Walk a mile in my shoes: Guiding principles for role-play as an empathic strategy in secondary English classrooms.

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Summary:

As a result of high-stakes testing in NSW, there has been a move to privilege textual understanding and deconstruction in secondary English classrooms. This move has neglected the affective domain and resulted in little recent scholarship in this field to aid practitioners’ development of classroom protocols. This paper argues for the effectiveness of role-play in this endeavour and for the benefits of empathic learning in secondary education, situating the research in a New South Wales context. After examining the limited discourse from the field and synthesizing the use of role-play in other educational contexts and disciplines, this paper constructs a set of guiding principles for role-play as an empathetic learning approach in secondary English classrooms and provides an exemplar to illustrate the implementation considerations and strategies.
Certification

I, James John Witchard, declare that this dissertation contains no material which has been accepted for the award of any other degree in any tertiary institution and that, to the best of my knowledge and belief, the dissertation contains no material previously published or written by another person, except where due reference is made in the text of the dissertation.

______________________________

Date: ____________________________
Acknowledgements:

Dedicated to

Charles Henry Witchard
A man who gave me my own principles of practice.

I wish to begin by acknowledging the ongoing assistance, support and supervision of Debra Donnelly. Debra’s knowledge of teaching and willingness to come on board with this project has allowed it to survive the usual turmoils of the research process.

I similarly wish to thank and acknowledge the assistance of Dr Eva Bendix Petersen. Eva’s inexhaustible knowledge of research and education in general has made this process one of the most informative and challenging of my studies.

This study evolved from an idea spurred on by a short scene in a production by a company called Version 1.0. In challenging the conventions of theatre, this company has allowed me to consider how we, as teachers, can continually challenge the boundaries of education.

Like any lengthy process, it is the support of your family and friends that allows you to survive the highs and lows. My continual thanks and love goes to these people, in particular; John and Gayle Witchard, and Alice Fazio. Also to my friends and family who bravely volunteered to proofread; Graham ‘Faz’ Fazio and Samara and John Chisholm – your assistance has greatly improved this work.

In conclusion, I thank all those who came before me and created works that investigated role-play as an empathic teaching and learning tool. I hope I have done your work justice in synthesizing it to create a new construction of the knowledge you presented. I can only hope that this work contributes in some small way to what will hopefully be an ever expanding field.
If I could be you, if you could be me
For just one hour, if we could find a way
To get inside each other's mind
If you could see you through my eyes
Instead of ego, I believe you'd be
Surprised to see
That you've been blind

Walk a mile in my shoes
Just walk a mile in my shoes
Before you abuse, criticise and accuse
Then walk a mile in my shoes

Joe South, 'Walk a Mile in My Shoes' 1970
**Introduction:**

Over the last few decades education policy in NSW has emphasised success in the state’s high stake examination regime as the major marker of achievement. In secondary English classrooms this mind-set has seen the privileging of textual analysis and deconstruction and a devaluation of the affective and imaginative. This limited approach has seen the benefits of empathic learning overlooked in favour of more structured cognitive methodologies (Anderson, 2004)

This purely cognitive approach negates the importance of the affective in responding to political, cultural, personal and societal issues embedded in set texts and subsequent issues. It is argued in this study that informed and nuanced opinion cannot be formed through a process of critical analysis alone, but rather a process of considering how these things make students feel. There is a long-standing tradition of using role-play as a constructive teaching and learning tool in many disciplines and school based-subjects to assist students in navigating the affective realm. Role-play is a teaching strategy which encourages students to examine, create and discuss empathic connections and responses. Born out of a rich history in drama and the psychology of play, this teaching strategy can be seen as an effective mechanism for students to explore how they feel, and, importantly, a means by which students can analyse and reflect on their affective and cognitive response.

It is this belief in the value of the affective dimension in learning and the perceived opportunities offered by the implementation of role play that inspired this research. This study aims to review current literature and construct a set of implementation principles for secondary school English teachers, many of whom have little or no training in drama-based teaching techniques. It will address this over-arching research question by a consideration of the focus questions that follow:
What constitutes “good practice” of role-play within secondary English classrooms?

- What literature is available on role-play and its use within secondary English classrooms?
- Why would role-play be a successful strategy for meeting the requirements of The Board of Studies New South Wales English 7-10 Syllabus and the forthcoming Australian National Curriculum?
- What principles of practice can be formed as a result of evidence-based exploration?
- What do these principles look like in action in the form of a teaching resource within a New South Wales context?

Through a process of content analysis, this study seeks to explore literature and research on role-play’s use. Although there has been a resurgence of interest in the affective in the embodied learning scholarly discourse, the English teaching practitioner will find little guidance concerning the uses of role play in recent professional literature. This exploration aims to synthesize the ideas from related fields and re-conceptualise them for use in the English classroom in order to deliver a set of guiding principles. It is anticipated that these principles will be a teaching resource for classroom teachers who seek to use this strategy as a mechanism for empathic learning. An exemplar unit of work is provided to demonstrate the principles in action and to assist in effecting planning and implementation. It is hoped that this study will encourage teachers to use role play in their practice and support them in implementing a varied and engaging program that aims to develop caring and reflective citizens for the future.
Methodology:

In seeking to explore what constitutes good practice of role-play within secondary English classrooms and the subsequent sub-questions, points regarding methodology need to be made. Firstly, as the project seeks to examine existing literature then it is that literature which becomes the data for the study and the project is presented as document-based research. Furthermore, that the data is acknowledged as constructions of knowledge from one particular time in one particular field (Bryman, 2008).

Therefore, in stemming from a constructivist paradigm, the research utilises document-based content analysis to negotiate the research aim. Guba and Lincoln (1994) define constructivism as a paradigm where:

> Knowledge accumulates only in a relative sense through the formation of ever more informed and sophisticated constructions via the hermeneutical/dialectical process, as varying constructions are brought into juxtaposition.

(p.114)

Working within this epistemology, the research was initiated in existing constructions of knowledge from varying fields, building upon them through a juxtaposition of ideas, arriving at a place whereby the new construction is not a description of ‘best’ practice, but merely a description of practice that is better that it might previously have been (Guba and Lincoln, 1994). Therefore this study is not designed to seek an objective truth or reality, as our knowledge of reality is always limited by the methods used to understand it.

With this epistemological premise, the research was able to take more shape through the application of a content analysis methodology. Cohen, Manion and Morrison (2007) define content analysis as a methodology that “takes texts and analyses, reduces and interrogates them into summary form through the use of both pre-existing categories and emergent themes in order to generate or test a theory” (p.476). While commonly acknowledged as a quantitative research methodology, there is powerful merit in its qualitative approach (Bryman, 2008). Furthermore, Weber (1990) describes content analysis as having multi-purpose use, enabling a researcher to describe, reflect, reveal, identify or audit. As the
research questions for this project were seeking to identify and describe, the content analysis methodology is appropriate.

Manifesting in many forms, content analysis can be tailored to suit the needs of the researcher (Weber, 1990). This research combined varying approaches and ideas of content analysis in order to best design a sound methodology. In planning, implementing and reporting on the methodology, the eleven step framework suggested by Cohen, Manion and Morrison (2007) was utilized. This framework requires a process of definition, construction, conducting, summarising and reporting the determining factors (Cohen et al, 2007). What follows is a description of how the research was designed using the methodology implemented in line with this framework.

With the research questions formed it was necessary to define the domains of analysis (Cohen et al, 2007). Having searched thoroughly for literature specific to subject English and role-play, it was apparent that there was little or no research or literature on its use within secondary English teaching. What did become apparent was that there was a body of seminal works on role-play as a teaching strategy and more general dramatic pedagogies. This literature was in the form of a manual that advised techniques for planning, implementing and assessing role-play within the classroom. The study included five of these seminal works;

- *Creative Dramatics and English Teaching* (Duke, 1973)
- *Role-Playing Methods in the Classroom* (Chesler and Fox, 1966)
- *Drama in English Teaching* (Evans, 1984)

There was also research on role-play stemming from other discipline fields of education. With an intention to discover what constituted good practice of role-play in secondary English classrooms, these two principle domains were acknowledged as the sources of data in this study.
In order to consider what domains of analysis to include, the aims and purpose of role-play had to be ascertained. It was clear that, among other things, facilitators enlisted role-play as a teaching and learning strategy to instil and refine empathy in their students. Research that came from fields where empathy played an important role was included. The fields of drama, language studies, nursing education, psychotherapy/social work/counselling education and virtual reality education were classified as the final domains of analysis, along with the seminal works on using role play in teaching.

Furthermore, as empathy had been recognised as a pivotal factor in role-play's aim and purpose, it became vital to include research and literature on empathy within the data. These texts formed a preliminary literature review and were included based on their credibility and relevance to the study.

Working within the constructivist paradigm, and in keeping with the notions of knowledge constructions and the ever-evolving nature of this, it was intended to select recent texts. This was possible within the nominated research domains. Research studies were included as data if they were generated within the last ten years and were peer reviewed for credibility. In establishing this as criteria, it better allowed the study to form as a new knowledge construction, informed by the work that had come before it. Furthermore, if the study was conducted in a similar qualitative and constructivist manner, away from a positivist quantitative approach it was included in place of more positivist-based projects.

However, it became obvious that the use of recent scholarship could not be an element of criteria for the selection of the role-play manuals. The majority of these texts were published between 1960-1990. These texts surfaced at a time of interest in constructivism in education and student-centred learning and are still cited in research as important contributions to the field and so are, seminal works that need to be included in the project. Therefore, the data from manuals was used if it was from the field of education, was espousing aims of empathy and appeared credible. This was established through snow-balling sampling, allowing texts to lead on to others through referencing. While collectively these texts did not represent the entire field, they are an indication
of what literature is available for teachers seeking to implement role-play strategies in their classroom.

With the data established for study, Cohen et al (2007) suggest forming units, codes and categories for analysis. Having interacted with the data to be analysed, clear themes and ideas were emerging from both domains. Bryman (2008) states that a qualitative approach to content analysis will usually comprise “a searching-out of underlying themes in the materials being analysed” (p.529). Therefore, it was these principle ideas and themes that repetitively surfaced in the texts that became the categories and subsequent units for analysis:

- Preparation of a role-play activity.
- Selection of a problem/stimulus.
- Conducting/facilitating a role-play activity.
- Discussing, debriefing and reflecting on role-play activities.

Using these categories, the data was interrogated to to understand what was being proposed as good practice. There was no intention to code for frequency or attribute numerical values to how the texts represented these ideas, but rather to record how and if they raised them, what perspective was taken and what advice was given.

In order to present the data collected and build relevance and a case for exploring good practice of role-play in English classrooms, a process of synthesizing was important. The collected data was large and it was important to condense it to form a relevant case. Therefore, in summarizing the data, the categories still remained imperative to the presentation of information. While not as explicit in presentation, the categories do form the structure of the presentation in order to best allow varying studies and literature to be synthesized.
Cohen et al (2007) posit that the last step of content analysis in making speculative inferences. Having synthesized the research and literature available on role-play, and having built a case for empathic learning in the preliminary literature review, the guiding principles of good practice of role-play in secondary English classrooms could be developed. These inferences could only ever be speculative, and the ideas are not intended to present as complete nor definite ‘rules’ of practice. The process is to synthesize what is available and re-conceptualize and apply this information so that it is relevant for secondary high school English teachers.

These inferences form a set of principles of practice. They echo the same fundamental categories found in the literature and research, and espouse guidance for a teacher seeking to use role-play to teach subject English. With a continual acknowledgement that role-play is a fluid and practical strategy, dependent on varying factors, these principles are further supported through the inclusion of a unit of work in the appendix. This unit demonstrates the application of these principles in action and work to guide the practitioner in the classroom implementation of this.
Empathy & Empathic Learning:

Empathy as a concept is taken as a universal emotion and feeling inherent within human interaction. Yet, the blurred distinction of what classifies empathy is contentious amongst the many fields that view empathy as central to human relations, development and psychology.

Coined in the phenomenological world, ‘empathy’ originated from Titchener in 1909 from the German word; *Einfühlung*, meaning ‘In-feeling’ (Batson, Fultz and Schoenrade, 1987). Being established as a phenomenological property, the ever-evolving base of its definition and classification makes it difficult to narrow down. Duan and Hill (1996) believe that in its original form, empathy could be taken as; “a reactive-projective perspective [with] an emphasis on perceptive awareness of another person’s affect of sharing feelings” (p.261). Furthermore, they summarised these initial ideas in stating that it revolved around a vicarious sense of introspection (Duan and Hill, 1996). With these initial ideas in mind, it is clear that empathy was established as an emotive state/feeling/idea. However, Batson, Fultz and Schoenrade (1987) report that by the 1950’s empathy transgressed into medical research, becoming recognised as an emotive and cognitive state.
Within the medical research that exists on empathy, there is a long standing tradition of measuring and limiting empathy. Various studies (Davis 1983; Mehrabian and Epstein 1972; Gerdes, Segal and Lietz 2010; Stockl, Salters and Smajdor, 2011) have sought to create Likert scales and diagrams that directly pin-point volume, frequency and triggers of empathy in people across all ages. For the purpose of this study it remains imperative to recognise empathy as a fluid and ever-evolving concept with no complete or definitive definition.

The confusion over the emotive versus the cognitive properties of empathy is not the only disagreement around this term. Carkhuff, Berenson and Tamagini (2009) discuss the long-standing confusion over empathy versus sympathy. They believe that while distinct differences exist, there is a common mistreatment in melding them together (Carkhuff et al, 2009). Similarly, Batson et al (1987) comment on this, believing that sympathy is born out of empathy and that empathy is the compassionate and tender feelings created as a result of resonating with and vicariously experiencing the physiological feelings of another. Too often this mistake of confusing sympathy and empathy can be made. In an acting class, an actor is asked to empathise with the tree, to be the tree and feel what it is like, as opposed to sympathising with it and feeling a sense of pity and pain for its hardships.

With confusion over sympathy and empathy, emotive or cognitive and the central field of research around empathy, it is not surprising that arriving at a synthesized definition is somewhat difficult. In their attempt to define empathy, Richter and Kunzmann (2011) argue; “On the one hand, empathy requires the cognitive understanding of another person’s feelings (often labelled empathic accuracy or perspective-taking). On the other hand, it involves the affective response to another person” (p.60). This project will use this as a working definition of empathy, being the emotive and cognitive state of vicariously experiencing and recognising the feelings, thoughts, ideas and beliefs of others.

With an understanding of what empathy is and why it remains an integral human quality, it becomes relevant to learning to discuss its presence within the school, its curriculum, teachers and students. Attempting to understand the emotional aptitude of a school opens a field of research into emotional literacy.
and emotional intelligence that offers new, resources and analysis. In building a case for empathic learning within the secondary English classroom, a background understanding of these concepts and their place within the field of education is important.

With a desire to foster empathic and engaged active citizens through schooling come the ideas of emotional literacy and emotional intelligence (Elias, 2006). While the terms emotional literacy and emotional intelligence are interchangeable in many aspects, there are argued differences. Salovey and Mayer (1990) define emotional intelligence as; “the ability to monitor one’s own and other’s feelings and emotions, to discriminate among them and to use this information to guide one’s thinking and actions” (p.189). This definition ties closely with Gardner’s theory of multiple intelligences, centring the concept on a cognitive ability to use this domain to work critically (Killick, 2006). While research on this term and its use is extensive, within the field of education it is more commonly referred to as emotional literacy.

Steiner (2003) states; “to be emotionally literate is to be able to handle emotions in a way that improves your personal power and the quality of your life and – equally important – the quality of life of the people around you” (p.1). There are many similarities in the two definitions. However, with the majority of educational research using the more holistic label of emotional literacy, it becomes appropriate to adopt this term as well. This is not to ignore the cognitive value of emotional intelligence, but rather to place the emphasis of the affect rather than the effect.

Emotional feelings and emotional literacy are not optional components of life, but part of human physiology. The neuro-scientific research of De Jong et al (2009), report that it is medically recognised that every part of the brain involved in emotions is of vital importance for learning. Therefore, it is apparent that students (with minimal exceptions) all have the ability, and thus the need to learn about emotional responses (Weare, 2005). This does not mean that all students have an interest in exploring emotional literacy. Thus, it is important that teachers still use stimulus that will engage their learners.
With the groundings of emotional literacy is neuroscience and the obvious need substantiated, it is clear that schools, must embed emotional literacy in their teaching and learning cycles. Elias (2006) recognises that these strategies to improve emotional literacy cannot be merely additives to subject programs, but rather be born out of a whole-school emotionally literate culture. Weare (2005) discusses it as ‘whole-school congruence’; “Congruence will not happen by choice, so successful programmes have to be planned from the outset to be part of the overall school approach, not bolt-on extras” (p.79). Therefore, an atmosphere of emotional literacy is not classroom specific, but rather fostered out of a presence in all aspects and tiers of schooling; community, leadership, families, teachers and students. An overall encouragement to welcome and discuss emotions is the first step to creating this (Killick, 2003).

While it is evident that emotional literacy strategies would manifest in some subjects better than others, there is room for every key learning area to accommodate these strategies. Weare (2005) believes that elements of emotional sensitivity and discussions of how we feel when we learn surfaces in all subject learning. However, Weare (2005) locates the main avenues for empathy and broadening emotional experience in literature, English language and drama.

Within the NSW Years 7-10 English Syllabus (NSW BOS, 2003) the call for empathic learning and emotional literacy is interspersed throughout all stages and outcomes. There is a continual call for students to ‘feel’, ‘recognise’ and ‘reflect upon’ the ideas, actions and beliefs of others. For example, outcome 9.3 states that; “Students learn to explain and justify personal empathy, sympathy and antipathy towards characters, situations and concerns depicted in texts” (NSW BOS, 2003, p.28). This is only one example of an outcome requiring for students to engage with learning that instils, refines and critiques their sense of empathy for others. At the time of writing, a national syllabus is still in drafting phase; however these principle aims and outcomes appear to remain consistent with the current New South Wales syllabus. For example, year 9 achievement standard, ACELT1635; “Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts”(ACARA, 2009).
Educational Drama & the Utilization of Role-play:

In order to understand how role-play can be used as an empathic teaching and learning strategy, it is necessary to understand its foundations. Stemming from the nature of play, to the take up of process drama and drama as a pedagogical tool, role-play can be seen to manifest out of a rich history.

The most basic premise of drama, theatre and consequently; role-play is the act of playing. An inherent human activity initiated in infancy, this simple human act can be recognised as one of the most basic influences over drama in education (O’Toole, Stinson & Moore 2009). Vygotsky (1978) investigated the importance of play within a child’s development, arguing that it is this pedagogical aspect of play that allows children to acquire the relative social and emotional skills necessary to function in the adult world. Vygotsky (1978) examined that when a child enters an imaginative and fictitious world of their own creation, the catalyst for this is usually based on attaining with immediacy something which they cannot be or have, for example the role of a mother. Within this imaginative construction, the child participates as they believe the character they inhabit would, using their perception of social rules and mores to guide their actions (Vygotsky, 1978). According to Vygotsky (1978), “In one sense a child at play is free to determine his own actions. But in another sense this is an illusory freedom for his actions are in fact subordinated to the meanings of things, and he acts accordingly” (p.103).

This process of playing and the psychological act of assuming a role echoes right back throughout the history of theatre and drama. The very process of assuming a role has been explored at length by many theatre practitioners, attempting to refine, document and critique this process in order to best understand it. Theorists such as Boal, Grotowski and Stanislavsky dedicated much of their practice to this idea, attempting to isolate key moments and actions associated in human roles and interactions. One example of this is Boal’s (1995) idea of metaxis, the concept of holding a fictional and real world at the same time through dramatic play. It is necessary to recognise that this
history, inclusive of theorists such as these, played a fundamental role in the manifestation of drama within the curriculum and as a pedagogical tool.

One of the main components of this manifestation is process drama. Burton (1991) believes that drama transgressed into education and allowed reality to become a process of discovery for students, crediting Heathcote and Bolton as the main instigators of process drama. Heathcote (1984) described process drama as a series of strategies and improvisations enlisted when it is either essential to look forward because of the insecurity of an outcome, when an important event has occurred that is too large to process or at a time of extreme interest in a particular matter. With these as a catalyst, the application of a role embodying exercise could be seen as a mechanism for a greater understanding and resolution (Bolton, 1984). Many of these exercises came under the title of ‘mantle of the expert’, a recognisable and renowned approach to drama as a pedagogical tool.

Before the formation of drama as a curriculum subject in NSW, process drama existed as a pedagogical tool for any subject (Hatton & Anderson, 2004). Yet, as drama formed its own curriculum and place within schooling in NSW, these pedagogical approaches began to be seen as more exclusively based in subject drama (O'Toole & O'Mara, 2007). The result of this is that its value as a pedagogical tool in other subject areas has come to be completely dependent on teacher expertise and it is not commonly suggested in syllabus documentation, other than those of Drama.

Role-play can be seen to be the broad term attributed to process drama as a non-subject-specific pedagogical tool. Killen (2007) defined role-play as “an unrehearsed dramatization in which individuals improvise behaviours that illustrate acts expected of persons involved in defined situations” (p.261). Upon considering definitions, such as this one, it is clear that role-play can be seen to derive from the rich history of process drama and drama as a pedagogical tool. The foundational work of theorists such as Boal, combined with the refinement of techniques by Heathcote and Bolton have formed role-play as a very complex and diverse strategy. While acknowledging its past and evolution, this
study aims to consider what is available for contemporary English teachers seeking to use role-play and what can constitute good practice of its use.
Role-play Literature:

With a review of the role-play and its empathic purpose, this study now turns to the analysed data. As aforementioned, the data was separated into two categories; role-play literature and role-play research. Understanding that the research is informed by the literature, the synthesis starts with the role-play manuals.

These five manuals present as clean cut models for role-play’s use across all subject areas and fields and put forward scaffolds for role-play as a constructive teaching and learning tool. It is important to restate that these manuals were mainly published between 1960 to 1990. This demonstrates that the educational climate was showing a refocus on student-centred learning and dramatic pedagogies. For that reason, these texts are still cited as the sources of relevant information regarding role-plays use, being recognised as seminal works. With hope of a return to an affective focus, the ideas present within these texts can still be drawn on as one of the better sources to develop new and better constructions of how best to use role-play.

Upon analysing the data, it is clear that there are some consistent commonalities between each text. The commonalities arise in that all of these manuals focus on the same four areas;

- Preparation
- Selecting a problem/stimulus
- Conducting the role-play
- Discussing, debriefing and reflecting on role-play activities.

Therefore the synthesis is grouped in this manner. Consequently, in organising the data this way, it becomes easier to negotiate the formation of relevant principles of practice of role-play within an English teaching context.

Yet, before discussing these commonalities, it must be noted that the defining of role-play is problematic in the literature. The fluid nature of role play as a teaching strategy in classrooms and other learning environments makes it
subject to an ever evolving and encompassing definition. However, Van Ments (1989) argues that: “Role-play is the name given to one particular type of simulation that focuses attention on the interaction of people with one another. It emphasizes the functions performed by different people under various circumstances” (p.15). Furthermore, role-play is most commonly a dramatic activity, springing from drama-based pedagogies that call upon students to inhabit a role in an emotional and physical sense in order to guide their explorations (Duke, 1973). Thus, I limit and define my understanding to activities incorporating dramatic action and discovery in the process of inhabiting another.

**PREPARATION**

Much like any teaching or learning strategy, preparation is imperative to the successfulness of the activity. Duke (1973) believes that the successfulness of a role-play activity rests on the teacher knowing their students, having done a diagnosis on all variables and contributing personalities. Similarly, Chesler and Fox (1966) believe that in knowing your students, you can better prepare for an activity that will not only cater to their needs, but challenge them in a safe manner. In recommending this kind of preparation, the literature allows teachers to establish activities that are more likely to be successful. This is highlighted in the work of Evans (1984) when she states: “Progress will only really be possible where the teacher knows the class, its changing friendship patterns, individuals’ interests and thresholds for boredom or tension” (p.24). Additionally, the literature recommends that these role-play activities do not sit alone, and part of this preparation is considering the design of your programming and making suitable decisions for where role-play could take place (Chesler and Fox, 1966: Evans, 1984: Van Ments, 1989).

Therefore, in combining these ideas with those of Weare (2005) and ‘whole-school congruence’, there is a clear sign-post of good practice. Teachers should not allow these activities to sit alone, but rather build them into a whole-school program where emotional literacy is not only common place, but expected by staff and students. Furthermore, that these activities should only be
implemented when the teacher has formed a relationship with the students whereby they are aware of the various factors and variables for that class.

SELECTING A PROBLEM/STIMULUS
Heathcote (1984) believes that role-play strategies should be enlisted at particular moments for particular reasons. Recognising the resonance of this idea within the examined role-play manuals, great emphasis is placed on what becomes the catalyst for a role-play activity. Duke (1973) argues that the problem/stimulus should have strong relevance to the students and their learning, relying heavily upon their background knowledge to position them in a manner that best allows them to engage with the activity. Van Ments (1989) counters that a significant disadvantage of role-play is that facilitators often select a problem/stimulus too close to the student’s world, acting as a trigger for adverse emotional and physical reaction. Thus, a balance should be struck between relevance and emotional safety if the catalyst is to be effective.
<table>
<thead>
<tr>
<th>Function</th>
<th>Student(s) playing</th>
<th>Self</th>
<th>Other Student</th>
<th>Outside people</th>
<th>Tutor</th>
<th>Outsiders</th>
</tr>
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<td>To illustrate, demonstrate problem/situation/process</td>
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<td>A4</td>
<td>A5</td>
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<td>Look, this is how I see the situation</td>
<td>Is this the situation you found yourself in?</td>
<td>This is how that type of person behaves.</td>
<td>Let me show you what the situation is.</td>
<td>This is our situation.</td>
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<td><strong>B</strong></td>
<td><strong>DEMONSTRATE</strong></td>
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<td></td>
<td>To demonstrate technique</td>
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<td>B2</td>
<td>B3</td>
<td>B4</td>
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<td>This is how I do it.</td>
<td>This is how you might do it.</td>
<td>They use this method.</td>
<td>Let me show you how to deal with this situation.</td>
<td>This is how we would handle the situation.</td>
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<td>To practice skill</td>
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<td>I'll try to improve the way I do this.</td>
<td>I'll copy what you show me.</td>
<td>We'll improve our technique by putting ourselves in this situation.</td>
<td>You can practise on me.</td>
<td>You can practise on us.</td>
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<td><strong>D</strong></td>
<td><strong>REFLECT</strong></td>
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</tr>
<tr>
<td></td>
<td>To give feedback</td>
<td>D1</td>
<td>D2</td>
<td>D3</td>
<td>D4</td>
<td>D5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I take a look at myself from within.</td>
<td>This is how you appeared to me.</td>
<td>Now I understand the reasons for their behaviour.</td>
<td>This is how you appear to others.</td>
<td>This is how you appear to us.</td>
</tr>
<tr>
<td><strong>E</strong></td>
<td><strong>SENSITIZE</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>To increase awareness/sensitivity of situation/others</td>
<td>E1</td>
<td>E2</td>
<td>E3</td>
<td>E4</td>
<td>E5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Now I feel more conscious of my feelings.</td>
<td>Is this the effect I have on you?</td>
<td>Now I understand what others must feel like.</td>
<td>Lend me your ears.</td>
<td>Documentary drama.</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td><strong>CREATE/EXPRESS</strong></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>My actions express my feelings.</td>
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</tbody>
</table>

**Figure 4.1 Types of role-play** (Van Ments, 1989, p.53).
Van Ments (1989) successfully brings together the varying types of role-play referenced throughout other literature in a table that not only clarifies the positions of the active participants, but the non-active and facilitator. There are small differences in other explorations of role play. For example, Duke (1973) argues that there is merit within the soliloquy method, having one participant read their inner thoughts. Yet, alignments to the work of Van Ments (1989) and item D1 on the table can be seen, ultimately demonstrating that what Van Ments (1989) puts forward are the core types of role-play activities. The selection of which of these types a teacher would employ is dependent on the problem/stimulus and the students with which they work with. For example; it would be redundant to do a Create/Express task (Function F) if the students were not accustomed to dramatic pedagogies and activities in the classroom and the problem had not been appropriately scaffolded for them.

Subsequently, upon considering what could denote good practice within role-play’s use in English classrooms, emphasis must be similarly made on problem/stimulus selection. It is clear that teachers should distance the stimulus or problem from the students and also provide sufficient background knowledge prior to implementation.

**CONDUCTING THE ROLE-PLAY ACTIVITY**

While the intention of the role-play can be good, and the preparation sound, all of these elements can become destabilised if there is no atmosphere of respect. Duke (1973) proposes that the running of a role-play activity hinges on this atmosphere and it is therefore imperative that it is well established in order to maintain and support the students’ exploration. Evans (1984) believes that within this atmosphere, students and teachers can act as co-participants in exploring the information and acting upon it within the role-play activity. It is the teacher’s willingness to immerse themself in this manner that presents as a consistent requirement amongst the literature, engaging in a continual process of modelling to help support the students’ learning. Duke (1973) recommends that the facilitator can step out of the role-play if it begins to head in an inappropriate or risky direction, yet the facilitator should trust the movement of
the action as much as possible, even when seeming irrelevant to the initial catalyst.

There is an emphasis on the experience of the individual, despite the role (observer, role-taker etc.). Evans (1984) believes that it is this emphasis that allows for role-playing activities not to be a performance for an audience. An audience receives and reacts to a particular act. In role-play activities, the observers are still key to the process and constantly evaluating their own reactions and feelings to the action (Van Ments, 1989). Duke (1973) recommends a spatial reorganisation to achieve this, stating: “When an entire classroom is used and not just the front areas, students think less of performance and become used to new spatial relationships, an important part of freeing self-expression” (p.77).

Two main elements of guidance can be drawn from this synthesis. One is that according to these manuals, it is necessary to ensure recognition of facilitating as opposed to teaching, as well as the importance of active and inactive participants. The second is that the success of the exercise can be largely dependent on the established physical and emotional atmosphere of respect and security. These two ideas can greatly influence an English teacher in implementing role-play as these principle ideas of atmosphere, and roles and responsibilities transcend the subject context.

**DISCUSSING, DEBRIEFING AND REFLECTING ON ROLE-PLAY ACTIVITIES**

What remains inconsistent among the literature is whether or not it is possible to assess and assign a grade or value to a student’s contribution to a role-play activity. Evans (1984) suggests that what becomes assessable is what can spring from the activity, such as writing. Yet, Duke (1973) argues that in discussing and reflecting on the activity with students, teachers can mentally assign a value to the student's contribution to the discussion. However, this seems poor practice in that not every student who has engaged with the activity may feel comfortable in publicly reflecting on their practice. In which case, Evans’ (1984) idea of creating assessable extensions that spring from the work seems a more valid and just approach.
However, what does remain consistent is the need for this discussion, debriefing and reflection following any role-playing activity. Van Ments (1989) claims that the teacher’s inability to run structured debriefing is a big disadvantage within using role-play activities. Thus, the need for detailed and supported discussion immediately following the main action can be recognised as an imperative component of running these activities. Chesler and Fox (1966) believe that it is the discussion that holds the majority of value in conducting a role-play activity.

Similar to previous sections, key ideas of good practice can be drawn. The literature recommends that careful placement of assessment and outcome achievement is essential to ensuring that the role-play activities inspire assessment. This is as opposed to working as a summative form of assessment and thus acknowledging the importance of every role within a role-play, not just the active participants. These ideas carry over to role-play in English and highlight the careful considerations that should be taken in implementing this as a constructive teaching and learning strategy.

In bringing together the ideas within the available literature on role-play, guiding ideas and principles of practice can be seen to start to emerge. These can be listed as;

**Preparation:**
- Build towards a whole-school approach.
- Ensure teachers know their students.

**Selecting a Problem/Stimulus:**
- There should be a distance between the stimulus and the students’ lives to reduce risk of harm.
- Providing and ensuring background knowledge is pivotal to success.

**Conducting the Role-play:**
- A teacher should establish themselves as a facilitator of the activity.
- Equal weight and emphasis should be put on active and inactive participants.
- Work at establishing a physical and emotional atmosphere of respect.
Debriefing, Discussing and Reflecting on Role-play Activities:

- Do not consider that the activity will act as assessment, but rather as an entry point to further assessment.

These ideas can transcend any subject or field and relate to role-play’s implementation in a diverse range of areas. However, on their own, these ideas are static and not tied to actioned practice. Therefore, in accessing the other data, role-play can be viewed more in action within the related fields of research, ultimately furthering and refining these notions of ‘good practice’.
Role-play Research in Other Fields:

The advantage of including research studies into the use of role play is that they help create a deeper understanding of what it looks like in action within a learning environment. As outlined in the methodology these studies have been included as they have an interest in empathy and empathic learning and have been recently published.

The literature was grouped around four main educational fields and from this emergent ideas can be seen. These bring together support, further and create new ideas in regards to the already forming principles of practice. In many cases, these studies support the ideas and demonstrate them in action.
PREPARATION:

WHOLE-SCHOOL INTEGRATION

From the literature explored, certain key ideas were drawn. The first of which combined Weare’s (2005) concept of whole-school congruence with advice on ensuring that role-play was not developed as an adjunct to learning (Chesler and Fox, 1966; Evans, 1984; Van Ments, 1989). This idea can be seen to be taken up within the field of counsellor training. Harrawood, Parmanand and Wilde (2011) used role-play to build empathy within counselling students over a ten week family theories course. The aim of the activity was to better allow students to experience the emotions of the clients and the counsellor in order to better inform their own practice. Students rotated through various roles and were required to reflect accordingly.

The merit found in this case study is that the role-play was consistent. For an entire semester, students were continually dealing with the fictional family that was continually evolving and responding (Harrawood et al, 2011). In keeping this consistent, it removed any aspects of ‘novelty’ and allowed it to remain closely linked with the course content. This study demonstrates that the implementation of role-play on a larger scale can be effective in achieving a sense of empathy. While in a practical sense it would be hard to institute a ten week role-play unit into a secondary classroom, the idea of revisiting role-play more than once and building towards the congruence of a whole school is a depiction of good practice using this strategy.

SELECTING A PROBLEM/STIMULUS:

DISTANCING THE STIMULUS

The role-play manuals all argued for problems and stimuli to be selected with a degree of distance to the lives of the students. This was advised in order to reduce the risk of harm to students in engaging with stimulus that could promote traumatic responses.
This idea is prevalent in the training of psychotherapist, counsellors and social workers, and thus substantiates role-play's use. Harrawood et al (2011) postulated that the; “benefit of the use of role-play [in counsellor training] is to allow students to experience the counselling process without the risk of causing harm to clients in a clinical setting” (p.199). This is also evident in nursing education as simulation and role-play is used to remove the risk of harming real patients. In a similar manner, students engaging with serious cultural, political and social issues in role-play in secondary English need to do so in a manner that reduces the risk of harming themselves or others. Within English role-play this distance maybe created through various means, but it essentially takes the issue or theme and removes it from the context. An example of this could be dealing with oppression, but without asking students to assume the role of a member of a specific and real oppressed class.

Creating a Problem/ Stimulus

Furthermore, what has surfaced from an exploration of research on role-play in other fields is how when studies select and identify problems and stimulus, two binary approaches appear. The first is using a predesigned stimulus package. This is countered with a more creative approach in which the facilitator shapes an activity from a base stimulus and allows creativity to drive the activity.

The predesigned package system is very popular within nurse education, and can therefore demonstrate this particular approach. Dillon, Ailor and Amato (2009) trialled and researched a role-play simulation package. The package; Aging; ‘Understanding Issues Affecting the Later Stages of Life’ (Dempsey-Lyle & Hoffman, 1991) has been created to build empathic realisation and connection between nurses and their patients in geriatric care. The package is fully scripted and available to be purchased by the public. Dillon et al (2009) found this package to be an effective teaching and learning strategy to build this empathic connection and critical thought. Similarly, Sanford (2010) cites a website called The Simulated Innovation Resource Centre. This website provides alternate packages and scripted simulation scenarios for nursing education, mainly consisting of empathy related exercises.
While this approach is claimed to be effective within the field of nursing, there is also a more creative liberating approach. This approach is where the facilitator provides the usual background knowledge and scenario, but allows this to be a stimulus for action whereby the creativity and imagination of the participants directs the role-play.

Within a study into virtual reality game; Second Life, the comparison of scripted and pre-determined narratives versus a creative approach can be seen. Warburton’s (2009) study mentions that unlike online multi-player games, in Second Life there is no pre-determined narrative; “In the worlds exemplified by S.L (Second Life), there is no natural purpose unless one is created or built” (Warburton, 2009, p.416). Similarly, Dinapoli (2009) also found that while the unscripted improvised role-plays in a language setting were more static than the scripted ones, the students demonstrated a more empathic connection to the text and characters, ultimately demonstrating the effect of the strategy. Therefore, it is a person’s creativity that guides their virtual experience and gives them freedom to be whom or whatever they wish to be, exploring the roles they have created. Similarly, this creative approach to role-play stimuli and problems allows for this same greater sense of exploration for students.

Although there may be some uses for this scripted approach, the creative approach does present as more appropriate for English classrooms. In English as a subject encourages students to think independently, critically and creatively, and thus it makes more sense for a creative approach to be suggested as a determining factor of good practice.

**KNOWLEDGE INTEGRATION**

It is argued that a sign-post of quality teaching and learning can be a lessons ability to amalgamate different schools of thought and knowledge (NSW DET, 2006). Therefore, as guiding principles continue to form in relation to stimulus and problem selection for role-play, it is imperative to consider the overarching ability these activities can have.
Chan (2009) explored this through using role-play to integrate different knowledge areas to enhance language acquisition in primary aged students. Chan (2009) used knowledge integrated empathy exercises for the students to feel the lived experience of the people and events they were studying. The results of Chan’s (2009) study were student reflections that espoused their amazement at ‘living’ moments and feelings initially foreign to them. In conjunction with this, the students felt more supported in their learning as they had a greater variety of background knowledge from other fields to act upon (Chan, 2009).

This example demonstrates the advantage of background knowledge. In English, students could be limited to only having subject-specific information to work from. However, should facilitators design activities that allowed knowledge integration to occur, students would be in a better position to act upon the ideas and events occurring in the role-play. The most obvious links would be subjects such as History and Geography that can be readily integrated into the English curriculum.

BACKGROUND KNOWLEDGE

The advantage of creating knowledge integration within the role-play is that it improves the amount of background knowledge from which students can draw. The importance of background knowledge was touched on by the literature (Duke, 1973: Heathcote, 1984), yet a demonstration of this support in action further articulates its importance.

Lee, Blythe and Goforth (2009) presented a case study of using role-play with social work students, basing the activity around a wage dispute issue. The ultimate outcome was that students would develop a greater cultural awareness and empathic connection to those they would be working with in the diverse societies that surrounded them. Having been provided with detailed character summaries and background information, students engaged in a 45 minute role-play in which they assumed roles within the Mexican wage dispute, seeking a resolution to the presented issues. This activity was deconstructed with a post-
activity discussion, probing students about their experience and ideas for a final resolution (Lee et al, 2009).

The merit in the planning and implementation of this activity can be seen through the briefing of participants for the role-play. Students were given background information and a character profile sheet with specific talking points, ideas and cues they had to adhere to (Lee et. al, 2009). This information would therefore work as a framework for students, without inhibiting the flow of natural discussion. In reporting the results, Lee et al (2009) stated; “In spite of students’ concerns about their lack of knowledge of the indigenous culture of Mexico, students took the risk of thinking out loud and putting themselves in the shoes of dominant or oppressed groups” (p.128). This demonstrates the aim for most role-play activities, regardless of field, as it shows the students channelling the empathic connection to formulate opinions within the role of someone else.

This concept of providing a briefing sheet is only one way of supplying background knowledge, it could manifest in a multitude of ways. Yet, regardless of its delivery, it is its ability to support students within their role exploration that demonstrates its ability to apply to any role-play concept, and thus inform good practice of role-play in English.

**CONDUCTING THE ROLE-PLAY ACTIVITY:**

**FACILITATOR, ACTIVE & INACTIVE PARTICIPANTS:**

Within the literature there was an emphasis on facilitating over teaching and also on placing equal significance on active and inactive participants (Evans 1984; Duke, 1973; Van Ments, 1989). However, this is not consistent within all of the fields that use role-play as a teaching strategy.

Within the nursing field, Royse and Newton (2007) believe that critical thinking is what is taught through these exercises for the active participants only, choosing to argue that the educational value is only present for those actively participating. However, within counselor training, Harrawood et al (2011) saw
great value in having active and inactive roles consistent through their semester long role-play, routinely rotating between roles.

When considering the concepts put forward by the literature, and the overwhelming support for the activities not being a performance, but rather a group exploration (Van Ments, 1989), it is hard to see value in Royse and Newton’s (2007) claim. Therefore, for best practice in English, it is perhaps best to also argue that there is educational value in every role in these activities as each participant will notice different things that can contribute to a collaborative understanding.

DISCUSSING, DEBRIEFING & REFLECTING ON ROLE-PLAY ACTIVITIES:

ALLOWING ASSESSMENT TO SPRING FROM THE ACTIVITY:
Considerable emphasis was placed on the debriefing after a role-play was conducted within the literature (Chesler and Fox, 1966: Van Ments, 1989). It was argued that it is within the debriefing and discussion of an activity that the power of the activity would be seen, and from this assessment and outcome and objective targets could be met.

The greatest testament to support this can be seen in that all of the qualitative studies conducted into role-play present data that is drawn from the participants’ reflections. This data is presented in order to substantiate the claim that role-play is an effective teaching and learning tool within that field. For example, within Piazziolli’s (2010) and Dinapoli’s (2009) role-play studies, the reflections of the students were recorded as data and presented to support claims that role-play can increase intercultural awareness and empathy within second language learners.
The majority of the studies viewed, did not assess the students on their involvement in the role-play, but rather used it as a method of content delivery. This appears to further support the concepts of equal emphasis on active and inactive participants. Similarly, in comparison teachers do not assess students on their ability to attain knowledge from direct instruction; they use this as a method of content delivery to build towards an assessment. Thus, it seems appropriate that this be included within the evolving notions of good practice. In including role-play within the English classroom, it would be best if assessment and outcomes were not embedded within the learning, but used as an ultimate goal that could spring from the activity itself.

What has been presented is a complex evolution of what are formative principles of good practice. These ideas have built on the notions found in the literature and have supported and furthered them. Furthermore they have posed new and equally important ideas of good practice that aptly support the implementation of role-play within the English secondary classroom. In this formative stage, these evolving concepts now present as;

**Preparation:**
- Build towards a whole-school approach.
- Ensure teachers know their students.
- Do not allow these activities to sit merely as an adjunct to learning.

**Selecting a Problem/Stimulus:**
- Create a distance between the stimulus and the students’ lives to reduce risk of harm.
- Provide and ensure adequate background knowledge as it is pivotal to success.
- Seek the opportunity to involve knowledge integration.

**Conducting the Role-play:**
- A teacher should establish themselves as a facilitator of the activity.
- Apply equal weight and emphasis on active and inactive participants.
- Work at establishing a physical and emotional atmosphere of respect.
Debriefing, Discussing and Reflecting on Role-play Activities:

- Consider that the activity will not act as a method of assessment, but rather as an entry point to further assessment.

From these formative ideas, a final process of consideration and synthesis is necessary to create a summative set of guiding principles that will assist teachers in implementing role-play in English classrooms.
The Dangers & Considerations of Role-play.

Before a final summation can be made about what constitutes good practice, it is necessary to explore some of the possible dangers and considerations of role-play to see if it can help to evolve the forming principles. As role-play is an active and malleable learning activity that is never the same, these issues and dangers are context dependent. In dealing with any one class, a teacher engages a room full of individuals and in turn should prepare for a realm of possibilities. Empathy and seeking that empathic connection is precarious in itself, and as this research argues that role-play is best used as an empathic teaching and learning activity, it is imperative that this be investigated.

In aligning with Weare’s (2005) claims of empathy being an inherent human quality, it is necessary to acknowledge the positive and negative powers that empathy holds. Shilen (1997) warns that;

Those who think that empathy assures gentleness, benevolence, or reciprocity should consider that empathy can be an instrument of cruelty. The sadist, and especially the sado-masochist, makes intense use of empathy, albeit without sympathy. The sadist knows your pain, and takes pleasure in it. The hunter who ‘leads’ his flying target soars with the bird to kill it. Empathy does not always go hand in hand with sympathy (pp.63-64).

This articulates the general dangers of empathy, and should thus be seen to translate into role-play and its practice. There appears a no more infamous example of this empathic power in role-play than the Stanford Prison Experiment, as discussed by Zimbardo (2007). The experiment that engaged young men in an extended role-play activity sought to research prison life, but in effect demonstrated the empathic powers and capabilities man exhibit whilst engaged in a heightened reality role-play (Zimbardo, 2007). While the premise of the experiment was not intended to demonstrate the capabilities of role-play, it does prove as an extreme example of the dangers of exploring empathy through role-playing. Zimbardo (2007) reflected in saying that; “The Stanford Prison Experiment went from initially being a symbolic prison to becoming an all-
too-real one in the minds of its prisoners and guards” (p.21). The main consideration to be drawn from this example is that when asking students to suspend their reality and perform another, that careful precautions, restrictions and support are considered and provided.

Furthermore, Warbuton (2009) highlighted the perilous nature of suspending reality in virtual role-play. With no fixed identities, users are free to continually manipulate and alter their constructed realities without any rule or restriction (Warburton, 2009). Similarly, Chesler and Fox (1966) argued that the notion of ‘only acting’ heavily impacted on students as they no longer feared sanction for their actions. Thus, while this freedom that comes with role-play opens up exploration for students, it also exposes risks in that the constructed realities and identities explored in play will spill over into the everyday lives and interactions.

It does appear that the most relevant principle to extract from this exploration is to ensure that all students are supported. Warburton’s (2009) study discussed the dangers of students being unsupported in online role-playing and how this can eventuate in a dangerous amount of anonymity and identity confusion. In a similar manner, within a classroom if a student is not supported in realising and reflecting on their actions within this role, the point of the exercise is lost and repercussions can occur.
Discussion:

It was argued in the introduction and subsequent chapters that there has been a movement away from affective learning and the application of this within the English secondary classroom. Working from this contention, this study sought to explore role-play as an empathic teaching and learning tool. Through a process of synthesizing seminal works and related research, formative ideas of what could constitute good practice began to form. In compiling the summative set of guiding principles, the entire body of work has been considered. Therefore, every principle can be seen to derive from constructions of knowledge that have come before it. Furthermore, they are not definitive and remain open to further development of ideas and knowledge within this field.

It is deliberate that these principles use Blooms taxonomy verbs (Bloom, Engelhardt, Furst, Hill & Krathwohl, 1956) to initiate the guiding principles. It was an aim of this research to create a useful and practical resource for secondary teachers wishing to learn more about implementing role-play. Thus, in utilizing these taxonomy verbs, these principles will work with and build from the vast body of research that already informs a teacher's practice. Moreover, students are continually instructed to create, construct and consider (NSW BOS, 2003), and so it is hoped that in proposing guiding principles for teachers that they can similarly model the practice of their students and support their own notions of high expectations.

In isolation, these principles may present as being removed from the practical implementation of role-play within a secondary classroom. It was necessary to present a resource relevant and accessible to classroom teachers. For that reason, in an attempt to demonstrate these principles in action, an exemplar has been included (See appendix). This unit of work follows the guiding principles to demonstrate the process of the planning and implementation of role-play.

Designed for a NSW co-educational, non-streamed year 10 English class, this unit stems from three Stage 5 outcomes. Spanning a five week period, role-
play as an empathic teaching and learning strategy is implemented to explore power, oppression and revolution. Along with the scope and sequence of lessons, the unit includes specific role-play instructions and scripts. These role-play scripts depict the necessary course of the activities, along with further suggestions of how best to facilitate it.

The unit of work articulates these principles in action and will be drawn on as an example for each of them. Three very different role-play activities are included in this unit, yet the surrounding lessons and strategies that support and enforce the activities are of equal importance. As demonstrated by the principles, role-play activities cannot sit alone, and this is taken up within this exemplar and depicted through the examples.

If this study is to assert an opinion about the state of affective education and argue for role-play’s use as an empathic teaching and learning tool, it is required that these notions be supported. Hence, what follows is a detailed description of seven guiding principles of practice that the data analysis shows as good practice of role-play in secondary English classrooms.
1. Create whole-school integration

2. Select relevant, powerful and distanced stimuli

3. Provide detailed and adequate background knowledge, recognising the opportunities for knowledge integration.

4. Recognise the value and responsibilities of the positions we play

5. Create a safe physical and emotional space.

6. Consider where, when and how the outcomes and objectives will be achieved.

7. Manage and facilitate constructive reflection, debriefing and discussion.
1. Create whole-school integration:

If teachers seek to use role-play in secondary English classrooms effectively, then the activities need to be in connection with whole-school congruence (Weare, 2005). This does not determine that role-play should be overused, but rather that the school culture needs to exhibit a sense of emotional literacy and desire to foster empathetic future citizens. If students are accustomed to empathic learning if different forms, the value and acceptance of role-play will increase (Elias, 2006). This will effect whole-school planning for every key learning area. While the empathic nature of domains such as Science and Maths may not present as immediate as subjects like English and History, small and deliberate planning to consider the feelings and ideas of others is possible. Small actions such as these will contribute to this ‘congruence’ (Weare, 2005).

It important that this whole-school integration filters down to individual classes and unit planning. In planning units of work, opportunities should be sought to improve emotional literacy and these activities should not become mere ‘adjuncts to learning’ (Chesler and Fox, 1966: Evans, 1984: Van Ments, 1989). Instead, consistent and regular implementation will allow for students to be more accustomed to its practices and effects (Harrawood et al, 2011).

In designing the unit of work, a method of designing back was used. Thus, the visual representation assessment was created in alignment with the outcomes and the individual lessons and activities were derived from there. With the assessment as the ultimate goal, it became relevant to consider ‘How can students come to truly understand the nature of power, oppression and revolution?’ With role-play presenting as a mechanism for empathic learning, it was in answering this question that role-play was implemented. While it was a necessary component of the assessment for students to form their own opinions of these themes, it also demonstrated a good opportunity for students to come to understand their own place in the world as active and democratic citizens and consequently work at building their emotional literacy.
This would be occurring in only one classroom. Yet, if similar questions and ideas were explored in other key learning areas, a school would build towards Weare’s (2005) idea of congruence. It is the accumulative effect of empathic planning that will create this and is therefore the responsibility of every teacher.

2. **Select relevant, powerful and distanced stimuli:**

As demonstrated by the variety in the research analysed for this study, there are numerous purposes, aims and stimuli for using role play in the classroom. However, this does not mean that the stimulus selection can be weak or chosen on a whim. The *NSW Board of Studies English 7-10 Syllabus* presents many outcomes and objectives that seek to guide the learning of students in the ever increasing world of texts. These ‘texts’ (inclusive of more than just the written word) deliver a number of characters, themes and situations that are apt stimuli for role-play. However, in choosing a point of stimulus it is imperative to remember two guidelines;

- Create a distance between the problem/issue and the stimulus for role play (Van Ments, 1989). As articulated in the field of counsellor and social worker training, this minimises the risk of harm (Harrawood et. al, 2011; Lee et. al, 2009).
- Make sure there is a strong sense of relevance (Duke, 1973). As in any activity, students will struggle to connect if they cannot feel a relevance to their own lives. Dillon et al (2009) argued that part of the successfulness of using the role-play strategy was that it directly correlated to the participants’ future practice.

As facilitators we seek for them to empathise with a person/group/idea, yet if this empathic link can then not be seen to influence their own lives and practice they will not fully engage. Thus, when selecting the stimulus for a role-play, it is important to consider if what they will learn will empower them empathically.

For many students, the concepts of power, oppression and revolution are far removed from their everyday life. Yet, this does not diminish their importance and the necessity of their inclusion in schooling. Power, oppression and
revolution were selected as the unit themes and subsequent role-play stimulus as it occurs on a micro and macro level for every person. Capitalising on the macro and micro effective and affective elements, relevance was created for the students by locating the presence of these themes in their lives and the lives of others.

The selection of Animal Farm provided the initial distance through its allegorical form. Moreover, the role-plays did not aim to represent oppressive of powerful forces from reality, but similarly present subtle allegorical alignments to historical events and ideals. For example; in having students explore the failures of communism, they were not required to inhabit the roles of any particular communist party or country. Rather, the students role-played the premise of working together in an abstract form to discuss the possible failures of communist theory.

3. **Provide detailed and adequate background knowledge, recognising the opportunities for knowledge integration.**

It is recommended that students have sufficient background knowledge of the stimulus as students will not have the ability to fully engage with a role-play if they are not sufficiently briefed on the material (Duke, 1973). As seen in Lee et al (2009), adequate background knowledge gives participants the confidence to speak in and about their roles.

Teachers should also use this delivery of background knowledge, to recognise the opportunities for knowledge integration. Chan’s (2009) knowledge integration exercise demonstrated the increased power of role-play when knowledge fields are combined. Therefore in the planning phase, teachers should seek opportunities for knowledge areas to be integrated. Many key learning areas interact very effectively, and collaborative planning on a whole-school level will demonstrate the possible links between these subjects.
This principle can be seen to be taken up within the unit in two distinct ways, reflective of the two guidelines. Understanding that these outcomes demonstrated the possibility of integrated learning, power, oppression and revolution were enlisted as the unit themes due to their ability to transcend the subjects of English, History and Geography – three compulsory school certificate subjects. These three themes are not only depicted in literature but are also demonstrated through historical events and can be seen to have affected the geographical landscape of the world. Thus, with an understanding that students engage with these themes through two other subject areas, the role-plays come to present integrated knowledge.

Additionally, students are provided with background knowledge in two forms. Each role-play activity follows a minimum of 3 ‘discovery lessons’ – lessons whereby students form knowledge and understanding of the principle theme. These lessons inform the background knowledge students can draw on. For role-play activity two and three, students are also provided with additional background information in the form of scenarios and explicit instruction. The combined effect of these strategies for background knowledge allows the students to be better prepared to act on the evolving role-play as they have a greater understanding of the stimulus/problem.

4. **Recognise the value and responsibilities in the roles we play:**
Facilitating learning and the onus of responsibility on this should not be abandoned in creating this student centred experience (Heathcote, 1984). Yet, a facilitator’s role is not to ‘teach’ but rather to help the activity move along at a pace that is conducive to the exercise, without attempting to steer the direction too much. Thus for a truly immersive experience, it is recommended that the position of facilitator also be an active participant role as well (Chesler and Fox, 1966). Furthermore, there should be no learning value attributed to active versus inactive participants. It is ignorant to assume that every student will be engaged by the stimulus or confident enough to participate actively – like any teaching strategy. However, there is still great value, particularly reflective value, in students observing and commenting on the role-play, just as there is in
playing the roles that are created (Evans, 1984). As demonstrated in Harrawood et al (2011), a rotation of roles and reflection from a variety of perspectives can increase a participants understanding.

The roles that participants will assume within a role-play are largely context dependent, and no amount of planning can predict the way these will play out. However, the role-plays in the unit include guiding instructions to help assert and create specific roles. For all three activities, students are given the opportunity to be as active or as inactive as they wish. This allows for students to still be immersed, but have some direction on who, what and how they play. For example; in activity two, every student is involved in the planning of a revolution. Yet, some students will most likely be more vocal than others. This is catered for in the debriefing and is used to demonstrate elements of leadership, ultimately becoming of value for all participants.

The role of the facilitator comes with a more descript set of instructions for each activity. While in activity one and three the facilitator remains excluded from the action (demonstrating the possibility of this option), they play the immersive role of Mr Smyde in the second activity. This is intended as the students need to still realise the power of the facilitator in the initial activity, but come to understand their individual roles in creating the action in the following activities.

5. **Create a safe physical and emotional space:**

In considering Duke’s (1973) recommendations on spatial reorganisation to limit the classification of a ‘stage’ for performance, the importance of the physical space for learning should be recognised. For effective role-play to occur students need to feel like they are not performing for an audience reaction, but rather playing a role to discover something in particular. As Duke (1973) suggests, it is important that this translates into the physical space through a clear organisation of things such as desks and the location of inactive participants. A simple way of achieving this is changing the learning environment from the classroom to a larger space in order to enact these activities.
Furthermore, students should feel emotionally sounds in this learning environment. While isolated as a potential danger, Chesler and Fox’s (1966) argument that students no longer feel sanction for their actions whilst immersed in role-play, there is also definite merit in this. However, this associated freedom can only be exercised (to a degree) if students feel emotionally safe. Much of this will come with the respect aspired to by all teachers, yet careful attention when using role-play must also be paid. It is possible that students will reveal more of themselves in play than in everyday interactions and thus the atmosphere of mutual respect must be present. The combined effect of ensuring a safe and conducive learning space and a respectful emotional atmosphere will help to build towards quality teaching and learning in implementing role-play. One mechanism for creating this emotionally safe space is to ensure that a clear set of rules and guidelines for students are established, for example; respecting of peers and their individual views and actions. Students should understand that even in their fictional worlds, boundaries exist and these should be clearly stated to all students.

6. **Consider where, when and how the outcomes and objectives will be achieved:**

There is no outcome within the syllabus that decrees that students will learn to empathise with people and ideas through physical action. However, there are sufficient outcomes that seek for students to empathise in general. Therefore, it is imperative to realise when the true action of empathising occurs. This is not in the physical act or observation, but rather in the process of reflecting and discussing the activity. Subsequently, it is necessary that the role-play activity not be an assessable component to meet outcomes and objectives, but rather a mechanism for catalyst learning – an activity that spurs on more assessable learning events (Evans, 1983).

In considering the principle above, the unit of work can be seen to demonstrate using role-play to contribute to assessment, rather than represent it. The assessment for the unit asks students to present their interpretation of the
themes, in light of their critical study of the text and experiences in the role-plays. Through doing this, what is assessed is their personal reflection and understanding, not their particular role. Even as an observer in most activities, the student can report on the dynamics and experiences they witnessed. This not only addresses issues of equity, but also removes any stresses or burdens from participation.

7. Manage and facilitate constructive reflection, debriefing and discussion:
As shown through the Piazzoli (2010) and Dinapoli (2009) examples, the privileging of participant reflective data shows that the weight of these role-play exercises rests in the reflection and discussion. This is demonstrative of the power that reflection, debriefing and discussion has in role-play activities. In facilitating these reflections, the teacher should ensure that students can recognise their own actions and how this connects to the initial stimulus (Heathcote, 1984).

An example of this can be seen within the suggested questions in the role-play scripts. For example, in activity one, a suggested question is; “[name] you appeared to take on the role of leader at one point, what made you do that?” Questions such as these, using phrases such as ‘appeared to take on the role’ also allow students to re-distance themselves from their roles and actions (Van Ments, 1989). It is also suggested that these questions target the reflections of varying roles. Within each activity in the unit, active and non-active participants are required to contribute. These questions have been designed to lead from role-based questions, such as the above example, to broader questions that relate the distanced activity to the main concept; “If we consider communism as everyone being equal and no one taking the lead, or being in charge, how did you as a group reflect that and challenge that?”

The reflections prescribed in the role-play scripts advocate a more general class reflection, but they are also paired with a reflective journal, assisting them in compiling their ideas for assessment. While their reflections will always be
subjective, in ensuring this reflection occurs, students should begin to see the educational value and relevance more so than whilst they are involved in the activity. These forms of reflection and discussion are only two possible ways of performing this pivotal component of role-play. They were selected as they allowed for collaborative reflection through discussion, but also individual reflection that is recorded and able to be viewed at a later date. Yet, other forms such as recounts, diary entries, sharing circles and viewing recordings of the activity could also be valid ways of reflecting.
Conclusion:

This study began with the idea of the importance of the affective domain in secondary English teaching and a call for the use of role play to allow students to experience and connect learning to their life worlds, as well as analyse and de-construct. It was argued that high stakes assessment in NSW has encouraged teachers to neglect this important dimension of the English classroom. Therefore it has been a priority of this study to demonstrate role-play’s ability to not only implement affective learning, but demonstrate its ability to meld the affective and cognitive domains in a manner that will further student’s knowledge and understanding in English.

With a realisation that there was little support available for teachers wishing to plan and implement role-play as an empathic teaching and learning tool, this study sought to draw on other sources. In synthesizing the seminal works and recent research from other fields, this study made several important discoveries. The most important of these discoveries is that role-play requires careful planning, implementation and reflection. Unlike many of its other more ingrained strategy counterparts, role-play is a complex teaching and learning tool that cannot be instituted merely as a way of diversifying learning. Instead, this strategy requires teachers to make particular and informed decisions regarding every facet of the activities they wish to utilise. Further, these activities cannot sit separately from the main content of the unit, rather be an embedded and vital component to students gaining a deep knowledge and understanding. Another key discovery was that without reflection, discussion and debriefing, this strategy loses all educative and empathic power. It is through these reflections that deep knowledge and understanding is formed and refined. Without it, these activities continue to support the stigmas of ‘games’ that can be associated with its use, adding to the rejection of affective learning in favour of a more cognitive approach.

The result of these discoveries was the formation of seven guiding principles of practice for role-play’s use in the secondary English classroom. These principles were created to assist teachers, and so careful considerations were taken to ensure that classroom teachers would find merit within them. Some of
these considerations were that they work in a sequential order, offering support in the planning, implementing and reflecting stages. Also, they are presented in plain English, devoid of over-powering jargon and thus improving the accessibility for teachers. Furthermore, they are relevant to contemporary teaching and learning, demonstrating an alignment to syllabi and other prescriptive documentation such as The Quality Teaching Model (NSW DET, 2006). Whilst not definitive, they combine the knowledge constructions of varying sources to create a sign-post of good practice for teachers to work with. Paired with an exemplar, these principles are presented in a way that makes them an accessible and useful resource for English teachers.

While this study can be seen to focus on the syllabus and its delivery, it also deals with the basic premise of schooling. The nature of schooling is that whilst teachers want to provide students with a skills and knowledge ‘tool kit’, they also want to prepare them for the wider world and inspire them to become active citizens. An active citizen is required to do many things, one of which is empathise with those around them – to essentially walk a mile in someone else’s shoes. The ability to do so is not an inherent quality, but rather a learned action that helps us to become increasingly more informed and accepting of others. If using role-play is just one small mechanism for working towards this, its inclusion within classroom practice should be not only celebrated, but supported with a wealth of advisory and guiding literature specific to every key learning area.

The advantages of role-play and its use within English classrooms have been asserted throughout this study. It is known that this strategy allows students to inhabit the role of another to create ever more informed ideas and understandings of the problem/stimulus. It is similarly purported that this strategy not only supports a returned focus on the affective, but embraces the cognitive domain as well. Yet, its use is still dependent on the individual teacher’s expertise. The seven guiding principles formed in this study is only one example of the kind of support needed to be provided by the education community.
The nature of education is that trends will come and go and literature and research will reflect this. However, the need for students to learn how to empathise with another will remain despite any trend and should subsequently demonstrate the need for educational research and practice to reflect this. Therefore it is vital that with an increasing acknowledgment of affective learning, that new scholarship is formed in order to best support teachers in creating quality empathic teaching and learning.
APPENDIX
Outcome 6: A student experiments with different ways of imaginatively and interpretively transforming experience, information and ideas into texts.
Outcome 7: A student thinks critically and interpretively using information, ideas and increasingly complex arguments to respond to and compose texts in a range of contexts.
Outcome 9: A student demonstrates understanding of the ways texts reflect personal and public worlds

Unit Summary:

This unit uses dramatic pedagogies, explicitly role-play as a mechanism for introducing students to global power, oppression and revolution. Using George Orwell’s *Animal Farm* as the main text, students explore the concepts of power, oppression and revolution, attempting to create empathic connections with those who have experienced and still experience oppressive life every day. Students work individually and collaboratively to create independent and interpretative perspectives on these concepts, learning the ability to connect these intangible ideas to a broader context and their own lives.

Unit text: *Animal Farm*. (G. Orwell, 1945)
School Context:

This is a 5 week unit to be implemented with Year 10, mixed ability co-educational students. The plan is based on having an average of 4-5 lessons per week. This is not fixed as it is likely that some students will struggle with some elements.

This unit is intended for a school who exhibits planned and implemented strategies for emotional literacy in their students, ensuring that students feel comfortable to express their own feelings and explore the feelings of others. The school will recognise the importance of dramatic pedagogies in achieving this aim and will therefore demonstrate use of dramatic and empathic pedagogies in all KLA’s. This unit of work requires a willingness to extend the definition of some standard teaching ideas and ideals. The unit of work requires that varying ideas, activities, discussions and beliefs be accepted as ‘texts’ for analysis. Furthermore, the notion of a traditional learning space should be surrendered for more malleable and practical spaces for the prescribed activities.

Quality Teaching:

This unit of work has been created with The Quality Teaching Model acting as a guiding framework. For every activity/lesson/week there are targeted elements of the model. This does not dismiss the other elements, but demonstrates a particular focus for that activity.

The following key represents the breakdown of elements:

- **D.K** – Deep Knowledge
- **H.O.T** – Higher Order Thinking
- **S.S** – Social Support
- **B.K** – Background Knowledge
- **INC.** – Inclusivity
- **D.U** – Deep Understanding
- **M.L** – Metalanguage
- **S.S.R** – Student’s self-regulation
- **C.K** – Cultural Knowledge
- **CON.** – Connectedness
- **P.K** – Problematic
- **ENG.** – Engagement
- **S.C** – Substantive
- **S.D** – Student Direction
- **H.E** – High Expectations
- **K.I** – Knowledge
- **NAR.** - Narrative

Other Necessary Resources & Materials:

- It is necessary that all students have a reflective journal. It is assumed knowledge that students will know how to document their own thoughts and feelings.
- There must be access to larger classroom and learning spaces that will facilitate practical and dramatic learning.
- This unit also assumes that students will have read the text; *Animal Farm*. 
Outcome & Objective’s targeted:

Outcome 6: A student experiments with different ways of imaginatively and interpretively transforming experience, information and ideas into texts.
Outcome 7: A student thinks critically and interpretively using information, ideas and increasingly complex arguments to respond to and compose texts in a range of contexts.
Outcome 9: A student demonstrates understanding of the ways texts reflect personal and public worlds

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Student learn to/about:</th>
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<tbody>
<tr>
<td>6</td>
<td><strong>Students learn to:</strong></td>
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<tr>
<td></td>
<td>6.1 explore real and imagined (including virtual) worlds through close and wide engagement with increasingly demanding texts</td>
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<td></td>
<td>6.2 respond imaginatively and interpretively to an increasingly demanding range of literary and non-literary texts</td>
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<td></td>
<td>6.5 experiment with ways of representing the real world imaginatively</td>
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<td></td>
<td>6.6 compose imaginative texts based on a proposition, premise or stimulus.</td>
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<tr>
<td></td>
<td><strong>Students learn about:</strong></td>
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<tr>
<td></td>
<td>6.9 the ways in which imaginative texts can explore universal themes and social reality.</td>
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<tr>
<td></td>
<td>6.7 ways in which literary and non-literary composers transform ideas and experience into texts, including consideration of their insight, imaginative powers and verbal ingenuity</td>
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<tr>
<td>7</td>
<td><strong>Students learn to:</strong></td>
</tr>
<tr>
<td></td>
<td>7.1 ask perceptive and relevant questions, make logical predictions, draw analogies and challenge ideas and information in texts</td>
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<td></td>
<td>7.3 infer from and interpret texts</td>
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<td></td>
<td>7.5 recognise and explain differences between opinions and arguments, differences in shades of opinion and inconsistencies</td>
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<td></td>
<td>7.8 demonstrate abstract principles through concrete examples.</td>
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<td></td>
<td><strong>Students learn about:</strong></td>
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<tr>
<td></td>
<td>7.10 sequence and hierarchy of ideas</td>
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<td></td>
<td>7.11 generalisations, clichés, appeals to authority, and appeals to popularity and public opinion</td>
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<tr>
<td>9</td>
<td><strong>Students learn to:</strong></td>
</tr>
<tr>
<td></td>
<td>9.2 relate the content and ideas in texts to the world beyond the texts</td>
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<td></td>
<td>9.3 describe ways in which their own responses to texts are personal and reflect their own context</td>
</tr>
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<td></td>
<td>9.5 draw conclusions about their own values in relation to the values expressed and reflected by texts, and their responses to them</td>
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<tr>
<td></td>
<td><strong>Students learn about:</strong></td>
</tr>
<tr>
<td></td>
<td>9.6 the ways different and changing views of the world shape meaning</td>
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<tr>
<td></td>
<td>9.7 the ways personal perspective is shaped by social, cultural and historical influences</td>
</tr>
</tbody>
</table>
POWER, OPPRESSION & REVOLUTION

ASSESSMENT: Visual Representing Task.

Outcome 6: A student experiments with different ways of imaginatively and interpretively transforming experience, information and ideas into texts.
Outcome 7: A student thinks critically and interpretively using information, ideas and increasingly complex arguments to respond to and compose texts in a range of contexts.
Outcome 9: A student demonstrates understanding of the ways texts reflect personal and public worlds

ASSESSMENT TASK: DUE DATE:_____________

In light of your critical study of Power, Oppression & Revolution, and George Orwell’s 1945 novella; Animal Farm, you are to give a 5 minute presentation on your interpretation of power, oppression and revolution.

In your presentation you must do the following:

- Use examples from the text to support your views, using literary techniques to explain these examples.
- Draw a substantial connection to other examples of oppression and revolution elsewhere in the world.
- Discuss how your experiences of power, revolution and oppression have helped to form your ideas.

RECOMMENDED STRUCTURE:

- Introduce power, oppression and revolution as concepts.
- Provide examples from texts and techniques to help define these ideas.
- Make a link to other (1-2) examples of oppression and revolution, eg:
  o Jewish people in Nazi Germany.
  o Aboriginal and Torres Strait Islander people of Australia.
  o Che Guevara’s revolution in South America.
  o French revolution.
- Discuss how your ideas have changed as a result of the role-plays in class, and subsequently experiencing/viewing power, oppression and revolution in action.

  - Use a power-point with dot point summaries & photos/graphic images to aid your discussion.

YOUR SUBMISSION WILL BE MADE IN CLASS. YOU ARE TO SUBMIT A HARD COPY OF YOUR SPEECH AND POWER-POINT ON PRESENTATION DAY 1. (DUE DATE).
MARKING RUBRIC: Visual Representing Task

Power, Oppression & Revolution

[Stage 5, Year 10]

<table>
<thead>
<tr>
<th>MARK</th>
<th>STUDENTS DEMONSTRATE:</th>
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</table>
| 17-20 | # A sophisticated understanding of the concepts of power, oppression and revolution.  
# An ability to think critically and interpretively about these concepts, linking them to examples from the text and to make use of literary techniques to support this.  
# The ability to draw links and discuss similarities with 1-2 other examples of oppression and revolution.  
# The ability to articulate their own understanding of the concepts and how this has changed as a result of class role-plays and the unit of work.  
# A sophisticated use of speaking techniques, eloquence and persuasive language techniques.  
# The ability to support their speech with a well-constructed and relevant power-point presentation. |
| 13-16 | # A thorough understanding of the concepts of power, oppression and revolution.  
# The ability to think about the concepts critically, making some links to the text and to discuss some literary techniques exhibited in their chosen examples.  
# The ability to locate some similarities between the text, their ideas and 1-2 other examples of oppression and revolution.  
# The ability discuss their own ideas of the concepts and how this may have changed as a result of the in-class role-plays and unit of work.  
# Sounds use of speaking techniques and some persuasive language techniques.  
# The ability to support their speech with a power-point that demonstrates most of their ideas. |
| 9-12  | # Some understanding of the concepts of power, oppression and revolution.  
# The ability to think about the concepts, making some links to the text and to discuss minimal literary techniques exhibited in their chosen examples.  
# The ability to locate weak similarities between the text, their ideas and 1 other example of oppression and revolution.  
# The ability to make brief reference to their own ideas of the concepts and how this may have changed as a result of the in-class role-plays and unit of work.  
# Minimal use of speaking techniques and some persuasive language techniques.  
# Use of a power-point that does not fully support the ideas within their speech. |
| 5-8   | # Minimal understanding of the concepts of power, oppression and revolution.  
# Some links between ideas and text and discuss weak or no literary techniques.  
# The ability to locate minimal to no similarities between the text, their ideas and 1 other example of oppression and revolution, or do not discuss another example.  
# The ability to make minimal to no reference to their own ideas of the concepts and how this may have changed as a result of the in-class role-plays and unit of work.  
# Poor use of speaking techniques and some persuasive language techniques.  
# A power-point that is either irrelevant to content of speech or not included. |
| 0-4   | Students in this band have either;  
# Made a non-attempt and will have to re-submit.  
# Failed to meet the majority of criteria and will have to re-submit.  
# Have handed their work in more than 5 days late. |
### WEEK ONE:

<table>
<thead>
<tr>
<th>OUTCOMES</th>
<th>TEACHING &amp; LEARNING ACTIVITIES:</th>
<th>Q.T</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.7,6.9,7.1,</td>
<td>- Students are introduced to the unit or work and issued with the assessment task and rubric that is broken down and discussed for them.</td>
<td>B.K, D.K,</td>
</tr>
<tr>
<td>7.10, 9.2,9.7</td>
<td>- Students are to form a circle for a class discussion. Using a tool (eg. rubber chicken) participants and facilitator are to begin by discussing; What they know about;</td>
<td>D.U, C.K,</td>
</tr>
<tr>
<td></td>
<td>* Power                                           * Oppression</td>
<td>S.C, S.D,</td>
</tr>
<tr>
<td></td>
<td>* Revolution                                      * Communism</td>
<td>M.L,</td>
</tr>
<tr>
<td></td>
<td>* Good                                             * Evil</td>
<td>H.O.T,</td>
</tr>
<tr>
<td></td>
<td>Facilitator to ensure that these concepts are recognised as intangible.</td>
<td>E.Q.C,</td>
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<td></td>
<td>- Following discussion, teacher to create a mind-map that combines the ideas surfaced in the discussion.</td>
<td>CON.</td>
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<tr>
<td></td>
<td>- Teacher to introduce the background of the novella and Orwell’s motivations in writing the book.</td>
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<tr>
<td>6.1,6.7,6.9</td>
<td>- Teacher to introduce and summarise the ideas behind communism. Examples from varying countries and government parties to be drawn.</td>
<td>D.K, D.U,</td>
</tr>
<tr>
<td>7.3,9.2</td>
<td>- Chapter 1 of text to be analysed. How does this chapter demonstrate the creation of communism? Contextual link to be drawn.</td>
<td>C.K, B.K,</td>
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<tr>
<td></td>
<td>- Students to respond to set questions by teacher.</td>
<td>M.L,</td>
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<tr>
<td></td>
<td></td>
<td>NAR.,</td>
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<tr>
<td></td>
<td></td>
<td>CON.</td>
</tr>
<tr>
<td>6.6,7.11,9.5</td>
<td>- Students to be refreshed on principle ideas of communism and how this can demonstrate power and oppression.</td>
<td>D.K, D.U,</td>
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<tr>
<td></td>
<td>* Role-Play Activity ONE  - (See attached).</td>
<td>S.D,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>S.S.R, K.I,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C.K, B.K.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NAR.</td>
</tr>
<tr>
<td>6.2,7.1,9.2</td>
<td>- Students to begin lesson by using reflective journals to record their thoughts on yesterday’s session.</td>
<td>D.K, D.U,</td>
</tr>
<tr>
<td></td>
<td>- Teacher to stimulate entries with questions on board;</td>
<td>B.K,</td>
</tr>
<tr>
<td></td>
<td>* Describe how well you think you all worked as a team?</td>
<td>S.S.R,</td>
</tr>
<tr>
<td></td>
<td>* Describe how you felt about your position in the team?</td>
<td>S.D,</td>
</tr>
<tr>
<td></td>
<td>* What did yesterday’s session demonstrate to you about communism as a political ideal?</td>
<td>NAR.,</td>
</tr>
<tr>
<td></td>
<td>- Students to contribute their ideas from their reflective journal to a class discussion.</td>
<td>CON.,</td>
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<tr>
<td></td>
<td>- Teacher to build towards isolation of FOR vs AGAINST</td>
<td>S.C,</td>
</tr>
<tr>
<td></td>
<td>- Impromptu debate to occur discussing the merits and disadvantages of communism.</td>
<td>H.O.T,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P.K</td>
</tr>
<tr>
<td>OUTCOMES</td>
<td>TEACHING &amp; LEARNING ACTIVITIES:</td>
<td>Q.T</td>
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</tbody>
</table>
| 6.7,6.9, 9.2 | - Students to be introduced to the concept of revolution.  
- Teacher to provide detailed discussion of the history of revolutions, focusing particularly on the revolution in the Soviet Union.  
| 7.3, 7.1 | - Teacher to further discuss the concept of revolution.  
- Students to isolate the power-plays within a revolution and leadership qualities; how is this conveyed in the novella.  
- Chapter two analysis.  
- Focus on idea of a ‘catalyst for revolution’ | D.K, D.U, C.K, B.K, M.L, NAR., CON. |
| 6.6,7.11,9.5 | - Students to contribute to a class discussion of revolutions, recapping previous lesson.  
| 6.9, 9.5, 9.2 | - Students to begin lesson by using reflective journals to record their thoughts on yesterday’s session.  
- Teacher to stimulate entries with questions on board;  
*Describe the catalyst for revolution. Do you think this was legitimate reason?*  
*Describe how you felt about your position in the revolution?*  
*Having now taken part in a revolution, how have your views on those that revolted in the Soviet Union changed?*  
- Students to contribute their ideas from their reflective journal to a class discussion.  
- Students to select a revolution from a provided list. This could include;  
Students are asked to begin researching this revolution, compiling information on;  
Catalyst for revolution  
Leadership  
Desire and purpose  
Successes and losses  
Links that can be seen to the *Animal Farm* revolution.  
# Week Three:

<table>
<thead>
<tr>
<th>OUTCOMES</th>
<th>TEACHING &amp; LEARNING ACTIVITIES:</th>
<th>Q.T</th>
</tr>
</thead>
</table>
| 6.7, 9.2, 9.7 | - Students to be introduced to the concept of power.  
- Students to divide into small groups (2-3) to mind-map understanding and B.K of power.  
Guiding questions could be;  
*What is power?*  
*How do you get it?*  
*What does it look like?*  
*What does it sound like?*  
*Can anyone have power?*  
*What are the advantages/disadvantages of having power?*  
- These mind-maps are to be presented to the class and placed around the classroom.  
Students to independently respond to the following questions;  
*Explain how power manifests in ‘Animal Farm’*  
*Describe what occurs for power to transfer in Animal Farm*  
| 6.6, 7.11, 9.5 | - Students to contribute to a class discussion of power and its relationship to oppression and revolution.  
| 6.1, 6.2 | - Students to begin lesson by using reflective journals to record their thoughts on yesterday’s session.  
- Teacher to stimulate entries with questions on board;  
*Describe the tools used for power in yesterday’s role-plays.*  
*Consider your roles in the activities yesterday. Explain your feelings whilst in those roles.*  
*Explain how does power influences your life?*  
- Students to contribute their ideas from their reflective journal to a class discussion.  
| 6.1, 9.2 | - Students to view the DVD:  
- Students to take notes on the DVD and respond to questions regarding power set by teacher. Some examples of these might be;  
*Describe the similarities between the power holders in Stalin’s regime and revolution and those in ‘Animal Farm’.*  
*Explain how Stalin’s early life affected his political choices?*  

**Resource:**
**OUTCOMES** | **TEACHING & LEARNING ACTIVITIES:** | **Q.T**
---|---|---
6.2, 6.7, 6.9, 9.2, 9.5 | - Round circle discussion with talking tool:  
  *How has it felt being oppressed?*  
  *What moments were the most oppressive? What caused this?*  
  *Describe Power’s role in oppression?*  
  *At what moments did you most seek revolution and why?*  
  Students to go back through their reflective journals and share some of their ideas. Can they note change over time. How did role influence their reflection?  
  Students are to work in pairs to interview a peer in relation to their experiences through the role play. The teacher should set some guiding questions such as;  
  *What role-play was the most effective at furthering your ideas of the concepts?*  
  *Pick one role you have played. Were you oppressed or in power? How did that feel? Do you think your empathy for oppressed people has increased as a result of these role-plays? Explain your answer.* | B.K, D.K, D.U, C.K, P.K, S.D, H.E, H.O.T, S.C.

| 9.7, 9.2 | Final chapter analysis;  
  Teacher to analyse chapter with students to discuss the resolution and future of the oppressed group in the novel.  
  Students to respond to set questions by the teacher that could include;  
  *Describe how oppression is resolved in the novel?*  
  *Explain Orwell’s final message on power, revolution and oppression in ‘Animal Farm’*  
  *Explain why you believe this text was banned from eastern bloc countries?* | D.K, D.U, C.K, B.K, M.L, NAR., CON., S.C, E.Q.C

| 6.6, 7.8, 7.3, 7.11, 9.5 | Students to discuss the inextricable nature of power, oppression and revolution in a class discussion.  
  *How has this unit of work changed their ideas?*  
  Using a stimulus such as a photo of a fence, guns or tank. (Chosen at teacher’s discretion).  
  Ask students to write a creative writing piece about oppression working from the stimulus.  
  *If possible supply more than one stimulus of varying kinds to better appeal to differing learning styles.* | D.K, D.U, S.D, S.S.R, K.I, C.K, B.K, NAR.

| 6.1, 6.7, 7.3, 7.8 | - Students to be given time to work through their assignments in class.  
  Students are to present their work thus far to the teacher so that the teacher can ensure all students are on task. | D.K, D.U, S.D, S.S.R, K.I, C.K, B.K
**WEEK FIVE:**

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| 6.7,9.2, 9.7 | - Students to present their assessments to the class.  
All students are to submit a script and handout of presentation on first day.  
Students are given 5 minutes to present their speech.  
- Students are to peer-assess at least 2 other students per presentation day. These assessments should maintain anonymity and not be seen as a mechanism to only record criticisms.  
A scaffold for this reflection may be;  
*Describe 5 positive aspects of this speech*  
*List 2 things this person could have done better*  
*How is this person’s definition of the concepts different to yours?*  
**Role-play Activity One:**

**All for one, and one for all**

**Introduction to students;**

There is a purpose to today’s activity, and it relates very strongly to what we are examining in class. We have discussed the ideas of communism and how the main premise is that everyone is equal and that we all work together for the greater good. Let’s try a few things together to see if we can work harmoniously enough to support these ideas.

**Exercise One:**

Students are to form a tight huddle together in a large open space (preferably a courtyard or playground). Students are given their task; Move from one place to another. (Teacher to designate these places that are at least 15 meters apart).

Conditions; everyone must move together. If you are out of synchronisation, you will be sent back. This applies to movement and voice – they can talk if it is in unison.

Assemble students in their first location with no time to prepare and tell them to begin. The facilitator will play watchman at first.

After several attempts, students should be advised that the watchman will now remove people who appear to be not working ‘for the greater good’.

* These students can become watchmen.

If students can complete exercise, begin again and choose 4 locations that they must reach in a zig-zag pattern.

**Debriefing & Discussion questions;**

Why was that activity so hard?

Describe what happened to make you work better as a team.

[name] you appeared to take on the role of leader at one point, what made you do that?

[name] you appeared to continually work as a team member, what made you do that?

If we consider communism as everyone being equal and no one taking the lead, or being in charge, how did you as a group reflect that and challenge that?

On a very small scale, did communism work in this example? Explain your answer.
Role-play Activity Two:

VIVA LA REVOLUTION!

Introduction to students:
Together, we are going to stage a revolution. In class we have talked about varying aspects of revolutions; a catalyst for change, leadership, purpose and desire. Today, it will be your job to work together as a team to devise a revolution to overthrow a fictional power.
Here is your scenario;

You all work in a factory. The factory works at making small personal electrical appliances. The factory is run by Mr Smyde. Mr Smyde is a greedy and nasty man who has always refused to meet any needs of his workers. In the past workers have attempted to strike for various things, but they have been fired and currently none of you can afford to lose your job.
You all work 14 hour shifts, 6 days a week. During those shifts you are entitled to one toilet break only and are given 20 minutes for lunch. Your work conditions are poor and many of you are forced to sit on old milk-crates at the production line as no new stools will be supplied. No worker is happy in their workplace, but it is believed that little can be done.
Things like workplace laws and workers unions do not exist in this world.
An opportunity has arisen for you all to have a workers meeting – Mr Smyde has gone home from the factory early.
At your workers meeting you need to do the following;
Isolate what is your catalyst for change?
What are your desires?
What will be your plan of action for achieving this?

N.B: Teacher is not to select a leader for this discussion

Predicted course of activity:
It is likely that the initial stages of this discussion will be awkward as students negotiate their own facilitators. The teacher should encourage them to use the white board and paper to record what is said and suggested. Take note of which students lead and which students become more of an inactive participant. If students only focus on some aspects of the scenario, remind them of all of it – providing a copy of scenario text only is a good idea.

Once the students have compiled their revolution, they are to nominate a spokesman. The spokesman is to recite their plea to the teacher who will at this point play Mr Smyde.
Mr Smyde is to refuse all their requests, perhaps only offering a slight concession; eg. 2 toilet breaks a day.
Students are to return to a discussion and answer the following;

Now that your requests have been refused, what is your course of action? Consider that none of you can afford to lose your job and unemployment is at an all-time low.

Students are to devise a complete plan of action to be presented.

Debriefing and Discussion questions;

Let’s refresh our memory, what was;
- The catalyst for revolution?
- The desires of the revolution?
- The plan of action for achieving this?
- The plan for revolutionary acts?

[name] you played the leader of these discussions, what was your motivation to do that?

[name] you played more of a quiet role in this scenario, what did you notice about what was going on?

Revolutions happen all over the world and we often think of the people involved as ‘rebels’. You have now taken part in the beginning phase of a revolution. How has your view of rebels changed?

Think about the animals in ‘Animal Farm’, how has your view of their motivations changed now that you can empathise with being an oppressed worker?
Role-play Activity Three:

The Power is Yours!

Introduction to students:
We have spoken about the intangible nature of power and its impact on things like communism, oppression and revolution. There are many subtleties of power, and we are going to explore some of these today.

Exercise One:
Select an unknowing volunteer and remove them from the space – they will be known as THE BOSS.
Ask for another two volunteers.
Volunteer one should be instructed that in the following activity it is their job to be defiant and to refuse the requests of THE BOSS. They should refuse the requests on a maximum of 3 occasions before complying. It is important that they eventually comply.
Volunteer two should be instructed that in the following activity it is their job to be speculative. When requested to do something by THE BOSS they should query the decision, offer an alternative option contrary to the instruction and plant seeds of doubt in the minds of others around them.
The rest of the group should be directed to follow the instructions of THE BOSS.
They should also be instructed to say the words ‘Yes Sir/Madam’ when asked to do something.
No student is to help, talk or make any contribution to THE BOSS’ task unless advised.
Invite THE BOSS back into the room and provide them with a card that says the following

Through using only vocal instructions, it is your job to direct the class to make the following shapes with their bodies.
*You cannot physically move members of the group*
The final shape should be a freeze-frame
It is required that everyone’s body be involved in the shape;

A bus
A map of Australia
A mobile phone

When you feel confident in having completed a shape, check with the facilitator
And they will tell you to continue to the next shape.
Debriefing and Discussion questions;

[THE BOSS], you had a hard task to perform. Explain to us how it felt to play that role?

At one point, THE BOSS said; “______________________________” what words in this quote demonstrate power?

The language of power can be overt or subtle and play a huge part in things such as propaganda. What words or sentences throughout the role-play triggered different emotions for you?

[THE BOSS], there were two people in the room given a special task – to undermine your power. Explain the effect of this on your plan.

[V1 & V2] was it hard to go against the plan? Or did you find it easy to oppose the rule?

Most of you were part of ‘the masses’ in this exercise. Describe how it felt to be under the control of a leader you did not select?

Being a leader is never an easy task. What do you think are the characteristics of a powerful leader?
References:


