

ENACTMENT OF THE EXPERT: Psychodynamic Pedagogy and the Role of Drama as a Learning Medium.

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The nature of Psychodynamic Enactment

This paper presents an innovative theoretical proposition of language development which argues that drama enactments can enhance the language learning of students if psychodynamic principles are implemented (Arnold, R., 1994a, 1994b, 1994c, 1995). As well evidence will be cited of current research in the field of drama as a learning medium. The psychodynamic approach to drama and language development postulated here, recognises the underpinnings of affect and its ability to enhance students' concept of self and hence learning. The nature of the research undertaken, in two of educational settings, determined that the principles underlying this research were explored in action, and reflected upon in writing by participants.

Drama in education has at its core the experience of an imagined existence; it is the process of enacting feelings and events which may have happened, or may be imagined to have happened. The literature reveals a tacit understanding that drama involved the underlying intra-subjective monologue with its conscious components and unconscious underpinnings so that some shift of appraisal gives meaning a different value.

The intra-subjective monologue when it extends to a dynamic text involving imagined other allows for the integration of text with external action, context, reference and the concept of self, and this further encourages developmental enactment. Early theorists and practitioners in drama in education inspired by the British 'Newcastle' school, have not fully explored this dynamic.

An example of Bolton's will illuminate this:

"Picture a 4 year old boy playing in the garden, distributing on various flat surfaces a number of seaside buckets which he keeps rushing to fill from the water-tap in the garage. "What are you

doing?" asks his mother. "Cooking", he replies and disappears for more water. Had she pressed further, the mother might have been told that he was a hotel chef, getting ready for a birthday party. 'Cooking' was the title of the experience. The 'setting' was a hotel kitchen. And it also has a plot, a story line... the title, plot and setting inevitably give us the perspective 'from the outside'. But the fascinating thing about make-believe play is that it has two 'outside'.

Whereas a visitor with imagination might comment 'That chef is busy in his hotel kitchen making jellies', a behaviourist visitor might, not unreasonably, observe that the child was continually going from the garden to the garage tap in order to fill his toy buckets with water. In other words, it is the externalisation of a mental activity that is being described. It is externalisation of a special kind in that its

point of reference is concrete (cooking for example) and its mode of expression in concrete (actual activities in the garden). The external action of make-believe play, therefore, is the juxtaposition of two concrete worlds. One does not replace the other: both are present and interdependent. It is this interdependence that characterises symbolic play and drama, distinguishing symbolic play from other forms of play and drama from other art forms". (Bolton, 1979: 17, 19).

Significant though this analysis might be in terms of external social/theatre meanings, and for its implications for drama in education structures (Morgan & Saxton, 1987) it fails to note the psychodynamic process undertaken by the child and the importance of affective concerns. The child, whether asked by the mother, or not, is in a feeling state of mastery. The child is experiencing an expanded sense of self through enactment of expert, an enactment which need not be triggered by any overt contribution by adults. In fact 'cooking' is something the child has more than likely been forbidden to do "Don't go near the hot stove" is a common parental cry. The child in the enactment, a physicalisation of a primary act of mind which involves an assumed but not assigned unconscious role of expert, gives external expression as a consequence of feeling. Children are drawn to power and the psychological drive for high status and in the enactment described about the child explores a primary need: the feeling of hero. (Warren, K. 1992).

The child's development, will expand in a psychological integrated way if appropriate mirroring takes place. When Morgan and Saxton note possible parental responses to this type of enactment in children (Morgan & Saxton, 1989: 38,39) they note that a role responded, who corresponds to Bolton's imaginative visitor, guides the child back into role thereby upgrading language, and gives the child a deeper understanding of the adult profession (i.e., being a chef). At the psychodynamic level the parent is doing more because "parents assumptions about babies as individuals, learners, as member of a family... often unconsciously reflect certain role expectations".

(Arnold: 1991a). The parent who responds to role, by enacting role reinforces the child as expert. The internalised role of expert is thus expanded via mirroring and as a result further external physicalisation will reshape the intra-subjective monologue and the spiral of growth begins.

Enactment is therefore a psychodynamic concept which refines and elaborates the early terms such as: roleplay, simulation, curriculum drama or creative dramatics. In this theory psychodynamic enactment is a process of physicalisation and expression of an intrasubjective monologue which becomes externalised in intersubjective dialogue. The theory has its genesis in the work of Vygotsky (1988), Kohut (1985), and Bruner (1986) and is given a pedagogical focus in Arnold (1991). Language development is also a psychodynamic process involving: psychological influences, cognition, enabling relationships and the differentiation of affectivity in social contexts. It is active, expressive, student centred, creative and imaginative, and may involve other symbolic activities like drawing, movement, model-making and play.

Ideally, this approach should be in evidence throughout all stages of education to encourage the development of both creative and analytic abilities. In a dynamic and interactive learning classroom the teacher will encourage exploration and self-expression through reading, writing, speaking and listening in the belief that students have the ability and the need to make sense of their world through experiences in a range of discourses and expressive modes. At the same time the

teacher will have a well-developed working model of what constitutes development in literacy and will be able to structure language tasks in ways which promote that development. The teacher will also be a model of a well-integrated, creative and analytic mind.

It is acknowledged in this work that the interactive classroom can provide the teacher, as well as the students, with opportunities for imaginative explorations of texts and human interactions, together with opportunities for self-reflection and cognitive development. The teacher's responsibility is to structure developmental language activities which increase the students' language awareness and language use, to provide an adult, responsive, constructive audience for their language work, along with the audiences provided by their peers, and to clarify with them the kinds of thinking, language and creative abilities they may have demonstrated in their work. (Arnold, R., 1991).

The Studies

Australian drama educators have long been interested in drama and

language development; this is not surprising since innovation in language learning has been a feature of our post-war educational profile, (eg Parsons, B. Schaffner, M. et al 1984; Carroll, J. 1988).

This section explores the use of a drama technique to enhance students' comprehension of poetic text. The study will demonstrate the power of the strategy via two case studies: one with primary school children, the other with senior secondary students. For both groups the enactments increased students' ability to understand quite difficult text, and produced engaged and enthusiastic responses.

What is enactment of the expert?

Enactment of the expert is inspired by Heathcote's mantle of the expert:

'The group become characters endowed with specialist knowledge that is relevant to the situation ... the situation is usually task-oriented ... power and responsibility move from teacher to group; learners feel respected by having expert status' ... (Needlands, J. 1990 : 23). The teacher facilitates the group so that they come to believe in their high status abilities, and if students are sufficiently prepared for their roles then the enactment grows from and becomes an enhancement of their psycho-dynamic schema. (Arnold, R. in Hughes, J. (ed) 1991 : 15). Dorothy Heathcote describes her approach as '... a person will wear the mantle of their responsibility so that all may see and recognize it, and learn the skills which make it possible for them to be given the gift label expert. It enables me to create contexts for school work' (Heathcote, D. in Johnson, L. and O'Neill, C. 1984 : 192).

In refining, mantle of the expert we have noted that a danger exists in the implication that this process is a 'gift' or 'mantle' which is somehow transferred to a student. Rather the process, if facilitated to empower, enables the students, individually and as a group, to grow into the role of expert via psycho-dynamic resources that spring from latent abilities which in interaction with the drama environment spiral to belief. I prefer the term enactment of the expert since it reflects this personal dynamic. The teacher, both in and out of role, sets up contexts which allow the participants to create their own expertise via mirroring and scaffolding (Simons, J. in Hughes, J. (ed) 1991 : 25).

The studies tested the hypothesis that the use of enactment of the expert as a pre-reading activity would assist students in the comprehension of complex narrative text. The validity of this assumption was tested by giving the same reading task to parallel groups of students: one group was simply given the reading task, the second group was given the reading task after some extracts from the text had been used as a predictive set, and the third group was given the reading task after the same predictive set had been undertaken in

the role of expert. It was possible therefore differentiate between prediction in role, and predictive set as an aid to reading comprehension.

Prediction plays a major role in reading for the beginning and fluent reader; in fact many psycholinguists maintain that 'reading is impossible without prediction' (Smith, F. 1983 : 26). The more interesting question is how to implement effective pre-reading strategies, or predictive sets, to aid students in comprehending text? Enactment of the expert is one such approach.

The Sample, the approach and the text

Two groups of students were tested. Group one were primary school students, ages ten to eleven, at a Sydney school for the performing arts. Group two consisted of senior high school students ages fifteen to sixteen in year eleven at a suburban comprehensive school.

The text selected for the primary students was 'The Twa Corbies' and for the secondary students Robert Browning's 'My Last Duchess' was used. Both texts are known to be difficult for the particular age groups to read and understand. The texts contain a story-line and for the purpose of this study it was decided to explore whether the students could comprehend the essential narrative units, known as narremes. These include such elements as : Who is speaking? Where is the speaker? To whom is the speaker speaking? (the interlocutor) What happens? To whom does it happen? Clearly there are interpretive areas which could also be analysed, and in a larger study currently underway we are probing at a more delicate level; but for the purpose of this study the narreme level of analysis was seen as significant because it is a starting point and without this level of understanding it is difficult to proceed further in appreciating a text. The narremes understood were analysed from students' written recalls of the text.

The Primary School Case Study

The twenty seven students were in year five and six and the process was implemented by the researcher and the class teacher. The students, by virtue of the fact that they were at a performing arts school, were used to role-play. The students were divided into three groups, each with nine students. The composition of each group was carefully considered by the class teacher to reflect a similar distribution of ability in English, and likewise the groups were balanced for boys and girls.

The text chosen was The Twa Corbies (see Appendix 1).

The Method

Group A. These nine students were given a copy of the poem and listened to a reading of it. Copies of the poem were then removed and

each student was asked to write all they could recall of the text via the peer writing technique. That is, the student writes to an imaginary friend who was absent from the session (Arnold, R. 1991 : 12).

Group B. This group of students was given a pre-dictive set before listening to and reading the text. They were given the following extracts from the poem and asked to predict the full story.

The Twa Corbies

... As I was walking
... twa corbies making a mane
... where sall we gang.
... new slain knight
... lady's ta'en another mate
... pike out his bonny blue een

Following the reading of the complete text, students in group B undertook the same written recall task as group A.

Group C. This group was facilitated into the drama activity, enactment of the expert, via teacher-in-role (Morgan, N. and Saxton, J. 1987 : Chapter 3). The students became expert professors of English and the first task was to draw a map of their university, locate the English department and tell the teacher, in the role of a reporter, why their university was the best in the world. The 'professors' then undertook the same predictive set as group B and the same written recall task as A and B.

Analysis of the students' written responses

Each student's piece of writing was analysed to ascertain how many narremes were recalled; that is, was the student able to recall that there is a human narrator, a crow/raven speaker, an interlocutor (another crow) and certain events, for example, plucking out the eye of the knight? We were generous in our interpretation of the young students recall. For example, if the student wrote 'There is a dead man' we granted this as a narreme and did not insist on the use of the term 'knight'.

The following tables indicate the narremes recalled by students in group A, B and C.

Table 1

Group A

Student Number 123456789

Narremes:

Human Speaker1.1..1.11

Crow Speaker.1.1.....

Interlocutor.111..1..

Events11211111.

Total234312221

Table 2

Group B

Student Number123456789

Narremes:

Human Speaker111111111

Crow Speaker...1....1

Interlocutor111111111

Events32..1212.

Total542334343

Table 3

Group C

Student Number123456789

Nareemes:

Human Speaker111.11.11

Crow Speaker1.1111111

Interlocutor1.1111111

Events524111133

Total838344366

Table 4

Total Narremes by Group

GroupTotal Narremesn.MeanS.D.Variance

A	20	2.2	.97	.94
B	19	3.4	.88	.8
C	45	9.02	.06	4.2

The Secondary School Case Study

This study was undertaken by teachers at the selected comprehensive school. Robert Browning's poem 'My Last Duchess' was the text used. (see Appendix 2).

THE SAMPLE

The sample of forty two year eleven students was divided into three groups, A,B and C, balanced for boys and girls and mixed to reflect a similar distribution of ability in English based on the students' Year Ten School Certificate grade in English and their trial examination (modified) results. The student composition of each group was also carefully considered by the class teachers who were able to provide an overall judgement based on their knowledge of the students. The particular issue of NESB (Non-English Speaking Background) students was considered. The students had only limited experience of role-play.

THE METHOD

Group A

All fourteen students were given a copy of the poem. They then listened to a recording of the poem and followed the text. All copies of the poem were then removed, and the students were asked to write all that they could recall of the text, in answer to the question 'What do you think the story is about? Recall as much of the story as you can.'
Students discussed the poem neither with the teacher nor among

themselves.

Group B

This group of fourteen students was divided into three groups (consisting of 4,5,5). Each group was given a predictive set of extracts to discuss before reading the poem and had ten minutes to discuss these and report its findings to the question: 'What do you think the full story is about?'

Extracts

*'That's my last Duchess painted on the wall,'

*'So, not the first
Are you to turn and ask thus.'

*`She had a heart too soon made glad,'

*`Sir, `twas all one! My favour at her breast,
The dropping of the daylight in the West,'

*`My gift of a nine-hundred-years-old name
With anybody's gift.'

*`This grew; I gave commands;
Then all smiles stopped together.'

*`The Count your master's
fair daughter is my object.'

Each student was then given a copy of the poem and listened to the same taped reading as group A. All copies of the poem were removed and each student was asked to recall, in writing, as much of the story as she or he could remember. This was done without discussion.

Group C

This group engaged in a drama activity, enactment of the expert, which used the same quotations from the text. Both the role exercise and the quotations combined as a predictive set to the reading.

Group C students first undertook five minutes of drama warm-up exercises. The whole group was then asked if they knew of any famous universities. They volunteered: Harvard, Oxford and Cambridge. The teacher then suggested that the students become expert groups of English professors from each university: five students became professors at Oxford, five at Cambridge, and four at Harvard. Their first task was to draw a map of their university and locate the English Department. The teacher informed each group that a T.V. documentary team wanted to make a program on the best university in the world. The producer would be coming to interview each group to determine which university would be filmed. The groups had five minutes to prepare their cases. The teacher then entered the drama, in role, as the T.V. producer and quizzed the `professors' about the strengths of their university. At the end of this activity there was a strong feeling of role, and commitment to the drama.

The teacher then switched roles, he became a visiting academic who had extracts from a text which had been lost. Each group of `professors' was given ten minutes to study the extracts and was asked to predict what the full text might be about. The extracts were the same as those

given to group B. Each group presented its predictions to the class.

Following the predictive exercise the `professors' were told the full text had been found and were given a copy of it. They all listened to a recording of it. All copies were taken and the `professors' were asked individually to write down all they could recall of the story. No further discussion was allowed.

Analysis of the Secondary Students' Written Responses

Each student's piece of writing was analysed to ascertain how many narremes were recalled. The following tables indicate what narremes students recalled.

Table 5

Group A
Student N1234567891011121314

Narremes:
The Speaker.....
Man...11..11..1.
Nobleman.....
Interest in the Arts.....
Interlocutor.....
Context1211.111..1.11
What happens.23.1...211..1

Total14412211322022

Table 6

Group B
Student 1234567891011121314

Narremes:
The Speaker.....
Man1111111111111111

Nobleman++
Interest in the Arts+++++++
Interlocutor.111.1...1.1..
Context1.1111...111.
What happens443143112241..

Total66646632346421

Table 7

Group C

Student N1234567891011121314

Narremes:

The speaker

Man1111111111111111

Nobleman+++++

Interest in the Arts+++++

Interlocutor111111111

Context1111111111111

What happens64557432497256

Total978897446129589

+ Indicates that the student recognised that the speaker is a noble man and/or interested in the arts.

Table 8

Total Narremes by Group

Group	Total Narremes	n.	Mean	S.D.	Variance
A	27	141	1.93	1.33	1.76
B	59	144	2.12	1.04	4.18
C	105	147	5.21	2.21	4.88

SOME CONCLUSIONS FROM THE PROJECT

A glance at the tables 4 and 8 for both the primary and secondary groups suggests strong support of the hypothesis that predictive sets, used with group B in both cases, will assist readers in comprehension of poetic text and, that the role-play, enactment of the expert, will assist even more. The students in the groups which undertook enactment of the expert were better able to comprehend narrative elements when compared to those exposed to predictive set alone and those given no pre-reading task.

Based on the available data it is worth noting that only five students in secondary group A were able to identify the speaker as male, and that no students in this group were able to discriminate further his social class (table 5). Likewise only two students in primary group A identified the main speaker as a crow (table 1). Both groups C well comprehended speaker narremes. Similarly groups C were better able to comprehend event narremes.

The students in group A secondary wrote only briefly, three or four lines at most, in response to the task. It is also significant that

many of these students were negative in their response and revealed that the text was quite meaningless for them. They wrote, for example:

`I don't understand the poem and I think mainly why is because of the way it was written in old English...`.

`It is hard to understand but it is about a man that misses his duchess...`.

`I didn't understand the poem too much as the way it was written and the words used were different. Maybe if I was concentrating I could have understood it...`.

`I think that the poem is about a painting of a dog, a show dog perhaps... `the last Duchess' as the poem is called was probably either the dog's name or they were just referring to how lovely the dog was...`.

By contrast the secondary students in group C the enactment group displayed strong engagement with the text, the majority wrote a page or more of comments and were confident about their own ability to gain meaning. They also tended to write in a more academic register which, we hypothesize, is a result of their assumed high status role. For example:

`The story is about a marriage. The husband is still alive and he is looking at a painting on the wall and telling his friend about his life-time experiences with his wife...`.

`Pertaining to `My Last Duchess' this extract is a nobleman's account of what happened to his last marriage...`.

`A duchess, since dead, is being discussed. She was very popular at the time she lived but she was too easily pleased. She had, by marriage, inherited a 900 year old name...`.

The primary school students reflected the same engagement within respective groups. Typical of primary Group A's response is the following:

`I think it's about a man walking down the street and he hears a funny sound, it's these funny looking insects that are called the twa corbies and they like humans and eat their brains or something like that, then that makes them bigger`.

`I thought the story was about two birds (corbies) who were quiet friendly chaps that wanted to go for dinner. They were flying down the street. They found a nice restaurant and had dinner there. P.S. I

didn't really understand what it is about so I just tried my best'.

Primary group C students displayed not only more engagement but more confidence in their approach. For example:

'I think it's about two Ravens wondering what to have for dinner. And there is a knight who hides and they are thinking about ripping out his golden hair and eat him up and see his bones white and ganging up on him. A man is watching and telling the story. One of the birds is a female and the other a male'.

'There was a man walking along and he heard two ravens talking. One said 'where shall we go and eat tonight?' The other one said 'behind a barn a knight that has been killed lies and that the only people that know he is there are his dog, his lady (wife I think) and the person who killed him.' The same raven says that when their nests have no food in them they can feast on the knight. Also the raven says that they can poke his guts out, and when there is no more flesh or anything on the knight his bones will be white'.

For these particular primary and secondary students, there seems evidence that drama as a learning medium is a strong strategy for aiding reading comprehension of narrative poetic text. These results give support for replication studies and such are underway at the University of Sydney. It has been noted in earlier studies that drama gives students the 'dare to talk' (Hughes, J. 1991 : 10; Schoenheimer, A. 1991 : 9). There is now further evidence that enactment can be a powerful learning medium which informs beyond the dramatic arts.

Research Implications

Studies are now under way to explore the matters significance of the above. It was noted throughout the process of the studies that significant moments were occurring which needed rich grant_____ description and analysis. The researcher also noted that not all students are able to cope with enactment work. Especially young adult students studying short term English courses in Australia.

It was also noted that when the 'professors' where reporting the event of their university to the 'T.V. producers' that they presented in a higher language _____ and seemed to process an enhanced concept of self. The need for promoting the narrative behind the figures has lead to key research questions which are now being explored. What is the nature of enactment in pedagogy? How does enactment in action relate to the principles of psychodynamic theory? And how do teachers and students achieve enhancement where cognition and affect interact via enactments. These questions are currently being researched at the

Faculty of Education, The University of Sydney.

APPENDIX 1

The Text

The Twa Corbies Ravens

As I was walking all alane,
I heard twa corbies making a mane;
The tane unto the t'other say, The one
'Where sall we gang and dine to-day?'

'In behint yon auld fail dyke, turf
I wot there lies a new-slain knight;
And nae body kens that he lies there,
But his hawk, his hound, and lady fair.

'His hound is to the hunting gane,
His hawk to fetch the wild-fowl hame,
His lady's ta'en another mate,
So we may make our dinner sweet.

'Ye'll sit on his white hause bane, neck
And I'll pike out his bonny blue een:
Wi' ae lock o' his gowden hair,
We'll theek our nest when it grows bare. thatch

'Mony a one for him makes mane,
But nane sall ken whare he is gane:
O'er his white banes, when they are bare,
The wind sall blaw for evermair.'

APPENDIX 2

MY LAST DUCHESS

FERRARA

That's my Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please, you sit and look at her? I said
'Frà Pandolf by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first

Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot

Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say 'Her mantle laps
Over my lady's wrist too much', or 'Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat:' such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart - how shall I say? - too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the while mule
She rode with round the terrace - all and each
Would draw from her alike the approving speak,
Or blush, at least. She thanked men - good! but thanked
Somehow - I know not how - a "stepping into another's shoes", the
adoption of an imagined role which may or may not occur in fictional
contexts. However, the limitations of this simplistic metaphor were
first explored by Bolton (1979) when he stated that the good drama
teacher does not want children or adults to escape from who they are -
rather the opposite. He or she wants a quality of hyper-awareness that
is generated by the "very ambivalence of being oneself but adopting an
attitude, not necessarily one's own, relevant to some imagined
context." (Bolton, 1979-64).

In later writings Bolton (1984) has developed his concern for the
social/ performance context. He finds mimesis, which is usually
interpreted as imitation, a limited basis for understanding drama in
education. His focus has turned to imperative tension, the outside
world, the descriptive and existential phase which he sees as two
separate dynamics. In this we see Bolton and others in the Heathcote
inspired drama in education world rightly defending drama as a learning
medium against the performance art form emphasis by acknowledging that
implicit in the educative value of drama are theatre/ performance
principles and practice. However, their attempts to conceptualise a
process drama and theatre continuum does not analyse at a delicate
level the psychodynamic force of enactment. Role, dramatic engagements
and ultimately performance rely on this dynamic, and the process of
enacting: a physicalisation (including gesture, movement, voice, body
in space), emerges from introspection in interaction with external
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Drama in education has at its core the experience of an imagined existence; it is the process of enacting feelings and events which may have happened, or may be imagined to have happened. The literature reveals a tacit understanding that drama involved "stepping into another's shoes", the adoption of an imagined role which may or may not occur in fictional contexts. However, the limitations of this simplistic metaphor were first explored by Bolton (1979) when he stated that the good drama teacher does not want children or adults to escape from who they are - rather the opposite. He or she wants a quality of hyper-awareness that is generated by the "very ambivalence of being oneself but adopting an attitude, not necessarily one's own, relevant to some imagined context." (Bolton, 1979-64).

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inspired drama in education world rightly defending drama as a learning medium against the performance art form emphasis by acknowledging that implicit in the educative value of drama are theatre/ performance principles and practice. However, their attempts to conceptualise a process drama and theatre continuum does not analyse at a delicate level the psychodynamic force of enactment. Role, dramatic engagements and ultimately performance rely on this dynamic, and the process of enacting: a physicalisation (including gesture, movement, voice, body in space), emerges from introspection in interaction with external stimuli.

Psychodynamic enactment is an externalisation of an intra-subjective monologue which become manifest in an inter-subjective dialogue. In this process the monologue and dialogue are energised by affective and aesthetic understandings and will be realised and expressed through thought, language and action. Further in the process of realisation and expression there is the potential for enactment to energise and reshape both the inter-subjective dialogue and if she ranked

My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech - (which I have not) - to make your will
Quite clear to such an one, and say, 'Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark' - and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
- E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er, I passed her; but who passed without

Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

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