become confident in creation.

DH: I am surprised to see that I can create a better story by inserting my own thinking. I will continue this kind of creation. Besides, since my rewriting reflects my thinking and feeling, I become more aware of myself. This is quite a new experience.

DH seems to be amazed at creating a story by himself which turns out to be a better one. Besides, his writing serves to help him know himself more.

SJ's accounts are astonishing.

His response is beyond the expectation which I place on this cycle. I did

not really expect that the process would bring out such an effect.

SJ: While I rewrite, I feel very excited because I can see and evaluate how my story changes and develops according to what I add, remove or create. This is really a new experience.

Now, I am awakened that I can create something. I do not rest on the given society.

When I heard what he said, I was so surprised that I asked him again.

T: What do you mean by society?

Do you mean that you will not be in a given frame anymore?

SJ: No!

I have come to know that a story can be developed in a new direction.

You should always look critically at given ones.

I can imagine differently.

As discussed in chapter two, Holledge and Tompkins' 'nomadic subject' and Brahmachari's 'diaspora identity' posit the possibility to be open to new dimensions of identity going beyond given identities. For the previous four lessons, this study seeks to establish whether such an attitude is achieved and if so, how.

By being engaged in two culturally different dramatic languages, students become multiple in terms of identity but they do not demonstrate that they go beyond identities provided by Sadari and Haemaru dramatic play. Their perceptions mainly reside in the given ones. What they did during the previous four lessons was to strengthen *hūng*, the principal element

of identity of Haemaru dramatic play, by borrowing practices from Sadari dramatic play.

Due to newly constructed hybrid identities, when students interpret their thinking, feeling, ideas and experiences into dramatic languages, the identities embedded in dramatic forms and contents operate as main reference points. Consequently, if students attempt to create their own dramatic form and content, it is likely that the resulting creation remains in given dramatic forms and contents and hardly goes beyond them. This happens similarly in this cycle. Students identified problems in Haemaru dramatic play and reinvented Haemaru dramatic play by employing elements of Sadari dramatic play.

Evidence was not found until this lesson that students imagine the possibility that there might be other identities than those provided by Haemaru and Sadari dramatic play. They do not seem to imagine that there might be a new dimension of identity whose experiences, thinking and feeling are not yet captured by Haemaru and Sadari dramatic play. Therefore, it seems that students' perception remains in Haemaru and Sadari dramatic play and does not go to Brahmachari's 'creative space within a historical and cultural continuum' (1998: 33).

Nevertheless, it cannot be denied that SJ's accounts demonstrate the potential. There is a possibility that he is able to find such spaces because he confidently says that he perceives critically and can imagine differently.

With regard to the purpose of this cycle which examines the fourth effect, it can be said that SJ's case is not the evidence, but displays the potential that the effect can be achieved in real practice. However, it is noteworthy that only one out of 13 students reaches this state. Why does the outcome turn out to be like this, unlike Holledge and Tompkins' (2000) and Brahmachari's (1998) claim?

They assert that experiencing a diversity of dramatic language encourages one to be open to new identities because when engaging in different artistic practices, students become aware of identities inherent in the practices and of how their feeling, thinking and experience are captured and represented in constructing identities.

Considered in this way, it is understandable why the 12 students do not have the attitude to be open to new dimensions of the self. It might be a formidable task for students who confront only two culturally different practices. It can be presumed that if they are exposed to more than two dramatic languages, their knowledge of how to interpret, articulate and formulate thinking and feeling can be extended and then it might lead them to the attitude of openness.

Nevertheless, it is helpful to draw on implications to facilitate such an attitude from SJ, who finds the attitude through experiencing just two culturally different dramatic languages.

Let me restate what SJ says:

While I rewrite, I feel very excited because I can see and evaluate

how my story changes and develops according to what I add, remove or create. This is a really new experience.

Now, I am awakened that I can create something. I do not rest on the given society.

I come to know that a story can be developed in a new direction.

You should always look critically at given ones.

I can imagine differently.

Here, SJ says that it is an exciting and new experience to see that given dramatic content is changed and re-created by involving his thinking and to observe that the change that he makes triggers the transformation of the whole development or direction of the story. Such observation leads him to the awareness that there are alternative possibilities than the given ones. This awareness brings out the attitude to view critically and imagine differently.

In SJ's accounts a difference is found between him and the rest of the students. SJ and the other students share the excitement of creation but SJ pays more attention to the creation process. He observes how the creation that he made affects the whole content and in doing so he gains insight into how dramatic content operates. Such observation leads him to new awareness that there are alternative possibilities that content can evolve differently. SJ's case shows the process of how to acquire the attitude to be open to new dimensions of the identity, going beyond the hybrid identity which is constructed by given dramatic languages.

Providing students with an opportunity to recreate the given dramatic content and form based on newly acquired dramatic knowledge and the close observation of the process and consequence can be a potential route to bring out the attitude. It can then be proposed that students' attitude to be open to new dimensions of the identity will be increased if they are provided with the opportunity to view and experiment with given dramatic languages differently while engaged in these diverse dramatic languages.

During the four lessons, this study attempts to examine evidence for the fourth effect that students have the attitude to be open to new dimensions of identity going beyond Sadari and Haemaru dramatic play. In fact, there is no tangible evidence of the effect. Although SJ's case implies the potential, it is not the obvious evidence that the effect is acquired. The conclusion can then be drawn that the theoretically forged effect cannot be embodied in the real classroom.

However, it cannot be denied that SJ gives the implication that the theoretically asserted effect can be realizable in real situations. His account of thinking critically and imagining differently sheds light on how to make the approach to Holledge and Tompkins' 'nomadic subject' and Brahmachari's 'diaspora identity' in the real classroom. Providing opportunities for students to view differently the given dramatic form and content, allowing them to create based on acquired knowledge of dramatic languages and, more importantly, inviting them to observe the

creation process can be a possible way to acquire the attitude of openness in the real classroom.

SJ's case can be applied to students SB2, SG1, MJ, HH, JH, TH and DH, when looking at their responses of newly constructed Haemaru dramatic play. For example, JH and TH, during their interview, mentioned similarly that something repressed opened up. In their accounts, I could have questioned them to help them to go deeper like SJ, but I did not because the interview was intended to gauge students' development. During the interview, I took the role of researcher, not teacher, and thus I did not scaffold students' thinking. However, if I had taken up the role of teacher during the interviews and asked questions which invited observation of the process of creation such as 'What is repressed? How is the repressed relieved? Is there any other way to relieve?', students' critical perception could have been developed more and accordingly their imagination could have been expanded.

Then the strategy found from SJ's case could have been applied to the next lesson but I could not plan to apply the strategies because the next lesson was not about the recreation of Haemaru dramatic play but about the recreation of Sadari dramatic play. In addition, students said that the control of artistic means of Sadari dramatic play to do a process of creation was beyond their capacity and therefore close observation of the creation process seemed to be impossible.

The fifth lesson (02/12/2007)

As presented above, the third cycle intends to encourage students to experiment with given dramatic forms. The initial four lessons focus on Haemaru dramatic play and students find their own way to amplify the strength of the artistic principle of Haemaru dramatic play, *hŭng*. What they assume as the means to increase *hŭng* is to supplement Haemaru dramatic play with more accurate conflict, clear cause and effect and reasonable complicated relationships. The assumption is validated in the fourth lesson. Students state that the newly revised Haemaru dramatic play increased their *hŭng* more than the original one. During the previous four lessons, students produced their own drama which adjusts Haemaru dramatic play to their own needs.

In this lesson, the focus is placed on Sadari dramatic play. Students' other assumption is that dancing to *changdan*, song, play and physical activity will stimulate thoughts and facilitate spontaneous communication among participants if it is included in Sadari dramatic play. Therefore, the fifth lesson will examine how their assumptions turn out to be.

In order to put students' presupposition into practice, I ask whether they can produce sequences like the one that I provide when introducing Sadari dramatic play. They say that it is beyond their capacity, so they ask me to do this but they say that they want to decide when such activities such as dancing, song, play, *changdan* and physical activity are included. By going through such a process, students will examine if Sadari dramatic play with such supplements will stimulate thoughts and

facilitate spontaneous communication among participants, and thus increase the strength of Sadari dramatic play.

The drama lesson proceeds as follows:

When the lesson began, I said that we were going to do a drama about a family. My explanation of the family continues that:

This family is a typical rural middle class family in Korea. A father is very responsible man, working hard for the family's living and the mother is a good housewife taking care of her family, especially her children. The brother is a middle school student in the third year and the sister is primary student in the sixth year. The story starts when the brother comes back home with his prize from a photo contest. In Korea, it is too early for a middle school student to come back home during the day. They usually come back home from school late at night. However, this brother strangely comes home so early. The brother in fact does not have a good relationship with his mother because he likes taking photos instead of studying. So the brother and the mom now have a conflict. Since the son knows that the mother does not like him, he wants to recover the relationship by pleasing her with the prize that he won from the context. So he is in a hurry to come home and show the prize to his mom. However, mom is not home and he searches around the house. In doing so, he enters his sister's room and looks around. While looking around, the brother finds his sister's memo. It says that 'I want to play

with my friends. Exam, exam and exam! Shall I be really happy if I enter a good university'?

After the explanation, I asked the students what was in the sister's room.

MJ: There must be a big teddy bear. She needs something to be with because she is not allowed to play with her friends.

T: Where is it?

MJ: On the bed.

SJ: There is a rope under the bed to escape from the room.

HH: There is a secret diary with a padlock in a desk drawer.

DH: She has a family photo on the desk. It is framed but strangely, hers and her mom's faces are cut off.

SG1: She has a mirror to look at her face.

JH: By the framed photo, there are flowers in a vase but the flowers are withering and the water in the vase is off.

DH: In the room, there is a waste basket and crumpled papers are in it. One paper contains her portrait which the sister drew for her art homework. But the portrait is shedding tears.

SG2: Crumpled exam papers.

MJ: She has scissors in the drawer. Sometimes while her mom goes out, she cuts the exam papers.

When the students and I completed drawing the sister's room, I continued to the next episode.

Having looked at his sister's memo, the brother is reminded of his past. His mom also pushed the brother to study when he was at her age but he had many arguments with mom and did not follow her. It is a painful memory so he can sympathize with his sister. Now he holds two papers. One is the sister's memo and the other is his prize. At this moment, he hears his mom come home. Now he is about to go out of his sister's room and confront his mom.

After the explanation, I asked students what thoughts came into his mind at this moment.

I did not invite students to go straight into improvisation with the mom, who is acted by me, because I found during the pilot study that students tended to freeze when improvisation, particularly with T.I.R (Teacher-in-Role), was immediately introduced without being mentally prepared. So this time, I decided to provide them with an opportunity to prepare for the improvisation of the confrontation with the mom.

I asked students to come to a blackboard and write down their thoughts one by one.

They wrote: anger; reveal or not? What is my sister doing now? Do I show the prize or sister's memo? Sister or me? I don't know; Ah, I know how she feels but what shall I do? So complicated that I could not say anything.

When the students finished their writing, I told them that I would be the mom and they would be the thoughts which were swirling around the brother's head. I continued that I was going out now and I would be the mom when I opened the door.

Suddenly, as soon as they heard this, they let out a deep sigh and some of them covered their faces with their hands. I asked why. They answered that they had become quite nervous. They said that confronting the mom was too scary and stressful. They stayed calm. They sat still. It seemed that they fell so deeply into the drama that they could not think of what they were supposed to do.

Considering their feelings, I gave them a hint. "What about play and dancing?"

They excitedly welcomed this.

Then we had three kinds of physical play and one kind of dancing and *changdan*.

The first play was to steal a key underneath the chair on which a gatekeeper was sitting to protect the key. This was not physically demanding but students needed to be quick to find the right timing. The second play is as follows: The teacher stands in the centre of the circle, approaches one student and asks "Do you like your neighbours?" If she/he says "Yes", then the two students by her/him will swap places immediately, but if they say 'No", then the teacher will ask back, "What neighbours do you like?" If she/he answers, for example "I like neighbours wearing glasses," then students wearing glasses will swap

places. While swapping places, the teacher should also take one of the student's chairs, then the one student who could not take her/his place will be the next questioner. The student in the questioning place can ask the one who has not been asked before.

The third play is that half of the students stand in the inner circle and others stand in the outer circle. Students in the inner circle hold arms firmly and students in the outer circle pull apart the students in the inner circle. During the given time, the team which pulls apart more will win.

The last dance and *changdan* is carried out as follows: students do rock, scissors and papers. The loser will be a detective and go out of the classroom. Among the rest of the students, they decide who will be the leader. Students, including the leader, stand in a circle. When the teacher plays a Korean traditional *changdan* with the drum, the leader makes movements and repeats them. Then the rest of the students follow the leader's movements. When the teacher changes the rhythm, the leader should change his movements, too. Then the other students also do so.

While the students in classroom do this activity, the detective comes in and should discover who the leader is. The detective discovers who is initiating the changing movements.

When the detective finds the leader, then the unveiled leader will be the detective and another person will be chosen for the leader.

After doing the four activities, we got back to our drama again. I reminded them where we were. I said that I would become the mom and the students would become the brother. So in this episode, all the

students took the brother's role collectively, holding the sister's note in one hand and the prize in the other hand.

When I went out, opened the door and came in, I would be the mom and the improvisation between the mom and the brother would begin.

T: How come you are home so early? Don't you like to study anymore?

DH: How can you say that? I have this prize. I won this prize with my own efforts.

T: Yeah, a prize is good. But do you really think that you can go to university with that prize?

DH: This is what I want to do. This is my dream.

T: Dreams are not everything. You should study now. Dreams come after that.

DH: How can you cruelly treat my sister?

T: She is doing the right thing. If she goes to a good middle school, her future will be guaranteed.

DH: (shouting and almost crying sound) But study is not everything in life.

T: Study is everything at your age:

SB1: Mom, you should look at this. (Passing mom the sister's memo)

T: (looking) So what?

SB1: She could die.

DH: You are pushing her into a corner.

T: I am not pushing. I am just helping her.

If you do not graduate from a good university, you cannot lead your life

as you want. Life will be very difficult in Korea.

CJ: I do not need you anymore. (She leaves and goes to the edge of the classroom)

MJ: (tears in eyes) You know my heart? You know my sister's heart?
Have you ever tried that?

T: What kind of heart?

DH: Have you ever loved us?

T: All that I am doing to you is true love.

DH :(shouting with a crying voice) This is not for us but for you.

You just want to listen to praise from other people. That's why you control us.

We are like puppets. (He leaves and goes to the edge of the classroom)

HC and HH also leave.

SB1: We sometimes want to play with our friends. Do you know her feelings?

After the improvisation, we talked about it.

MJ: I feel that it is for real. It is as if I have an argument with my mom for real.

SG1: This mom repeats and repeats. She seems to force her children.

DH: She says that she loves her children but it seems that love is not for her children but for her self-satisfaction.

DH: This story reminds me of my cousin's story. He told me his situation

and I sympathized with him and this is why I am so engaged in this drama.

SJ: However, I understand the mom in a way; she might have had a hard life.

TH: Yeah, she tries to do her best for her children.

T: If she does her best in her circumstances, why are she and her children in such conflict?

MJ: The mom wants her children to have a better life and this makes her push her children to study. But study does not suit the brother.

CJ: She needs to understand the brother a little bit.

DH: She sticks to her own thoughts too much.

T: O.K. Let's move onto another topic.

You said that your thoughts would be stimulated and spontaneous communication would be activated if you have *changdan* and physical play.

Today, we had physical play and dancing to *changdan* before the critical improvisational communication. How was it? Do you think that it is working in a way to stimulate your thoughts and facilitate your spontaneous communication?

JH: Since the strain is relieved, I do not feel pressured so I feel free and comfortable to think.

SB1: Since the strain is relieved, I can speak what I want.

HH: I'm not sure why, but thoughts come up well after playing.

CJ: Through playing and dancing, we get friendlier so I can feel more

comfortable when I speak or act spontaneously.

MJ: Since we get friendlier, I do not need to watch what I say. I feel free to speak.

SG2: Too many thoughts come to my head and so I cannot say anything.

DH: However, my thoughts are scattered during playing so it takes time to gather the thoughts.

T: It means that playing and dancing prevent your thinking?

DH: Well, not preventing but just taking time. But what is obvious is that spontaneity increases after playing and dancing.

TH, SJ, HC, SG1, SC (SB2 is absent) in their personal diaries say that song, dancing, *changdan* and physical play set their thinking free and increase spontaneity in the following conversation. However, TH, SJ, SG1, JH and SC did not speak and act while the argument between mom and brother was developed. So I asked them why they did not, even though their thinking was stimulated and they felt free to do spontaneous talking and acting.

SG1 and SJ said that other classmates had already started to speak when they tried to speak so they could not cut in and most of the words that they wanted to say were spoken in the end.

JH also mentioned that he did not feel the need to speak his thinking because others spoke well on behalf of him.

SC revealed that he had many thoughts but he could not put them into words.

TH said that he was still nervous so he could not speak against such a

scary mom.

Twelve students said that Sadari dramatic play with the supplement of corporal activity increased its strength to stimulate thinking and especially to facilitate spontaneous and free communication.

The two non-participating observing teachers mentioned that they had goose bumps looking at the argument between the mom and her son.

Teacher 1: What they were doing was beyond my imagination. My students (MJ, HH, TH, CJ) had not shown this kind of engagement at all. I have never imagined that they have such an aspect.

Teacher 2: They appeared to be totally engaged in the drama. I saw tears on MJ's and DH's eyes.

Teacher 2 compared this drama with Sadari dramatic play.

Teacher 2: The students looked much more engaged in this drama than the first one.

T: What do you think of the reason?

Teacher 2: The topic probably was more suitable for them than the first one to be engaged in.

Teacher 1: The students might get used to this kind of drama activity so they felt more comfortable.

T: However, they were nervous and seemed to lose their words when I announced that the mom would see them. They were not comfortable at this moment even though they got used to it.

T: Have you ever thought that the corporal activity may contribute to stimulating their thinking and prompt more spontaneity?

Teacher 1: Yes, it could.

Teacher 2: It's surprising that CJ went out of the drama spontaneously.

They looked much more confident and less timid to speak and to act.

Like teacher 2, I was also surprised that CJ and DH made the decision to leave drama. It was an unexpected reaction. However, it just happened. From the students' interviews, personal diaries and non-participating observing teachers' interviews and observation, it was shown that the students' spontaneous speaking and acting is more activated. As the teachers' interviews demonstrate, their participation and engagement in the drama are increased. However, the deeper engagement does not necessarily guarantee reflective and critical thinking if looking at the discussion between students and me after the argument between mom and son.

It is seen that the students interpreted the problem between mother and son as personal. At that moment, they did not realise that the mom's thinking and feeling could be socially and politically located. At this moment, what is needed to evoke such a perception is to invite students to read and conceive the conflict from different perspectives.

This invitation was generally made by the teacher, as I did when I conducted Sadari dramatic play in the first cycle. As my intervention effectively worked to extend students' interpretation from the personal to the social, political and cultural in the first cycle of Sadari dramatic

play, students' responses at this point again affirm that students' perception hardly expands without the teacher's intervention. However, I did not attempt to do this invitation in this lesson because observing that the students' experiment worked was the central aim of this cycle. However, if I had intervened in the students' talking after the improvisation between the mom and the brother, the relationship between the mom and the siblings could have been perceived differently, as socially and politically located issues. For example, when DH said, "she says that she loves children but it seems that love is not for her children but for her self-satisfaction", I could have asked him, 'what does she want to satisfy?', 'what satisfaction is lacking?' or 'why does she need self-satisfaction?'. Then the students' thinking could have been developed in a different direction.

Students' experiment for Sadari dramatic play reminds of us that Sadari's choice to include corporal activities does not harness critical perception. The perception is gained by changing one's viewpoint to interpret from psychological and phenomenological to critical reading into the value system.

In this sense, students' incorporation of corporal activities into Sadari dramatic play operates well for engagement but does not have direct relevance to socio-politically critical and reflective thinking.

The students' experiment to increase the strength of Sadari dramatic play works partially. They produce their own Sadari dramatic play by

incorporating corporal activities such as dancing and singing a song to *changdan* and physical play. As the data reveal, this inclusion facilitates their aesthetic and emotional engagement by relieving strain, and relaxing the body and activating their speaking and acting. However, since there is not tangible evidence that socio-politically critical and rational thinking is achieved by the incorporation, the experimentation again confirms that such perception can be achieved only by involving discussion to facilitate critical reading into the value, belief and power system embedded in held thoughts.

In this lesson, students produce their own Sadari dramatic play by borrowing some elements of Haemaru dramatic play. Their attempt to reinvent raises the possibility that elements of Haemaru dramatic play like corporal activities such as dancing, play and singing a song to *changdan* can enrich Sadari dramatic play by amplifying aesthetic and emotional engagement.

The engagement can be explained by Martin's accounts mentioned in chapter one.

Martin (2004) describes the psycho-physical characteristics of *ki*. Once the *ki* inherent in the body is awakened and comes into play, it causes emotion and mood to change. In this sense, students' replies that they become comfortable and relax, and consequently the spontaneity and emotional involvement are increased, can be explained.

By incorporating corporal activities of Haemaru dramatic play into Sadari dramatic play, students discover their way of facilitating spontaneity and

emotional involvement by approaching from the external physical body and energy, *ki*. Although DH said that his thoughts were distracted during play and he took time to gather thoughts again, (See page 404) he did not refute the effect of such an approach.

The newly constructed Sadari dramatic play is also the same as the newly constructed Haemaru dramatic play in terms of borrowing and adopting resources from Haemaru dramatic play to strengthen emotional engagement and critical reflection of Sadari dramatic play. However, it is based on reciprocal respect of culturally different dramatic languages. In this sense, students' construction of new Sadari dramatic play, like the newly constructed Haemaru dramatic play, shows a way how Schechner' and Pavis' intercultural practices should be conducted to be ethically aware.

Students attempted to elaborate emotional engagement and critical reflection of Sadari dramatic play. They reinvented Sadari dramatic play borrowing resources from Haemaru dramatic play. In this last lesson, it is hardly conceivable that they are open to new dimensions of identity going beyond hybrid identity provided by Sadari and Haemaru dramatic play. Therefore, the fourth effect is not observed in this lesson either.

The findings of the third cycle of action research

This research examines whether the theoretically identified four effects take place during the action research.

Firstly, it asks whether Sadari dramatic play allows critical awareness of the hidden value system.

Secondly, it asks whether Haemaru dramatic play offers a culturally heterogeneous voice to be heard by embodying artistic concept, *hŭng/shinmyōng p'uri*.

Thirdly, it views that the separate implementation of two culturally different educational drama practices brings out the critical reinterpretation or perception of one's own identity and becoming multiple self.

Fourthly, it establishes that students have attitude to be open to new dimensions of the self going beyond hybrid identity which is constructed by given dramatic languages.

Three effects are examined during the first and second cycles of the action research and the fourth one is examined in this cycle.

As the description of the effect shows, the question explored in this cycle is that: Do participants remain in the hybrid identity provided by Sadari and Haemaru dramatic play? Or do they imagine other identities than those inherent in Sadari and Haemaru dramatic play?

When students come to have knowledge of Sadari and Haemaru dramatic play, they immediately discover the problems of each form that do not satisfy their needs. From this, students' experiment begins.

To realize their needs, they suggest solutions. As revealed in the third cycle, the needs raised and the solutions suggested were sought in the

given dramatic language, Sadari and Haemaru dramatic play. Since they are not limited to a single dramatic form, they become aware that different forms contain different means of representation. This enables them to find shortcomings of each form. Since the problems are detected by the assistance of knowledge of both dramatic languages, the solutions are also explored in this way. This is the effect brought out by the impact of confronting two culturally different dramatic forms.

Based on the newly acquired knowledge and findings, they decide to incorporate reasonable storyline such as acute conflict, evident cause and effect and realistically complicated relationships into Haemaru dramatic play. They also decide to include corporal activities into Sadari dramatic play.

However, although they suggest solutions, they do not know how to place and arrange them. They express the difficulty to deal with the dramatic language. The reason is mainly because the focus of both dramatic plays is not placed on the acquisition of elements of forms but on the perception of artistic concept. Sadari dramatic play focuses attention on emotional engagement and critical and reflective thinking and Haemaru dramatic play strives for the awareness of '*hung*'. The acquisition of the means of artistic representation is not treated with emphasis so they have difficulty dealing with the whole dramatic play, while they have clear cognition of the direction for devising, students cannot handle the whole dramatic play by themselves. So, as a teacher I intervene and assist them to create their own one in order to devise their

own dramatic form and content.

As a result, they produce their own version of Sadari and Haemaru dramatic play. Haemaru dramatic play is more enhanced with a reasonable storyline to increase *hung* and Sadari dramatic play is complemented with corporal activities to deepen the aesthetic and emotional engagement.

Since new form of Sadari and Haemaru dramatic play is constructed by adopting resources from others, the overall shape is similar to Schechner' and Pavis' intercultural practices because they also, in their intercultural practices, seek to borrow practices or materials from different culture of theatre to realise their own artistic concepts. However, new version of Sadari and Haemaru dramatic play is created by going through the process to acknowledge, respect, learn and engage with artistic concepts embedded in Sadari and Haemaru dramatic play. This is the condition that Bharucha argues that Schechner' and Pavis' intercultural practices lack and demands for interculturalism to be entitled to a theory. He claims that such process can guarantee interculturalism as a theory by presenting the bi-directionality of 'inter'. In this sense, the new version of Sadari and Haemaru dramatic play shows how intercultural practices should be implemented. Like Bharucha's intraculturalism, to do intercultural practices necessitate respecting and learning particular drama languages before adoption.

Although the new version of Sadari and Haemaru dramatic play

demonstrate a legitimate approach to intercultural practice, the construction obviously shows that the fourth effect is not fulfilled. What they did during the third cycle is to strengthen *hung* and emotional engagement and critical and reflective thinking, the most crucial aspects of identities provided by Sadari and Haemaru dramatic play. They do not demonstrate tangible evidence that they go beyond and imagine other identities than Sadari and Haemaru dramatic play. So, it can be concluded that students remain in hybrid identity provided by Sadari and Haemaru dramatic play and do not have attitudes to be open to new dimensions of identity. Therefore, the theoretically claimed effect, 'an attitude to be open to new dimensions of the self' cannot be verified in the real classroom, which is theoretically advocated by such terms as Hollege and Tompkins' 'nomadic subject' and Brahmachari's 'diaspora identity'. Nevertheless, SJ's account that he can look critically at given forms and contents and imagine differently implies that there is possibility for the attitude to be acquired in practice. Providing opportunities for students to view differently the given dramatic form and content, allowing them to create based on acquired knowledge of dramatic languages, and more importantly inviting them to observe the process of creation can be a possible way to approach to the attitude in the real classroom.

In this sense, the reply can be drawn for the seminal question of this cycle, 'Do participants remain in the hybrid identity provided by Sadari and Haemaru dramatic play? Or do they imagine other identities than those inherent in Sadari and Haemaru dramatic play?'. In this cycle,

students do not reveal tangible evidence for this but demonstrate that the possibility to acquire the attitude can be increased if they are provided with the opportunity to experiment given dramatic languages and observe the process of the creation while engaged in diverse dramatic language.

Before the experimental stage of creation, students are given Sadari and Haemaru dramatic play and they come to have perception and knowledge of the artistic concept. Students' awareness of the artistic concepts embedded in both dramatic plays leads to the acknowledgement of values embedded in both dramatic plays. They appreciate both concepts as unique, valuable and to be preserved. Therefore, the outcome of experiment is to enrich each artistic concept in a way to suit their needs, borrowing resources from the other ones. They tailor dramatic play in order for the concepts to be more approachable for them. Interestingly enough, what students do in this experimental cycle is synonymous with the way that this study deals with Sadari and Haemaru dramatic play. Referring to Best's accounts that 'different grounds of approach to art may often amount to a different Weltanschauung, a different conception of life' (1992:70), chapter two through reviewing interculturalism in theatre and educational drama posits that Sadari and Haemaru dramatic play cannot be integrated and should be enacted separately because they have different conceptions of life. In order for the 'inter' space to be guaranteed, to engage with cultural terms such as 'identity' is a prerequisite condition for intercultural practices.

Based upon such theoretical findings, this study revises both dramatic plays in order to strengthen the artistic concepts, since there is no other way to produce a better educational drama practice than to valorize them. Through confronting culturally different dramatic practices, identity becomes the subject to scrutinize and critique and as a result, opens up multiplicity. Such evolved identity is coined as 'hybrid identity' 'multiple self-identities' and 'a nomadic subject' 'diaspora identity' in interculturalism in theatre and in interculturalism in educational drama. These concepts denote the multiple self but 'the nomadic subject' and 'diaspora identity' involve more positive attitude to extend identities because they imply going beyond the given identities.

Such theoretically identified multiple self is also observed in the students' experiment. Experiencing two drama practices in this research enables students to become hybrid in identity, by identifying and internalizing socially constructed self illuminated by Sadari dramatic play and *ki/hŭng/shinmyǒung* explored by Haemaru dramatic play. They become multiple self. This is well embodied in the third cycle, which they revise Haemaru dramatic play in a way to enhance such a concept of identity borrowing resources from Sadari dramatic play and treat Sadari dramatic play in the same way, borrowing elements from Haemaru dramatic play.

Further than the multiplicity of identity, this study attempts to discover more potential which confronting a diversity of dramatic languages could

bring out than the hybrid identity. It is 'a nomadic subject' and 'diaspora identity'. Whereas most educational drama practitioners involved in interculturalism acknowledge 'hybrid identity', there are few who imply more potential that can be brought out by confronting culturally different dramatic languages. 'The nomadic subject' and 'diaspora identity' signals positive attitude to open to alternative identities.

Therefore, this study attempts to examine that such identity can take place in the real classroom. The outcome of examination demonstrates that there is possibility for the attitude to be achieved in practice. If students are provided opportunities to create the given dramatic form and content based on newly acquired knowledge of drama form and content and more importantly, to observe the process of creation as to what consequences the creation produce and how they arise, the potential to approach the attitude in the real classroom can be extended.

Conclusion

This study was inspired by a fascination with the empowering feature of educational drama which leads me to the discovery of the active, capable and participating self and awareness of the socially constructed self. However, while I feel that educational drama empowers me, my culturally different aesthetic and artistic feelings are not acknowledged and incorporated and this causes me to become marginalized and alienated. Although educational drama accommodates a diversity of voices in emancipatory ways, when it comes to cultural voices, it is not yet open to culturally heterogeneous ones.

Correspondingly, this isolation is also pinpointed in educational drama in South Korea 20 years after the introduction of Western approaches to educational drama.

Both my experience and current educational drama in Korea require exploration of Koreans' particular way of educational drama practice, accommodating Korean cultural sensibilities with the Western way of educational drama.

Under these circumstances, the main purpose of this study is to seek a particular way of Korean educational drama practice by embracing educational drama developed in the West and Korean cultural assets.

Theoretical search for construction of a programme

In search of the answer to the question, this study initially examines whether there have been such attempts to find clues or suggestions for

producing a programme. At present in Korea there are two prevalent trends, which are well represented by Sadari and Haemaru dramatic play. Sadari dramatic play adopts various kinds of approaches to educational drama from the West, such as Neelands' convention approach, O'Neill's process drama, Heathcote's 'mantle of the expert' and so forth, with physical activities which are regarded as deriving from Korean culture. It aims at reaching critical awareness of the self in terms of social, political and cultural contexts. Haemaru dramatic play consists of resources drawn from Korean traditional theatre performances which pursue *ki/hŭng/ shinmyōng p'uri*. However, it does not include the Western approaches to educational drama because members of Haemaru believe that Western ways of educational drama marginalise Korean cultural sensibilities.

Identifying the artistic aims and the employed approaches, chapter one reveals that although Sadari and Haemaru dramatic play do not demonstrate a legitimate way to accommodate Korean cultural sensibilities to the Western way of educational drama, they provide practical clues for producing a programme. Sadari dramatic play shows that socially critical perception is the feature that current Korean educational drama seeks from the diverse approaches of western educational drama practices. Haemaru dramatic play demonstrates that *ki/hŭng/ shinmyōng p'uri* are the core elements of Korean cultural sensibilities.

Defining the Western way of educational drama and Korean cultural

sensibilities in educational drama seeking socially critical perception and *ki/ hǔng/ shinmyǒung p'uri*, the next step is to find ways to embrace the two.

To do this, this study reviews interculturalism in theatre and educational drama.

Schechner's and Pavis' interculturalism do not offer helpful suggestions because it is concerned with how to strengthen their own perspectives of aesthetic and artistic concepts by borrowing, adopting and appropriating resources from culturally different theatre. Whereas my concern resides in embracing culturally different aesthetic and artistic concepts, their concern lies in enriching their own artistic concepts with no respect for concepts embedded in the resources that they borrow.

Compared to Schechner's and Pavis' interculturalism, Bharucha's intraculturalism argues for respecting, learning and engaging with the aesthetic and artistic concepts inherent in culturally different theatre languages before borrowing. In this sense, Bharucha's intraculturalism offers clues about how to embrace educational drama seeking socially critical perception and *ki/ hǔng/ shinmyǒung p'uri*. It emphasises that there is no other way to embrace them than to acknowledge these features and develop them into practices to be able to embody such features.

Following Bharucha's intraculturalism, this study finds a way to embrace educational drama seeking socially critical perception and *ki/ hǔng/ shinmyǒung p'uri*. The way to embrace educational drama seeking socially

critical perception and *ki/ hǔng/ shinmyōung p'uri* is to develop these into embodied practices and implement them separately in a programme.

Having proposed an overall programme structure, this study finds that such structures bring out some effects in terms of identity. Since Bharucha's intraculturalism appeared, the debate of interculturalism has moved from the aesthetic area to the cultural area, in which identity is a seminal aspect.

The debate demonstrates that confronting culturally different drama traditions brings out critical and reflective reinterpretation and perception of the existing concept of self, becoming multiple self-identities or hybrid identity and a nomadic subject or diaspora identity which implies an attitude to be open to new dimensions of identity going beyond the hybrid one. Such an argument of identity is simultaneously made in the area of interculturalism in educational drama.

As a result, the review of interculturalisms in theatre and educational drama demonstrates that integrating educational drama seeking socially critical perception and *ki/ hǔng/ shinmyōung p'uri* in one form is impossible because they illuminate fundamentally different aspects of identity, so to develop them into embodied practices and conduct them separately is legitimate. In addition, it shows that the separate implementation brings out some effect regarding identity, which is critical and reflective reinterpretation and perception of the existing concept of self, becoming multiple self-identities or hybrid identity and a nomadic subject or diaspora identity.

Based on the theoretical findings, this study in chapter two proposes a particular way of Korean educational drama practice. To develop socially critical perception into embodied practice, it adopts Sadari dramatic play and chooses Haemaru dramatic play as educational drama practice to embody *ki/ hŭng/ shinmyōng p'uri*.

Although the artistic aim of Sadari dramatic play is to reach socially and culturally critical awareness, the present practice of Sadari dramatic play is not appropriately embodied for this aim because the meaning sought in Sadari dramatic play is psychological and phenomenological, so the aim is at present hardly achievable. In addition, it involves corporal activities to facilitate such awareness, which turn out to be ineffective.

Therefore, this research in chapter three searches representative practitioners' approaches from the West to discover ways to endow Sadari dramatic play with socially critical perception. By reviewing the approaches, chapter three finds how to embody socially critical perception in Sadari dramatic play. The approach is to encourage participants to see what hidden rules or systems are embedded in the roles, attitudes, situation and actions unfolded in the drama.

By involving critical reading into roles, attitudes, situations and actions, Sadari dramatic play becomes a possible educational drama practice to embody socially and culturally critical perception.

To embody *ki/ hŭng/ shinmyōng p'uri*, this study chooses Haemaru dramatic play. Although Haemaru dramatic play embodies the principle of *ki/ hŭng/ shinmyōng p'uri*, some problems have been identified. To

enrich *kil hǔng/ shinmyǒung p'uri*, it is found that the relationship between reason and its artistic feeling, *kil hǔng/ shinmyǒung p'uri*, as well as the involved thinking process, should be articulated and reflected in Haemaru dramatic play.

Therefore, chapter four explores these areas and shows that interpretative reasoning is needed to identify the artistic feeling and thinking processes which are to be involved in *kil hǔng/ shinmyǒung p'uri*, which are critical reasoning and insight proposed by Cho and the 'no. yes' thinking process with self -reflection, self-criticism and self-negation proposed by Kim. After identifying such aspects which are deficient in Haemaru dramatic play, this study revises Haemaru dramatic play, adding the interpretative reasoning claimed by Best and the critical reasoning and insight suggested by Cho.

Having attempted to enrich Sadari and Haemaru dramatic play, the research finally provides a possible programme for the research question. Sadari and Haemaru dramatic play are to be conducted separately in a programme. Sadari dramatic play is modified by adding socially and culturally critical meaning, seeking and eliminating the pursuit of psychological and phenomenological meaning, as well as corporal activities. Haemaru dramatic play is revised involving interpretative reasoning, critical reasoning and insight.

Applying the theoretically suggested programme in real practice to make the programme viable

Theoretically, a programme is constructed for the research question. In order to make the programme more workable in practice, the study applies it in the real classroom, identifying problems, challenges and strategies.

The research methodology adopted, therefore, is action research because the theoretically built programme goes through modification in practice in order to complement the programme in a way to operate better in the real classroom. The process of action research demonstrates whether the artistic concepts of Sadari and Haemaru dramatic play and the effects regarding identity can be achieved and if so, to what extent it is obtained; if not, what strategies are employed to resolve the problems.

Since the programme consists of Sadari and Haemaru dramatic play, Sadari and Haemaru dramatic play is conducted, but separately. During the conduct of both practices, the study examines whether three effects are realised or not: social and cultural critical awareness of Sadari dramatic play; *ki/ hǔng/ shinmyǒung p'uri* of Haemaru dramatic play and the reflective and critical reflection and perception of the self and accordingly becoming multiple self.

In addition, the work adds an extra experimental process to observe the fourth effect achieved, that the encounter between Sadari and Haemaru dramatic play can cause openness to new aspects of the self going

beyond the hybrid identity constructed and provided by Sadari and Haemaru dramatic play. If students are not given the opportunity to experiment, the effect cannot be observed. This study therefore offers students a chance to experiment with given dramatic languages, Sadari and Haemaru dramatic play.

To formulate the programme in a way to fulfil the artistic aim of Sadari and Haemaru dramatic play and the effects regarding identity, the process of action research attempts to discover the problems which hinder fulfilment, to devise strategies to resolve the problems, to apply these and to evaluate the effect of application. In doing so, the outcome is used in improving the theoretically built programme. When identifying problems and evaluating the application of the devised strategies, the data are collected. The data collection is based upon the combination of different perspectives, 'methodological triangulation', which requires collection of data from three positions: teacher, pupils and observer. To obtain data from these three positions, field notes, with the assistance of video recording and observation, are used for the data of the teacher; pupils' diaries, observation and interviews are used for the data of the pupils and observation and interviews are employed for the data of the observer.

The conduct of Sadari dramatic play

While Sadari dramatic play is implemented, two areas are closely examined: how is the process of Sadari dramatic play constructed and

managed to facilitate the awareness of the complex relationship between culture, power and society? and to what extent are the participants led to awareness of the complex relationship between culture, power and society by engaging with Sadari dramatic play?

It is found that ten students reach the artistic aim of Sadari dramatic play and three students do not. Among the three students, one student does not reach the end because he cannot be emotionally engaged in drama due to his insecure feeling. For the other two students, although they are emotionally engaged, they do not reach critical awareness.

The findings from the implementation of Sadari dramatic play indicate that if educational drama practice aims at grasping socially and culturally critical perception through emotional engagement like Sadari dramatic play, it will be useful for teachers to have a gauging tool to measure how much emotional involvement is made and critical detachment and cognitive awareness develop. Then, the teacher's intervention to help students grasp the artistic aim can be well managed.

Reflection on the research strategies and the outcome of the application during Sadari dramatic play

To measure students' emotional involvement, critical detachment and cognitive awareness, this study adopts Bundy's model because it seeks a 'thinkingly feeling' or 'feelingly thinking' way' (Bundy, 2003a:172) which implies the involvement of cognition and emotion. However, the adoption of Bundy's model causes a problem when the last lesson was conducted.

During the first four lessons, emotional and aesthetic engagement is the main focus and Bundy's model therefore works well, because in it the evolving processes of emotional and aesthetic engagement is precisely articulated. However, in the last lesson, in which the critical reflection upon drama experiences is mainly carried out, the model does not operate well as a measuring tool because it does not have detailed explanation of the process to connect emotional engagement to critical detachment and cognitive awareness and the developing process of critical detachment and cognitive awareness. The problem is identified in the last lesson so a strategy to resolve the problem could not be set up and the study therefore proposes further study to clarify the process of the development of critical detachment and cognitive awareness.

As such, this study adopts Bundy's model, which articulates the evolving processes of emotional and aesthetic engagement but does not have detailed explanation of the process of critical detachment and cognitive awareness. While problems linked to aesthetic and emotional engagement are well identified and accordingly, and the strategies to resolve such problems can be devised, problems relevant to critical detachment and cognitive awareness are not properly handled.

Under these circumstances, what I do as a teacher to facilitate the awareness of the complex relationship between culture, power and society is mainly focused on aesthetic and emotional engagement. For the higher level of students' aesthetic engagement, I reflected upon my teaching style, seeking a better way, and tried to help students like SC

who could not withdraw self-judgement. In the first and second lesson, since I found that I was too absorbed in the lesson plan, not paying much attention to students' responses, I decided to allow more time and opportunities for students to invest their thoughts. For example, in the second lesson I asked what the place looked like and what the people were like when a new place and people were introduced, and if possible I asked them to set up the scene with props. I observed that this helped students to be more excited about and engaged in the drama. One girl's account that the development of drama according to her thoughts was enormously new and fun, showed that my strategy in this regard worked. However, my intervention to help SC to be more engaged in the drama failed. I judged that SC's insecure and vulnerable identity prevented him from being engaged in the drama and so I tried to help him to solve those problems through interviews. However, interviews were refused and his consolidating thinking and belief seemed to be barely shaken. Eventually, I thought to myself that his problem seemed to go beyond my capacity. Another intervention that I made was related to the critical and reflective thinking which mainly occurred in the last lesson. I tried to come up with questions that could stimulate students to think critically and reflectively. For example, when students reflected upon the relationship between emotion and power or the political system, initially they acknowledged their emotion as personal, but afterwards they came to know that it could be circumscribed by the political system or law. Here, students became aware that their personal emotion was affected by the political system,

so it was not purely personal.

However, this awareness did not happen to all the students, given the outcome that two students did not reach the awareness although they were evaluated as emotionally engaged. My intervention in facilitating critical and reflective thinking was only partly successful. This indicates that it is difficult to be precise because Bundy's model does not include detailed explanation of how critical reflection evolves and what stages emerge in doing so.

The conduct of Haemaru dramatic play

After Sadari dramatic play, Haemaru dramatic play is implemented. Two areas are closely investigated: how is the process of Haemaru dramatic play constructed and managed to facilitate the authentic engagement of *hŭng*, *Shinmyōung* and to what extent are participants led to the understanding of *hŭng*, *Shinmyōung* by engaging with Haemaru dramatic play.

During the conduct of Haemaru dramatic play, it is investigated that in order to understand new artistic feeling like the *hŭng* of Haemaru dramatic play, students need to go through three stages: engagement with the given artistic media, grasp of the feeling, *hŭng* and cognitive understanding of *hŭng*. Haemaru dramatic play is not a familiar artistic medium for students, so it is likely students will feel awkward or insecure towards it. Therefore, it is essential to provide enough experience, to the extent that students feel comfortable. Such

experience facilitates students' engagement. Consequently, such engagement leads to students' discovery of the unique feeling of *hŭng*. The last stage is essential to facilitate students' awareness of the new concept of Haemaru dramatic play. Otherwise, students' perception will remain a fleeting memory that they have experienced a kind of exotic feeling.

By going through these three stages, ten students reach the understanding of Haemaru dramatic play, *hŭng*. Three students do not become aware of *hŭng*. Among the three students, two students do not grasp the artistic feeling due to their psychological dispositions. Although they are well engaged, their interests keep going to the characters' relationships. Their psychological disposition and interests are so strong that they hardly allow them to empathise with and imagine different feelings and concepts. Empathy and imagination are essential dimensions to accept different artistic feelings. One student, although he feels *hŭng*, does not rationally discern and understand this feeling. With this obscure cognition of *hŭng*, his perception to interpret Haemaru dramatic play goes more to the aspect of the characters' relationship than *hŭng*.

Reflection on the research strategies and the outcome of the application during Haemaru dramatic play

In grasping culturally different artistic feeling, like the *hŭng* of Haemaru dramatic play, the findings from the conduct of Haemaru dramatic play

demonstrate that it requires three stages: the engagement of given artistic media, the grasp of the feeling and the cognitive understanding of the artistic feeling. Problems can be identified and strategies to resolve problems can be sought in terms of these three stages.

In terms of students' engagement, unfamiliar dramatic activities are introduced in almost every lesson, so students' engagement does not easily occur. One feature of *hüng* is spontaneity, but this spontaneity comes out when students become familiar with the structure of dancing, the storyline and actors and audience. Therefore, it is necessary to give sufficient time to the students to become accustomed to these unfamiliar artistic media. Therefore, providing sufficient opportunities to experience Haemaru dramatic play is devised as a strategy to resolve this problem. For students who feel awkward and are not engaged in Haemaru dramatic play at first, providing more experience works.

With regard to the grasp of the feeling *hüng*, I presume that students' scant experiences of Haemaru dramatic play would prevent them from feeling the *hüng* which emerges at the moment of immersion and makes them remain with their held interpretation, like the character's psychological aspect. Therefore, more opportunities to be fully engaged with Haemaru dramatic play are provided and this strategy also works.

Concerning the cognitive understanding of the artistic feeling, although they found *hüng*, they do not consider it as the significant artistic feeling embedded in Haemaru dramatic play. In order to resolve this problem, I involve reflection and discussion through questioning, so I assist the

students to reflect upon their experience and understand the concept of the artistic feeling *hŭng*. Three students (SB2, SG1 and SG2) who do not realise the feeling in the early lessons come to realize the feeling later through interactive discussion. This strategy worked.

The discussion as a strategy to enable students to have cognitive understanding of *hŭng* derives from a theoretical claim. According to Bredella, the indispensable ingredient of understanding a different culture, in this case *hŭng*, which is foreign to students, is to have 'the flexibility of mind' (2003:38). 'The flexibility of mind' is explained in Sell's account as 'empathy and imagination' (Sell, 2000 cited in Bredella, 2003: 38) which 'allow us to perceive and understand what differs from our categories and interests' (Sell, 2000 cited in Bredella, 2003:38). With such operation, understanding can take place because Bredella considers that 'understanding is a process of negotiation between the context in which something is said and done and the context in which it is perceived' (2003:39). In this sense, understanding will be increased if the operation of 'empathy and imagination' is facilitated and stimulated. Therefore, Gupta posits that 'interactive discussion' (2003:168) is a useful way to capitalize on the negotiation process.

However, three students (SC, HC and SB1) do not reach the awareness of *hŭng*.

Although they were well engaged and interactive discussion was provided, their interests kept going to the character's relationship and they therefore could not grasp the artistic feeling due to their

psychological dispositions. Their psychological disposition and interests were so strong that it barely allowed them to empathise with and imagine different feelings and concepts.

Inferring from SC, HC and SB1's case, since empathy and imagination are crucial elements to understand such artistic feeling, if psychological dispositions are so strong as to block empathy and imagination, then understanding is barely possible when confronting culturally different artistic feelings.

Examination of critical consciousness of the self and becoming the multiple self

In addition to the grasp of both artistic aims embedded in Sadari and Haemaru dramatic play, the research attempts to identify the theoretically identified effects regarding identity emerging in the real practice, which are critical consciousness of the self and becoming the multiple self, claimed to be acquired through experiencing different drama traditions, Sadari and Haemaru dramatic play. The critical consciousness of the self and openness to the multiple self denote the recognition of the self in the context of socially coded modes of thought and behaviour, as well as resistance to the given identities and openness to the possibility of transformation.

Given the data that students provide, it is observed that they are open to accepting different dramatic cultures. They feel, perceive and understand what new artistic feelings and concepts are. However, there is no

tangible evidence in terms of critical reflection of the self. From their responses, it is found that they become aware of and internalize different dramatic media, feelings and concepts but such acquired dramatic languages do not cause students to reflect upon and become conscious of themselves.

The question then arising is why 'critical reflection of the identity' does not take place, unlike the theoretical description. One possible answer can be sought from the psychological explanation that to bring out the critical consciousness of the self is hardly possible without accompanying strong emotions like fear, excitement, anger, etc which are caused by confronting culturally new drama experiences. Such an affective component is the crucial source to stimulate students to critically reflect upon and perceive the self. If they demonstrate such affective aspects, then the teacher can help them to articulate why such strong emotions emerge and then it will enable students to link affective responses to critical reflection upon themselves.

However, when students encounter Sadari and Haemaru dramatic play, they do not appear to have such a strong fear towards encountering something new, excitement at the discovery of new and different ways of thinking and anger that a deeply held belief may have been challenged. It is because Sadari and Haemaru dramatic play is not totally alien to the extent of causing fear, excitement and anger if viewing students' initial attitudes towards theatre and Korean traditional performance when interviewed in the preliminary lesson. It can then be imagined that such

familiarity reduces the fear, excitement, anger, etc which are the resources to lead to critical exploration of socially and culturally held beliefs.

In the real classroom, the encounter with culturally different educational drama, Sadari and Haemaru dramatic play, brings out the openness to the multiplicity of the identity. The theoretical claim that intracultural drama experiences can lead to becoming the multiple self is realized in the real practice. However, critical reflection of the self is not obtained because the introduced practices are not totally distanced from students. Such an outcome appears to originate from the present situation of Korean culture, where Korean traditional culture and Western culture co-exist and have a similar influence on people.

However, if the introduced dramatic languages are unfamiliar and alien to students, it will be likely to cause affective responses as shown in Donelan's (2002) research. In her research, African drama resources were introduced to students so students were engaged in 'dark play', in which culturally strange material was subverted and resisted. The dark play in Donelan's study demonstrates that students are afraid of encountering a new culture and of vulnerability that their held beliefs are marginalized confronting the culturally different drama practice. However, Donelan states that such dark play is an exploration "into the dynamic and dialogical processes of intercultural meaning making" which leads to encouraging students "to critically explore their own social and cultural attitudes" (2002: 43).

Examination of the attitude to be open to new dimensions of the self

Another theoretically identified effect of identity that the research attempts to identify in real practice is whether students have an attitude to be open to new dimensions of the self beyond the identities embedded in Sadari and Haemaru dramatic play. To examine this, this study incorporates another experimental third cycle to observe the effect.

During the experimental cycle, students are willing to invent their own dramatic form and content because they immediately discover the problems of Sadari and Haemaru dramatic play that do not satisfy their needs, since students come to have knowledge of these two culturally different drama practices.

Based on acquired knowledge and findings from Sadari and Haemaru dramatic play, students find that Haemaru dramatic play lacks a reasonable storyline such as acute conflict, evident cause and effect and realistically complicated relationships, and incorporate these elements into Haemaru dramatic play. They also point out that Sadari dramatic play lacks corporal activities and include them in Sadari dramatic play.

As a result, they produce their own version of Sadari and Haemaru dramatic play. Haemaru dramatic play is enhanced with a reasonable storyline to increase *hüng* and Sadari dramatic play is complemented with corporal activities to deepen the aesthetic and emotional engagement. The newly constructed Sadari and Haemaru dramatic play shows how it can be if Schechner and Pavis' interculturalism becomes ethically considerate and politically alert. Before borrowing, adopting and

appropriating resources of culturally different theatre, it is necessary to acknowledge, respect and learn the aesthetic or artistic perspectives embedded in the practices and materials which they borrow, as Bharucha's intraculturalism demands. This is the process that students go through in creating their own form of dramatic play.

Nevertheless, although they demonstrate a legitimate way of intercultural practice by involving the argument of Bharucha's intraculturalism, the outcome of the students' experiment demonstrates that they do not have an attitude to be open to new dimensions of the self. The construction is made in a way to reinforce the perspective of identity embedded in each practice. This indicates that their understanding of the self remains in *hung* and the socially constructed self which are given by Haemaru and Sadari dramatic play. They do not demonstrate tangible evidence that they are open to other aspects of identity than Sadari and Haemaru dramatic play. The theoretically claimed effect cannot then be verified in the real classroom.

Nevertheless, a boy's account that he can look critically at given forms and contents and imagine differently implies that there is the possibility for the attitude to be acquired in practice. Providing opportunities for students to create given dramatic form and content based on their acquired knowledge and, more importantly, inviting them to observe the process of creation can be a possible way to approach such an attitude. However, this strategy was not applied in this cycle because it was

identified in the final stages.

During the experimental cycle, students do not reveal tangible evidence for the attitude of openness but demonstrate the possibility that their attitude of openness will be increased if they are provided with the opportunity to experiment with givens differently and observe the process of the creation while engaged in a diversity of dramatic languages. In this sense, this study proposes that this strategy can be tried in the future to bring out the attitude to openness to new dimensions of the self when introducing a range of various culturally different dramatic languages.

An assessment of research design

Action research is useful to provide an educational drama programme because the success of an educational drama programme depends on how to deal with unexpected and dynamic situations of the real classroom. By demonstrating what situations occur and how they are handled, the research suggests guidelines for conducting educational drama programme.

In usual teaching situations, I tend to ignore the problems, regard them as accidental and consider my teaching as efficient. In the process of identifying problems and resolving them by devising strategies, I, as a teacher, learned to acknowledge that problems take place and came to know how to cope with the problems. Action research causes me to have a more reflective and critical attitude toward my teaching.

However, there are problems identified in hindsight in the research design. The first problem is found in Bundy's model used in the first cycle. Bundy's model should be complemented with more detailed explanation of development critical reflection. Another problem is found in the third cycle. Since the strategy to facilitate an attitude to be open to new dimension of identity is identified in later stages, the strategies needs to be applied to earlier stages of the third cycle.

Implications for the future

Through the study, the research question, how to embrace culturally heterogeneous voices with the Western approach to educational drama, is explored in theory and practice. In particular, this question corresponds to the need of the current Korean educational drama so the answer for the research questions is sought in seeking a particular way of Korean educational drama practice.

From the exploration, a particular way of Korean educational drama practice is identified in which Sadari dramatic play and Haemaru dramatic play are included and conducted separately. From the separate implementation of Sadari and Haemaru dramatic play, it is found that if any educational drama programme intends to involve educational drama, seeking some features of the West and culturally different aesthetic and artistic feelings, they should be handled separately. The separate implementation of culturally different aesthetic and artistic concepts brings out some effects in terms of identity. Students become conscious

and critical of their identities and accordingly their identities become multiple. If going further, they have an attitude to be open to new dimensions of the self.

The application of Sadari and Haemaru dramatic play in the classroom demonstrates that such theoretically identified findings are realizable in real practice but there are some suggestions to bring out such features better.

Firstly, for educational drama like Sadari dramatic play, which pursues socially and culturally conscious and critical awareness through emotional engagement, it is useful for teachers to have a gauging tool to measure how much emotional involvement is made and how much critical detachment and cognitive awareness is developed; then, problems and strategies to resolve the problems can be identified. As shown in conducting Sadari dramatic play, teacher's intervention to help students emotionally engaged was decided evaluating how much students reach the stages of Bundy's model. In terms of critical detachment and cognitive awareness, teacher's intervention operated well in linking students' interpretation of the personal and the emotional to the social, political or cultural. However, the intervention did not fully function and it needed to be complemented because Bundy's model lacked detailed explanation of the process to link emotional engagement to critical reflection. Therefore, this study proposes that a model with more articulate explanation of the process will work better for programmes

which seek socially critical perception. Such model does not yet exist and needs to be devised in the future.

Secondly, for the culturally different artistic feeling like the *hüng* of Haemaru dramatic play, the awareness of new artistic feeling requires three stages: engagement with the given artistic media, grasp of the feeling and cognitive understanding of the artistic feeling. Therefore, if any problem takes place, it can be examined with regard to these three stages. As shown in conducting Haemaru dramatic play, teacher's intervention to help students' engagement with the given artistic media and grasp of the feeling was made in providing students with sufficient opportunities to experience Haemaru dramatic play. In terms of cognitive understanding of the artistic feeling, interactive discussion operated well in bringing out cognitive understanding. It is found that interactive discussion is a requisite condition to understand culturally different artistic feeling because it encourages empathy and imagination through which perceiving and understanding other's beliefs and interests can be possible.

Thirdly, the emergence of the critical reflection of the self through encountering culturally diverse dramatic languages does not occur without accompanying emotional conflicts such as fear, excitement and anger.

The teacher's intervention to bring out critical reflection can be possible

as long as students demonstrate affective responses. Without this, it is difficult for the teacher to help students.

Fourthly, if educational drama practice attempts to bring out an attitude to be open to new dimensions of the self by confronting culturally diverse dramatic languages, this study suggests having an experimental stage to provide the opportunity to view and to experiment with givens differently and to observe the process of creation. Since this strategy is not actually applied in this research and only identifies the potential, this study proposes that this can be tried in the future.

Reflecting on action research, while action research conducted in the research leads to a resolution of the issue addressed, the issue is so complex and challenging that one piece of action research can only register significant progress while not achieving a concluding resolution. As the suggestions show, it, in fact, opens up further issues for subsequent research.

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Appendix A: Sequences of Sadari dramatic play

Sequences	Aesthetic engagement
<p>1. The angle of connection(10min)</p> <p>By asking students whether they have unfair or isolated experiences, I introduce that the drama is about that. I then tell them that they will have this kind of experience during the drama and ask if they agree on doing this drama. (Making a contract)</p>	
<p>2. The choice of colours(5min)</p> <p>With students sitting on chairs in a circle, I spread out two kinds of coloured papers (blue and green) on the floor and ask the students to pick up their favoured colours.</p>	
<p>3. Blue colour(5min)</p> <p>Announcing that we are going to do a drama of a 'blue land' where people who love blue live well and have their own queen, I check which students do not have blue colours. After checking, I tell green students that they will be in an unfair position in the drama for the time being. So, I ask if they are all right with doing this drama.</p>	
<p>4. The blue laws (20min)</p>	Free-choice

<p>I say that now we are people who live in the blue land who love blue very much. In this land, there is a queen who governs this land and there are also discriminated green classes. I ask students in the green role to decide why they came to live in this land. Although they are discriminated against and like green, whereas most blue people like blue, why do they live in this land?</p>	<p>Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness</p>
<p>I then show students a blue covered book saying that this book includes laws which people who live in blue land should abide by. Laws mean an obligation for people to keep. However, there are some laws which blue people would be willing to follow because they like the colour.</p> <p>I ask students what kind of laws there could be. After discussing this, I say that since blue people are the majority and the green classes are the minor and marginalized, the laws are established centred on blue people. Therefore, there are some laws that blue people would be willing to follow but 'green classes' would be unwilling and likely to feel discriminated against unfairly. I ask students what kind of laws there could be. This question is particularly raised to students who take roles of</p>	

<p>'green classes'.</p> <p>I divide the class into small groups in which four or five students are grouped. Blue students will be divided into several groups and green students will be the same. Thus students who favour the same colour get together.</p> <p>I ask the blue group to create a still picture of better or similar laws to the ones which we discussed right before, and green group to create laws against which they feel discriminated. I then ask them to show to other groups. I ask each group to think of the caption that would go underneath their picture and write it on a large piece of paper.</p> <p>Each group shows their picture and the rest of the class tries to decide what is being shown. The captions are then read out and placed on a blackboard. After all of the pictures have been viewed, I emphasize that the laws are included in this book and are thoroughly observed by people who live in blue land.</p>	
<p>5. Awarding badge(20min)</p> <p>I start this episode referring to the laws that students made previously. The law is also approved and supported by the queen. Every year, the queen</p>	<p>Free-choice Self-acceptance</p>

conducts a ceremony to decorate blue people for their observance of the law and to give green people an opportunity to convert. I ask students what kind of feeling they have towards the queen and how to behave when the queen enters. I tell them that I will walk away and then return to the circle in role as someone and I will speak to them.

"My friends, people of the blue land. We gather here today in this beautiful place to celebrate our laws and to thank you for observing and guarding them. And we thank the Queen who rules so fairly and justly over us all. We think of what it means to be a blue and how important our blue laws have become, helping to keep our community safe and happy for so long. These blue laws that we all live by were guarded by you. So here I am honoured to award badges to you as a symbol of law observance. When I award badge to you, could you give me your beautiful blue paper as proof that you are the people of the blue land."

And then I award a badge one by one.

However, when I bump into students who have the green colour, I am a bit surprised and ask what

Other-acceptance
Self-responsibility
Playful enjoyment
Attentiveness
Presence

happened to these people. And I say that these people are not genuine blue people. Then I say that I will give a chance to these not-blessed people. I say, "becoming blue people is a privilege and honour. Therefore all of you, green people, would want to be blue people. But if you want to become blue people, you should prove yourselves that you deserve to be genuine blue people by taking an oath that you will keep the blue laws. If you become a member of the blue people, you will be welcomed by the blue people but should leave and discriminate against the community of green people according to the laws. However, if you keep your green colour, then you will remain as 'green classes'. Besides, since we had the worst famine of all history last year, we need to as much produce as we can this year. In order to fulfil this aim, the green classes who refuse to be blue people should participate in providing their labour to the blues for five hours every day like slaves.

Those who want to be blue people come forward and take an oath placing a hand on the law book. Choose the blue colour throwing away your chosen green colour. Then I will award the honourable

badges"	
6.Choosing a slave (20min)	Free-choice
I ask students who remain as the green class to stand up in front of the other students and I place three sheets on the floor on which jobs like farmer, fisherman and carpenter are written. I ask the blue people to sit on the job that they like.	Self-acceptance Other-acceptance Self-responsibility
I say that the blues are now going to choose a slave for their jobs. So, I ask them in which part of work they need to have a slave. To find out answers to this, I ask preliminary questions like what products you like to make. Having answered these questions, I ask them to make up their mind whom they will choose.	Playful enjoyment Attentiveness Presence
I say that I will be a slave supervising officer and will open a meeting for the choice of slaves. During the meeting, the blues will take their favourite slave, asking some questions to the greens. Entering as the slave supervisor, I ask the blues to choose a suitable slave for their work and also to judge whether they want to have a stick just in case, which will be provided by the supervisor.	
In addition, I reveal news that the blues should make an offering of some of the products as the reward	

<p>for using slaves which has not been enforced so far in blue land.</p>	
<p>7. Producing items and making decisions to give products or not (10min)</p> <p>Having chosen the slave, I ask students to make a still image of them doing work on the hottest day of all year. To help the students, I not only describe how hot it is and what feeling people usually have on a very hot day but also emphasize that they should produce at least more than the amount that they offer to the officer. After making the still images, I ask students to draw their products of this hot day which each member of the group gets as the outcome of their labour on their given paper. The paper will be given to all students, including greens.</p>	<p>Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence</p>
<p>8. The slave supervising officer (10min)</p> <p>I say that I will be the supervising officer who supervises the greens as slaves. Now the supervising officer comes to inform them that it is time for the greens to finish today's work and take the greens to their homes.</p> <p>I ask students to make moving pictures which they might do when it is getting dark. When I approach</p>	<p>Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment</p>

<p>each group, I improvise with them. I, as the officer, ask for the offerings and ask some questions such as whether the slave has been good today and if they have done any harm. The final question that I ask is if the blues would offer any food to the greens for their hard labour.</p>	<p>Attentiveness Presence Personal surrender</p>
<p>If the blues do not want to give food, I stimulate and encourage them saying, "You are not wise. If you do not give any food to them, they do not work hard for you. They would do the motion. Invest for the future."</p>	
<p>When the greens go back home with food, I stop them and order them to hand in half of the food as taxes adding, "why didn't you convert to the blue in the last ceremony?"</p>	
<p>9.Discussion out of role (5min) Out of role, students talk about what has happened so far and what feelings they have.</p>	
<p>10.Three months later. Discussion taking places among greens.(10 min) Out of role, I explain that the greens gather one night to discuss what they can do about this situation and in this gathering, I will be an antagonist and the observation teacher will be a</p>	<p>Free-choice Self-acceptance Other-acceptance Self-responsibility</p>

<p>protagonist.</p> <p>I provoke students in the greens by saying that the blues are so good that they share their food with us. Without them, I hardly survive. As a green, I do not have a job and it is almost impossible to live without a job here. So, I thank them. They hardly whip me as long as I work hard. They are such good people. I do not want the present situation to change. I am satisfied with this situation.</p> <p>When I talk like this, an argument will arise if students are stimulated and provoked to argue back to me. If not, the observation teacher will urge students to argue and revolt.</p> <p>It is likely that the green students are easily inclined to the idea of revolting and preparing weapons. If it happens, the episode goes on to preparing weapons.</p>	<p>Playful enjoyment</p> <p>Attentiveness</p> <p>Presence</p>
<p>11.The blues visit the greens gathering to find out their arms (20 min)</p> <p>Out of role, I explain that the greens are preparing arms and have hidden them in their houses; the blues hear a rumour that the greens have a plan to revolt. Having heard the rumour, the queen sends some smart people to find out what their plan is and</p>	<p>Free-choice</p> <p>Self-acceptance</p> <p>Other-acceptance</p> <p>Self-responsibility</p> <p>Playful</p>

where they put their arms.

I discuss with the students in the blue group how they can find the arms, the strategy to discover them. I discuss how the blues feel and behave when they visit the greens' house. I also discuss with the students in the greens how they feel and behave when the blues come in.

- I ask the students what the greens' house looks like and what kind of furniture there is. Then, we set up the house with chairs and desks.
- Having set up the scene of the house, I ask the students in the blue group to go out of the classroom. While they are out, the greens are asked to hide their arms. The greens choose one green to lie down on the bed to screen the arms and make up a story why one green is lying down.
- Firstly, the blue soldier comes in and lays siege to the greens' house with guns and the investigators come into the house and start the improvisation as they had planned right before.
- At first the blues make use of subtle

enjoyment

Attentiveness

Presence

Personal

surrender

Risk taking

implication and persuasion to expose the revolt plan or the place to hide the arms. It is likely that the greens do not reveal them.

- If the blues fail in persuading the greens, the blues order the soldiers to hold back and start to search the house.
- When they cannot discover the arms, they eventually get to the bed on which a sick green man is lying, with the arms are hidden underneath. The blues ask the man to get up but the man cannot move. So the blues say that if he does not stand up, he will be shot down.
- Since the greens are eager to hide the arms and the blues want to take them away, it is likely that the process to search and forfeit will cause a heated argument.

12. A threat to the Blue land (10min)

I ask the groups to reform the circle and tell them that in the next part of the drama I will be someone that they haven't met before. I leave the circle and put on green clothes. I return to the circle, pulling down caption papers on the blackboard and carrying a scroll, which I slowly unroll and read.

Free-choice
Self-acceptance
Other-
acceptance
Self-
responsibility
Playful

<p>"The great greens finally achieve victory. The revolt succeeds in expelling the imperial queen. Yesterday, the queen signed an accord that she would relinquish her position as the queen and leave the blue land. Therefore, the blue law will not be enforced from now on. From this day no one follow any of the blue laws as approved by the queen. Blues are not allowed to wear blue clothes in public and the old blue badges will be collected tomorrow and discarded. From tomorrow, wearing blue badges risks severe punishment. The blues have been warned! "</p>	<p>enjoyment Attentiveness Presence Personal surrender</p>
<p>Then, I tell the blues that I am able to answer a few questions before I leave but as I am only the messenger I have no real answers. Difficult questions that are asked can be answered with a cutting phrase such as:</p> <p>You have been told what will happen if you do not obey.</p> <p>There is no option.</p>	
<p>13.In the imagination of the green class and blue people (15min)</p> <p>I ask green people to make up scenes about the</p>	<p>Free-choice Self-acceptance Other-</p>

<p>best thing which might happen to them in the future. I ask the blues to make up scenes about the worst thing which might happen to them in the future.</p>	<p>acceptance Self-responsibility Playful enjoyment Attentiveness Presence</p>
<p>14. The Green Laws (20min)</p> <p>I say that the new green laws will be introduced soon.</p> <p>I explain that now it is the time for the greens to decide what kind of process they want to legislate new green laws and what laws they would like to make.</p> <p>After discussion, I ask each green student to make his/her own green law and then announce it.</p>	<p>Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence Personal surrender</p>
<p>15. Choosing a worker (30min)</p> <p>I ask the blues to stand up in front of the other green students, and place three sheets on the floor on which the jobs farmer, fisherman and carpenter</p>	<p>Free-choice Self-acceptance Other-acceptance</p>

<p>are written. I ask the green people to sit on the job that they like.</p> <p>I say that the greens are now going to choose a worker as they legislated the laws in the last lesson. So, I ask them in which part of work they need to have a worker. To find out answers to this, I ask preliminary questions: what products do you like to make? ; what kind of worker do you need for this?; which work is the most difficult?; what kind of work should you do in summer?; what kind of work should you do in weather like today?; what kind of work do you want the worker to do?</p> <p>Having answered these questions, I ask them to make up their mind who they will choose.</p> <p>I say that I will be a worker distributing officer and will call a meeting for the choice of workers. During the meeting, the greens will take their favourite worker by asking some questions to the greens.</p> <p>Entering as the worker distributor, I ask the greens to choose a suitable worker for their work.</p>	Self-responsibility Playful enjoyment Attentiveness Presence
16.Still or moving image of labour and decision to send on a holiday(20min)	Free-choice Self-acceptance

<p>Having chosen the worker, I ask students to make a still or moving image of them doing work on the hottest day of all year. To help the students, I not only describe how hot it is and what feeling people usually have on a very hot day but also emphasize in what conditions they are working.</p> <p>After making still or moving images, I ask the greens to decide whether to send their workers on one month holiday or not.</p>	Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence
<p>17. Spreading rumours around the Blue village (10min)</p> <p>I ask students what the greens and the blues look like on a street when the green comes to the higher position.</p> <p>Having talked about this, we decide how to behave on a street as the greens and blues; for example, the greens walk tall whereas the blues walk low and bow to the greens.</p> <p>Before the improvisation starts, I ask the greens to be vigilant of the blues and if they discover something strange, they should take action.</p> <p>I say that I become the subversive, wearing blue clothes.</p> <p>When the improvisation starts, I secretly hand over</p>	Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence Personal surrender Risk taking

notes to blue students as follows. As the blue subversive, I try to pass over as many blues as I can.

"I am not going to sit back and take orders from the Green King. I am a genuine blue person who loves blue very much and love justice. If you are a person who values justice to fight back the Green King, meet me tonight on the quiet hillside to discuss a plan."

18.Challenging the Green King (15min)

(In the last sequence, most of the blue class hear the whispering but few green people hear it.)

I ask students to come forward if they could identify with the subversive and want to discuss what to do tomorrow.

When some students come forward, we sit down in the centre of the circle and start our improvisation as dissidents.

As the subversive, I welcome the blues and collect them all together, encouraging quietness and secrecy by whispering, looking around nervously. I emphasize the injustice of green laws and encourage them to wear their blue badge to preserve our justice. We discuss what to do

Free-choice

Self-acceptance

Other-

acceptance

Self-

responsibility

Playful

enjoyment

Attentiveness

Presence

Personal

surrender

Risk taking

Participation and

systemic

<p>tomorrow and how to do it.</p> <p>While the improvisation is proceeding, most of the green people are sitting on chairs in the outer circle listening to the secret discussion. At this moment, they come to know what the blues think of the situation under the green power.</p>	detachment
<p>19.Depiction(20min)</p> <p>I ask students to distance themselves from this subversive and stand still, signifying how much they identify with the subversive.</p>	Free-choice Self-acceptance Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence Personal surrender Risk taking Participation and systemic detachment
<p>20.Collecting the badges(20min)</p> <p>I tell students that I am going to be the green</p>	Free-choice Self-acceptance

<p>general when I wear green cloth.</p> <p>Wearing green clothes, I announce that "I am the general of the green people. Now as you know, the law has changed. According to the law, you are going to be green people. So, from now on, I will collect your old badge. If you go out, you will find a box. You should take off your badge and put it inside the box."</p> <p>After collecting the badges, as the general, I come out of the classroom and bring the box into the classroom. I say, "thank you very much for your voluntary help and this box will help us construct a beautiful Green Land" And then I am about to go out but suddenly return saying "before I go, I want to check who will not help us."</p> <p>I count the badges and if I find badges missing, I will say, "someone does not want help us and I need to find who they are. Those who keep blue badges are not genuine green people. Before discovering who they are, my green people, (these students do not wear blue badges) could you decide how I deal with these people who do not want to be genuine green people?"</p> <p>I ask green students to group and make scenes of</p>	<p>Other-acceptance Self-responsibility Playful enjoyment Attentiveness Presence Personal surrender Risk taking Participation and systemic detachment</p>
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how to deal with these people.	
21. Reflection and marking the moment (10 min)	Free-choice
I start reflection by asking 'who was the most prejudiced people, the blues or greens?' and lead them to reflecting upon questions such as, 'when did you feel you were treated unfairly?' 'when do you think that you were prejudiced?' 'can we ever be free from prejudice?' 'is politics always about one set of people's prejudices being preferred to another set of people's?' and so on.	Self-acceptance Other-acceptance Self-responsibility
I ask students to draw the images of the most memorable moment in the drama where a feeling is aroused. After drawing, I ask students to speak loudly what they think or feel in the moment.	Playful enjoyment Attentiveness Presence Personal surrender Risk taking Participation and systemic detachment

Appendix B: Sequences of Haemaru dramatic play

Sequences	The elements of engagement
<p>1. Catch and run game (10min)</p> <p>This 'catch and run play' is carried out in the role of 'police and thief'. Students are divided into two teams. One team sits in an inner circle and another team sits in an outer circle. Two volunteers start the game. One volunteer comes from the inner circle and another one from the outer circle. Between these two volunteers, one becomes a police officer and the other becomes a thief. When this game starts, the police officer shouts, "Freeze, thief" and then the thief runs away replying, "no, catch me if you can." The police officer tries to catch the thief and the thief tries to run away but if the thief feels that s/he is about to be caught, s/he will be able to rescue her/himself by sitting behind anyone. If s/he sits behind someone, the student in front of her/him will become a police officer. Then the former police officer will become a thief.</p>	<p>1. Are they absorbed in the games?</p> <p>2. Do they feel free to play the games without feeling restrained?</p> <p>3. Do they move their body or breathe to rhythms?</p>

2. Solider gate game (15min)

Students in the inner circle become one team and students in the outer circle become another. One team takes up an attacking role and the other team takes up a defending role. The defending team will protect the circle and the attacking team will stand in a line. When I start drumming, the defending team holds hands firmly but two persons do not hold their hands, signaling that they are the gates. The attacking team should find the gate to go in and manage to break inside while I drum. If the attacking team succeeds in entering the gate, then the attacking team will win the game but if they do not, they will lose.

The winning team will be a king and the losing team will be a beggar for the next sequences.

<p>3. Order and obey game (10min)</p> <p>The king team is sitting in a line to the left side and the beggar team to the right side.</p> <p>Students in king team give orders to students in the beggar team. King students can select one person who they like to give an order. After selecting, they give orders.</p> <p>The order should be realizable in the classroom. There is one limit to ordering: it should follow the format below.</p> <p>King: You are a beggar. Beggar, beggar, beggar.</p> <p>Beggar: Why am I a beggar?</p> <p>King: You lost the game. You beggar, how much do you want?</p> <p>Beggar: I lost the game only once.</p> <p>King: Once beggar, forever beggar!</p> <p>And then the king's order will follow.</p>	<p>4. Do they actively participate in play?</p> <p>5. Do they feel the king's emotion and sensation such as 'delightfulness' or do they feel the beggar's emotion and sensation such as 'oppression' or 'vexation'?</p>
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4. Beggars' expression for revenge (2 min)

When order and obey game is repeated two times, the conversation between the kings and the beggars will take place again but this time the beggars can add their remarks for revenge. The remarks are created by the students in the beggars' role.

King: You are a beggar. Beggar, beggar, beggar.

Beggar: Why am I a beggar?

King: You lost the game. You beggar, how much do you want?

Beggar: I lost the game only once.

King: Once beggar, forever beggar!

Beggar: (the sentence here will be created by the students in the beggars' role)

5. Reading a storybook 'Jajang, Jambong and Tangsujuk'.

This storybook deals with Jongmin, a 9 year old boy who is bullied in the school where he is transferred. There is an antagonistic figure who stands in the forefront, bullying Jongmin. He is called 'Dugnchi (big boy in Korean, here after Dungchi)'. The conversation between king and beggar is adopted from this story. The drama

6. Do they pay attention to the story?

7. Do they recognise the conflict in the story?

<p>sequences of Korean traditional performance will be unfolded on the basis of this story. In this sequence, I read the story but I do not read the scene where Jongmin resolves the bullying standing against 'Dungchi'.</p>	
<p>6. Making masks (30 min)</p> <p>Students make masks of characters.</p> <p>Students in the king team make the mask of the 'Dungchi' boy and students in the beggar team make the mask of 'Jongmin'.</p> <p>In order to make masks, I give out the face frame of the mask and ask students to express their thoughts on the characters.</p>	<p>8. Do they express thinking and feeling of characters daringly by making masks?</p>
<p>7. Dividing students into two teams and catching the train (15 min)</p> <p>In the beginning, two students in pairs find their space. They are facing each other and sing, "lift the right foot and then lift the left foot. Go forwards and backwards, kong, kong, kong." When they sing, they make movements matching the song. After singing, students in pairs do rock, scissors and paper and the loser stands at the back of the winner, holding her/him. Doing the same song and game, the whole class is divided</p>	<p>1. Are they absorbed in the games?</p> <p>2. Do they feel free to play in games without feeling restrained?</p> <p>3. Do they produce mutual <i>hŭng</i>?</p>

<p>into two teams. Two teams make their train. The two trains should catch the other train's tail.</p> <p>8. 'Pulling apart game' (15min)</p> <p>Students in the king's role stand in the inner circle and students in beggar's role stand in the outer circle. Students in the inner circle hold arms firmly and students in the outer circle pull apart students in the inner circle. During the given time, the team that pulls apart more students will win. In order for students to feel great excitement, the number of times will be decided on the spot, judging how much students enjoy the game.</p>	<p>4. Do they participate in mutual <i>hung</i>?</p>
<p>9. Introducing masks to Tarung Changdan (20min)</p> <p>Students have time to introduce their masks to others one by one. But the introduction has a certain format that is borrowed from 'Bongsan mask dance'.</p> <p>Before introduction, they should wear their masks and 'Hansam' and the audience sits down in the large round circle. When the introduction begins, one student who is about to introduce her/his mask stands up and the audience will ask, "who are you?" Then the introducing student walks</p>	<p>5. Do they enjoy their introducing activities, which need a new way of speaking and a new way of movement, wearing masks and 'Hansam'?</p> <p>6. Do they reveal an emancipatory</p>

<p>along the circle saying "A.....Shi" and swaying her/his 'Hansam'. When s/he walks around the circle and returns to her/his place, s/he starts to introduce her/his mask saying, "I am (students choose their adverb here) (either Jongmin or Dugnchi)".</p>	<p>feeling dancing when with masks?</p>
<p>When students introduce their masks, I play a Korean traditional drum. The rhythm I play is called Tarung.</p>	
<p>This introduction is the first experience to students so doing this straightforwardly gives students negative or awkward feelings. So, I use four stages for this.</p>	
<p>At the first stage, I demonstrate how to introduce wearing a mask and 'Hansam' matching the 'Tarung Rhythm'</p>	
<p>At the second stage, students practise copying a teacher without masks and 'Hansam'.</p>	
<p>At the third stage, students practise again wearing 'Hansam'.</p>	
<p>At the last stage, students practise again wearing masks and 'Hansam'.</p>	
<p>Having gone through the four stages, students take turns to introduce their masks.</p>	

9. Dancing together (10min)

After all students' introduction finishes, students with Jongmin masks dance together to the 'Tarung Rhythm' and then students with Dungchi's masks dance as well.

As there are two teams divided, they sing 'Qoajina ching ching naner' in the opposite place facing each team.

Dungchi: Qoajina chingching nane. We win, we win.

Jongmin: Qoajina chingching nane. We lose, we lose.

Dungchi: Qoajina chingching nane. We are the kings.

Jongmin: Qoajina chingching nane. We are the beggars.

Dungchi: Qoajina chingching nane. I order you as the king.

Jongmin: Qoajina chingching nane. (For these lyrics, they can change the original lyrics)

10. Displaying Jongmin and 'Dungchi' emotions by making specific movements (30min)

I explain, "we know all the story lines except how Jongmin resolves the bullying which is mainly

7. Do they move their body or breathe to the rhythm?

caused by Dungchi. You will create the resolving scene. You will decide how to resolve the conflict between Jongmin and 'Dungchi'. Before we get into the resolving scene, we need to transform our ordinary movement to the type of 'Bongsan mask dance'. So, we need to typify Jongmin and 'Dungchi' emotions by making particular movements. Besides, the movement should match the 'Tarung Rhythm'. For example, when Jongmin feels down, what kind of walking would he take? Or when 'Dungchi' feels excited, what kind of dancing would he take?"

Before creating the movement, I introduce what 'Tarung Rhythm' is and what the basic movement is. Through exchanging questions and replies, we decide specific movements matching Jongmin and 'Dungchi' emotions.

11. Playing with created movements (10min)

After deciding the movements, we practise the movements to the 'Tarung Rhythm'. If I call 'Jongmin is feeling down', then the students demonstrate the decided movement to the rhythm. At the first stage, the practice will be carried out without masks and 'Hansam' but later, they will

8. Do they actively participate in play?
9. Do they find movements which match the character's emotions?

10. Do they move their body or breathe to the rhythms?
11. Do they produce mutual *hüng*?

wear them.	
12. Reminiscent of four movements of 'Jongmin' and 'Dungchi' Students re-dance the four movements of 'Jongmin' and 'Dungchi' which were created by the students in the last lesson	1. Do they dance in time with the changdan of the drum?
13. Reading scripts of 'Jjajang, Jjambbong and Tangsuyuk' (5min) (See script on pages 280-283 in chapter 6) Students read the script individually.	2. Are they absorbed in the story?
14. The explanation of how to perform the script (10min) I explain how to perform the script because it is transformed out of an original book to fit the 'Bongsan mask dance' form. So, students need to get used to this type before they get into actual performing.	
15. Students' practice of the script (20min) I divide the students into six groups. Three groups are 'Dungchi' and two groups are 'Jongmin'. For this lesson, I will become Dungchi to show how to evoke participants' <i>hung</i> and the other students of Dungchi's group will become followers. One of the students of the 'Jongmin'	2. Do members in Jongmin's group actively offer their opinions to resolve the conflict? 3. Do they

<p>group will become the real Jongmin and the others will be Jongmin's hidden power. The explanation is below this box.</p>	<p>reinforce solidarity among group members?</p>
<p>16. Performing (15min) Two groups, one group from Jongmin and the other from 'Dungchi' perform the scripts.</p>	<p>4. Do they actively and happily participate in the performance? 5. Do they produce mutual <i>hung</i>?</p>
<p>17. Performing (15min) The rest of the groups perform the scripts in turn.</p>	
<p>18. 'A detective looks for a leader' game. (15 min) Students do rock, scissors and papers. The loser will be a detective and go out of the classroom. Among the rest of students, they decide the leader. The students, including the leader, stand in a circle. When the teacher plays a Korean traditional rhythm with a drum, the leader makes a movement and repeats it. Then the rest of students follow the leader's movement. When the</p>	<p>1. Are they absorbed in the games? 2. Do they feel free to play in game without feeling of being restrained? 3. Do they produce mutual</p>

teacher changes the rhythm, the leader should change his movements, too. Then the other students do so as well.

While the students in the classroom do this activity, the detective comes in and should discover who the leader is. The detective discovers who initiates the changing movements. When the detective finds the leader, then the unveiled leader will be the detective and another person will be chosen for the leader.

This game is to be repeated 4 or 5 times

hŭng?

4. Do they participate in mutual *hŭng?*

5. Do they move their body or breathe to the rhythms

(Do they do 'Gundlung'

'Gitgokkabulgi' - 'Gundlung' which indicates an unconscious body movement or dancing to changdna.

Gitgokkabulgi

means

unconscious

playing,

murmuring and communicating in the state of *hŭng*.)

<p>19. ‘Touching lines first’ game (15 min)</p> <p>This game is implemented three times and the team that wins two games first will be the winner.</p> <ul style="list-style-type: none"> ● Two teams, which were divided in episode 16, stand 2 meters apart facing one another. ● Members of each team hold their arms firmly. ● Members of each team walk forwards singing to the ‘Samchae rhythm’. ● When they approach close, the drummer hits the drum, which signals that the game starts now. When the students hear the drum sound, they start to push forwards to touch the opponent’s line. The first touching team will be the winner. 	
<p>20. Ordering and receiving game (10 min)</p> <p>The winning team becomes a king. The losing team will become a beggar. Each team is divided into two groups. The king group orders and the beggar group puts into practice the order.</p>	<p>6. Do they feel the king’s emotion and sensation such as <i>hung</i> or ‘delightfulness’ or do they feel the beggar’s emotion and sensation such as ‘oppression’ or ‘vexation’?</p>

<p>21. 'Jjajang, Jjambbong and Tansuyuk' performing (25 min)</p> <p>Swapping roles, the Jongmin team becomes the Dungchi team and vice versa.</p>	<p>7. Do they produce the aesthetic feeling <i>hŭng</i>?</p> <p>8. Do they move to changdan?</p> <p>9. Do they as an audience actively respond to the performance?</p>

Appendix C: Students' scripts of the second lesson in the third cycle

SG1's first rewriting	<p>Scene 4</p> <p>Jongmin: I will buy all of you Chinese food!</p> <p>Dungchi: Are you sure?</p> <p>Jongmin: Yeah. If you don't want it, then do what you want.</p> <p>Children: Wow, I like Chinese food. Will you really buy us Chinese food?</p> <p>Jongmin: I'm telling you.</p> <p>Children: (going to Jongmin's side and leaving Dungchi's side): You are great, Jongmin.</p>
SG1's second rewriting	<p>Scene 4</p> <p>Jongmin: I will buy all of you Chinese food!</p> <p>Dungchi: Are you sure?</p> <p>Jongmin: Yeah. If you don't want it, then do what you want.</p> <p>Children: Wow, I like Chinese food. Will you really buy us Chinese food?</p> <p>Jongmin: I'm telling you.</p> <p>Children: (going to Jongmin's side and leaving Dungchi's side): You are great, Jongmin.</p> <p>Dungchi: Are you such easy people to sell yourselves just</p>

because of food. All of you really disappoint me.

Children: (Suddenly becoming quiet)

Dungchi: Are you coming to my side or going to big stomach, Jongmin?

Children: (hesitating)

Jongmin: Let's have a match and then decide.

Dungchi: What match?

Jongmin: Let's decide the winner on who eats up the whole JaJang first.

Dungchi: Are you serious?

Look at my size! How could you suggest that to me?

Drummer: Jongmin and Dungchi start to eat Jajang and Jongmin eats up first.

Children: Wow, Jongmin wins! Now we can have Chinese food!

Dungchi: Jongmin! Didn't you deceive us?

Jongmin: Dungchi! Act your age! You don't have a little tiny heart, do you?

Children: Well, boys! Don't do this. Can we just make peace together?

Dungchi: (Reluctantly) O.K. I lost this time and admit it.

Children: Now, let's get together and have Chinese food!

Jongmin: All right. Let's go!

SB1's first Rewriting	<p>Dungchi: Jongmin isn't here today, is he?</p> <p>Dungchi's followers: We will get him.</p> <p>Jongmin: O.K. Let's have a fight.</p> <p>Dungchi: O.K.</p> <p>Drummer: They have a fight but Jongmin wins.</p> <p>Dungchi: Sorry, Jongmin.</p> <p>Jongmin: Now, you are my follower.</p> <p>Dungchi: Yes, I will follow you.</p> <p>Jongmin: (Laughing loudly) Hahaha.</p>
SB1's second rewriting	<p>Dungchi: Jongmin isn't here today, is he?</p> <p>Dungchi's followers: We will get him.</p> <p>Jongmin: O.K. Let's have a fight.</p> <p>Dungchi: O.K.</p> <p>Drummer: They have a fight but Jongmin wins.</p> <p>Dungchi: How come you get so strong?</p> <p>Jongmin: I have learned Taikwondo.</p> <p>Dungchi: Taikwondo! I will learn it.</p> <p>Jongmin: Then, follow me. My master is great!</p>