

**Learning Through Drama to build social confidence: A phenomenological study of the
experiences of six Chinese-Canadian children in a public speaking class**

by

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ABSTRACT

This study explores the extent to which learning through drama might help to build social confidence in Chinese-Canadian children. Guided by the principle of Interpretive Phenomenology, I use Portraiture as my main methodology, using observations, interviews and field notes. Through the use of drama, I taught Public Speaking to a class of six Chinese-Canadian children, aged seven to eight, in Montreal, over the course of six months. I placed emphasis on the use of two drama plays, the sharing parts in the plays, and supported my findings with interviews with parents. I made portraits of these six children according to my observations, class performances, and peer evaluation. Through analyzing the data I came up with four areas that these children exemplified that constitute social confidence. They are sociability-cooperation, shyness-sensitivity, peer-acceptance and rejection, self-perception of self-worth. The results show that these children have greatly improved in these four social skills, which suggests that learning through drama did help them to build social confidence. Additionally, I discussed the difference between learning through drama and drama education. And I outlined the practical implications of learning through drama, which might have implications for working different ethnic groups in Canada.

Key words: learning through drama, social confidence, Chinese-Canadian children

RÉSUMÉ

Cette étude explore les influences positives de l'apprentissage par le théâtre sur le renforcement de la confiance sociale chez les enfants canadiens d'origine chinoise. Guidée par le principe de l'interprétation Phénoménologie, j'utilise Portraiture comme ma méthodologie principale, accompagnée des observations, des entrevues et des notes de terrain. En adoptant l'art dramatique, j'ai enseigné la classe allocution publique de six enfants canadiens chinois, âgés de sept à huit ans, pour une période de six mois à Montréal. J'ai mis l'accent sur l'utilisation de deux pièces de théâtre et le partage de leurs opinions, ainsi j'ai confirmé mes observations avec des entrevues avec les parents. J'ai fait des portraits de six enfants selon mon observation, leur performance en classe et l'évaluation par les pairs. En analysant les données, j'ai trouvé les enfants identifiés ont arrivé à construire leur confiance sociale dans les quatre domaines suivantes: la sociabilité-coopération, la timidité—sensibilité, les pairs-acceptation par rapport au rejet, ainsi que l'autoperception de soi. Les résultats montrent que ces enfants ont de grands progrès dans les quatre aspects, ce qui signifie que l'apprentissage par le théâtre les aide à renforcer la confiance sociale. En outre, je discute la différence entre l'apprentissage par le théâtre et l'apprentissage de l'art dramatique. Enfin, je présente les implications pratiques de l'apprentissage par le théâtre sur la collaboration avec les différents groupes ethniques au Canada.

Mots clés: l'apprentissage par le théâtre, la confiance sociale , les enfants canadiens d'origine chinoise

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INTRODUCTION

1. Background Information

This paper explores the role of drama in education in its capacity to improve the social confidence of Chinese-Canadian children. The children form one of the largest and fastest growing ethnic groups in Canada, and they are growing up having to navigate through at least two different cultures. According to several studies (Chen, 2003; Huntsinger & Jose, 2006), Chinese-Canadian children face challenges that are related to their ethnic background such as discrepancies between cultural norms on social behaviors and stereotypical attitudes. Several researchers (Bellmore, Witkow, Graham, & Juvonen, 2004; Harris, 1999; Kao, 1999) have reported that Chinese children, including those native-born in Canada, tend to experience more psychological problems such as low self-esteem, negative self-perceptions of competence, loneliness, and emotional distress than their counterparts who grow up in China. The ethnic and cultural background of Chinese children may impede the process of their assimilation into the mainstream culture and thus result in difficulties in their interactions with others. Moreover, the different or conflicted expectations and standards that adults and peers hold in the home and the school may place a pressure on Chinese-Canadian children, which can lead to confusion, frustration, and distress, and thus result in less socially confident Chinese children in Canadian society.

Social confidence is not only dependent on social skills, but also on a lasting and reliable confidence that comes from one's outlook on oneself, others, the world and life (Eduard, 2011). Social confidence includes sociability-cooperation, shyness-sensitivity, peer-acceptance and rejection, self-perceptions of self-worth. It is related to children's present and future life and work, which helps these children (immigrants or Canadian-born Chinese children), who do not

feel comfortable within the dominant culture, adapt to Canadian society, participate in the multicultural society, and build a good life. My premise is that drama in education has the potential to create a cross-cultural dialogue that can mirror the inner lives of individuals, and that can become a creative instrument for improving social confidence in Chinese-Canadian children. Participation in drama provides the capacity for self-recognition and acceptance, and awareness that people have their innermost perceptions, fears or feelings in common with others. My research builds on the findings of the problems Chinese-Canadian children face and the research findings of drama education. Since I worked with Chinese-Canadian children in Montreal, I hope my study may further the scholarly dialogue on the emotional and intellectual development of this population.

2. Study Purpose

My research consisted of an investigation into drama in education that explored its positive effects on children's social confidence. I worked with a small group of six children living in Montreal. I taught the Chinese-Canadian children aged seven to eight in a Canadian government-authorized institution. I taught Public Speaking to the children, using drama as my main teaching strategy.

When I first started teaching, many parents confided to me that their children were very shy and reluctant to talk in public or when facing strangers; whereas, at home, they were very active and talkative. In my interactions with these children, I found they were very shy to talk to me at first. After one term, many parents were happy to tell me that their children were more active and expressive. This inspired me to examine further the efficacy of drama as a facilitator in the development of social confidence in these children. My research, therefore, is a case study.

The research took place over the course of six months. Students in this class were allowed to create their own dramatic works such as drawing, performing and body exercises. During the whole period, I observed, interviewed, participated in and recorded the experience of these children.

3. Research questions

The central question addressed in this study is: *What is the contribution that drama can make, within the context of lessons on public speaking, in the development of social confidence in Chinese-Canadian children?* Additional questions are:

1. What is the context of these Chinese-Canadian children?
2. What factors inhibit the building of social confidence for Chinese-Canadian children?
3. What challenges do these Chinese-Canadian children face in building social confidence in Canada?
4. What is the relationship between learning through drama and social confidence?

LITERATURE REVIEW

I begin with an overview of the study on the development of drama education, especially the role of drama for children. Then I briefly discuss the study of Chinese-Canadian children. There are a large number of studies concentrated on Chinese-Canadian children and drama education respectively. Thus, I separate these topics into two parts to list the relevant research studies and then discuss the value of combining drama with a special group Chinese-Canadian children.

1. Literature on Drama education

Drama was first used in the classroom when teachers began including it in English literature lessons in the 19th century. Drama was also reintroduced as speech training, or elocution, which became a very popular, yet individualized exercise, contrary to the social and interactive nature of this art form (Bolton, 2007, p. 47). In 1897, Finlay-Johnson became head teacher at a village school in Sompting in Sussex, and used drama to teach the different curriculum subjects. Drama was introduced into school as an elective, and teachers began learning how to use stories in the classroom. Peter Slade (1912-2004), from the United Kingdom, was part of a movement that introduced children's theatre into schools. Slade brought a therapeutic and psychological aspect to educational drama (Slade, 1995).

Rather than being associated with performance, educational drama became known as a classroom methodology—a learning medium through which to explore social and moral issues and engage in investigative problem solving through spontaneous role-taking with a “living through” quality (Buss, 1984). There is currently a revival of interest in drama-in-education in mainstream education for its analytical potential and for the purpose of promoting meaningful, integrated learning contexts across the curriculum. In other words, it is effective in facilitating

learning and self-understanding within certain contexts. Meanwhile, reflecting on experience and learning about life “one step removed” is a characteristic of drama-in-education work, first popularized in the mid-1970s by Dorothy Heathcote and Gavin Bolton (Peter, 2002). Drama can contribute to exploring and affecting life experiences. An increasing number of researchers (Cornett, 1999; Jonathan, 2004; Anna & Sing, 2006) have been interested in the combination of drama and curriculum. In other words, drama has been studied as a teaching method in school.

There are also many researches on drama and early learning. Peter (2009) claimed that her professional experiences over many years indicated that even the most hard-to-reach children may gain significant benefits from drama. Also, in her research she concluded that drama could be instrumental in developing children’s understanding of representation and how to be with others to create shared meanings (Sherratt & Peter, 2002). This may provide a rationale for using drama as a learning medium: To achieve a more integrated, coherent approach to planning and teaching across the curriculum for all. Through drama, children can explore human experience and the realm of different perspectives, motivations, intentions and consequences, to create increasingly complex social narratives through role-playing. Crucially, drama offers children a reflective window on their play behavior. It provides the possibility to explore, review and reflect on the implications of their actions and behavior and those of others in the make-believe context, and assists in making connections with the real world (Grove & Park, 2001). For Chinese-Canadian children, making connections with others and the majority culture is an important prerequisite to improving social confidence.

The research on drama education has focused largely on the relationship between drama and social cognition and interaction, which are important contributors to building social confidence. For example, Grove and Park (2001) regarded the urge to share a social experience as the basis

for all communication. Drama provides the platform for each individual to share her or his own social experience. Therefore, the hypothesis for this study is that drama can lead to improvements in children's social interaction skills and in their ability to communicate. Wills and Peter (1995) stated that all pupils will require not only new challenges, but also repeated, familiar activities through which they can improve existing skills, develop confidence and deepen their understanding. Chinese-Canadian children in Canada face more challenges than their Canadian-born Caucasian peers. What they need most is improving the skills of adapting to the new society and deepening understanding of differences or conflicts.

Drama in education builds upon features of early interactive play formats, with the teacher-in-role as a powerful catalyst, which promotes social interaction. According to Lawler (2002), such early interactive activities are widely recognized as providing the foundations for positive relationships and meaningful interaction within a social world. Drama is one kind of interactive activity that makes children interested in learning and improving social interactions. Drama inherently involves manipulations of, for example, language, movement and social and physical distance between players. This offers scope to children for increasing their understanding of social constructs (Peter, 2003). They may improve their effectiveness in social interaction and learn how to relate to others with greater sensitivity. Drama explores human experience, usually through the addressing of some kind of conflict. (All good stories contain a conflict of one sort or another). Thus the use of drama in education encourages grappling with the problem or dilemma to be resolved.

2. Literature on Chinese-Canadian children

Research on Chinese children in North America has focused mainly on academic performance and psychological adjustment (e.g., Chao, 2001; Harris, 1999; Kao, 1999). Moreover, most of the studies (Li, 2004; Cheng, 2007; Schmid, 2009) with Chinese children have been concerned with individual performance or feelings, based largely on self-reports, with little attention to the social context in which children interact with each other. An increasing number of researchers (Chen & Tse, 2003; L Wang, 2006; French, 2006) have recently focused more on the social adjustment in Chinese-Canadian children. Chen & Tse (2003) pointed out that, compared with their Canadian-born counterparts, immigrant Chinese children were less socially confident and had more adjustment difficulties in school.

Researchers also pay attention to why Chinese-Canadian children experience an inordinate degree of social problems. Different aspects of acculturation, such as language use and proficiency and participation in cultural activities, played different roles in children's social and psychological adjustment (Chen, 2003). Social experiences may be a major source of stress for children in ethnic groups because, during social interactions, they may face challenges that are related to their ethnic or immigrant status (Sue & Sue, 1987; Zhou, 1997). In addition, Chen and Tse (2003) maintain that it is important to investigate how parenting and other factors in the family influence social functioning and adjustment of Chinese-Canadian children. The extent to which adults mediate play opportunities through joint action in shared experiences will affect how all children subsequently learn about their environment and how to be part of a culture and take their place in society (Vygotsky, 1978).

Chinese-Canadian children are confronted with two big conflicts: Chinese traditional values versus western competitive values, and Chinese parenting at home versus Canadian teaching in

school. Even though Chinese values, to some extent, have been assimilated into western culture, especially in regard to economic values, Chinese are still nurtured by Chinese traditional customs like courtesy, learning habits and so on. It is expected that Chinese-Canadian children might engage in a process of construction—a cross-cultural dialogue, which would allow them to incorporate different social-behavioral attributes and construct new strategies to function flexibly and effectively in Canada, which would also help improve Canadian immigrants' social identity and adaptation to Canadian society. Thus, how to help Chinese-Canadian children adapt to Canadian society, overcome social problems and improve their social confidence has been a heated topic (Chen& Cen& Li& He, 2005) in the study of Chinese-Canadian children. For instance, Chen (2010) examined social and psychological adjustment of immigrant and Canadian-born Chinese children and they found English proficiency and participation were great obstacles to building social confidence and adapting to Canadian society. According to the literature, Chinese-Canadian children are experiencing huge challenges in academic and psychological development, which will influence their future social confidence in Canadian society (Chen& Cen& Li& He, 2005). This is related to Canadian immigrant policy and curriculum development.

In my study I looked at a small group of children within a school setting. School has enormous implications for children's sense of identity as members of society, of their families, and of their ethnic communities. Schooling experiences of Chinese-Canadian children interacting with the cultural experiences in their immigrant households help to shape a sense of ethnic identity both as Canadians and as members of an ethnic community. Each individual brings to the school context experiences shaped by participation in schools, whether in Canada or in the home country, whether positive or negative, enriching or demoralizing (Chen, 2005).

Accordingly, I tried to study how to help a small group of Chinese-Canadian children to build social confidence in a school setting. This is my contribution to research, as there has been little research on exploring the contribution of learning through drama to build social confidence for Chinese-Canadian children in classroom teaching.

My research strategy was to explore the lived experience of the Chinese-Canadian children within the context of classes in educational drama. It is an exploration of the efficacy of drama in contributing to social confidence for Chinese-Canadian children in Canadian society. The use of drama is not limited to classroom teaching, even though it is one necessary part I draw upon. The present study contributes to existing research in the area of Chinese-Canadian children and, in particular, curriculum development or even the whole education system for diverse student populations, and student experiences of adaptation to different cultures.

RESEARCH DESIGN

1. Methodology and methods

This study adopted phenomenology methodology. Phenomenology as a philosophical perspective has thrown light on previously ignored phenomena of the human experience, reformulated philosophical questions, and penetrated thought in almost all fields of scholarship (Tymieniecka, 2003). Phenomenologists aim to “understand the phenomena in their own terms—to provide a description of human experience as it is experienced by the person herself” (Bentz & Shapiro, 1998, p. 96). Below, I describe two differing approaches to phenomenology and a third methodology that borrows from them.

Edmund Husserl (1859-1938), the philosopher and mathematician who founded phenomenology in the 20th century, coined the phrase “back to the things themselves” (Kruger, 1998, p. 28). Brentano (1973) divided mental phenomena into three main classes: presentations, which refer to anything whatsoever that appears; judgements of acceptance and rejection; and emotions, such as love or hate (pp. 197-198). Husserl’s (1970b) focus was on pure phenomenology, on essences, on pure consciousness and pure ego (p. 862). No empirical assertions are made and no truths are presupposed or asserted concerning natural realities (1970b, p.862). It means the given object must be described rather than explained, the description aiming at an intuitive grasp of the essences embodied within an experience (Husserl, 1965, p. 109). Husserl’s central insight was that consciousness was the condition of all human experience (Wojnar, 2007), which requires that the researcher be able to bracket his or her own lived reality and describe the phenomenon in its pure, universal sense.

Heidegger (1889-1976) focused on ontology, whereas Husserl focused on epistemology.

Heidegger believed that humans are hermeneutic (interpretive) beings capable of finding significance and meaning in their own lives (Draucker, 1999). For Heidegger, context was a central concern. Heidegger (1962) introduced the concept of *dasein* (the human way of being in the world) to emphasize that individuals cannot abstract themselves from various contexts that influence their choices and give meanings to lived experience. Therefore, Heidegger's phenomenology attempts to address the situatedness of an individual's *dasein* in relation to the broader social, political, and cultural contexts (Campbell, 2001). The assumptions of *dasein* and situatedness form the basis for pre-understanding or, as Heidegger (1962) called it, a forestructure of understanding, which is linked with how one interprets reality.

The key distinction between the descriptive and interpretive approaches lies in the emphasis on describing universal essences (descriptive phenomenology) versus understanding the phenomena in context (interpretive phenomenology). Beck (1992), Lopez and Willis (2004), and Swanson- Kauffman and Schonwald (1988) suggested that descriptive phenomenology is more useful for inquiry that aims to discover universal aspects of a phenomenon that were never conceptualized or were incompletely conceptualized in prior research. Benner (1994), Draucker (1999), Koch (1995), and Parse (1999) claimed that interpretive phenomenology is most useful as a framework for examining contextual features of a lived experience as generated from a blend of meanings and understandings articulated by the researcher and participants.

In my study context was a central concern. Also, I hoped to relish nuances, appreciate differences, and seek the uniqueness of this special group of children, especially as they live in the context of a multicultural environment. Therefore, my study adopted mainly an interpretive phenomenology. My hope was that the study could offer insight into the lives of these children, growing out of the self-givenness of the children's actions and my reflective description.

Portraiture is a method framed by traditions and values of the phenomenological paradigm, sharing many of the techniques, standards and goals of ethnography (Lawrence-Lightfoot & Hoffmann Davis, 1997, p.13). It is closely related to phenomenology and is a way of recording and interpreting perspectives of subjects. As Lawrence-Lightfoot (1997) stated, the portraitist aims to develop and search for the central story by writing up a “convincing and authentic narrative”. The portraiture of experience of Chinese-Canadian children who learn through drama is the main part of my thesis. One feature of portraiture is: “the voice of the researcher is everywhere: [...] in the questions she asks; in the data she gathers; in the choice of stories she tells; in the language, cadence and rhythm of her narrative. Voice is the research instrument, echoing the self of the portraitist” (p. 85). As a researcher and the teacher of these children, I acknowledge my dual role in interpreting the perspectives of children. In addition, context is of paramount importance in developing a portrait of the subject. Referring to this, portraitists emphasized the setting in which the research takes place (p.41). Thus, I described the setting in the following part of discussion.

I did in-depth interviews with the parents of the children in my class, and chose to supplement this method with the use of field notes. According to Bailey (1996), the “informal interview is a conscious attempt by the researcher to find out more information about the setting of the person”(p.72). My interviews aimed to dig deep into parents’ perspectives about their findings about their own children in regard to their performance before and after the drama intervention. In terms of my attention to the children themselves, I focused on “what goes on within” the Chinese-Canadian children and attempted to get them to “describe the lived experience in a language as free from the constraints of the intellect and society as possible” (Thomas, 2004, p.45). Children have their own language, which required me to create new forms

of communication for these children. Through these transcripts and observations, as well as individual interviews at the beginning and end of the study, I examined the ways in which drama creates a dialogue portraying the lives of these children

A supporting strategy I used in this study was the taking of field notes. Field notes are a freely written chronicle of the researcher's observations of the events and interactions during data collection. Field notes are used as a reflective "diary" to write down the researcher's observations, assumptions and confusions. They represent "the process of transformation of observed interaction to written public communication" (Jackson, 1990, pp. 6-7). Lofland & Lofland (1999) discuss the importance of field notes by the researcher, who must be disciplined in this practice, and record her impressions, asking questions like, "What happened and what was involved? Who was involved? Where did the activities occur? Why did an incident take place and how did it actually happen?" (Groenewald, 2004, p. 15) I recorded what I heard, saw, and experienced with the children and also the interactions between parents and children whenever possible. The field notes included children's words, descriptions of emotion, behaviors and the group discussion and reflections on the class.

In addition, during the teaching, a friend of mine took videos and photos regularly. This was a good way for me to remember and analyze the reactions and responses of these children. As social confidence includes sociability-cooperation, shyness-sensitivity, peer-acceptance and rejection, self-perceptions of self-worth, I paid considerable attention to analyzing children's reaction (emotion and behaviour). In addition, I had these children draw something and encouraged them to do group reflections and discussions, which was a major part of the study since drama is a public form of art whose true power cannot be fully revealed or experienced through a single individual (Gallagher, 2000).

2. Data collection and Data Analysis

I got qualitative data (words of transcription) through in-depth interviews with parents. For the data, first, I protected the original interview recordings by making back-up copies. Second, the data was catalogued and indexed. Particularly, the interviews were recorded and the recordings transcribed and annotated. I returned to the participants with the data and findings to check the accuracy of my interpretations. Researchers are easily absorbed in the data-collection process and may fail to reflect on what is happening (Groenewald, 2004). So balancing between descriptive and reflective notes was an essential component of my research process.

In order to analyze the data, I relied on Heidegger's ontological orientation. It involved (a) reading all interviews and field-notes to obtain an overall understanding; (b) summarizing the main points and clustering for emerging themes; (c) returning to the text or to the participants to clarify disagreements in interpretation; (d) describing shared practices and common meanings to form individual textural description (Moustakas, 1994); (e) identifying patterns that link the themes and composite structural description, which is a way of understanding how the children and parents, as a group, experience what they experience; and (f) eliciting responses and suggestions on a final draft from the interpretive team to get at the meanings and essence of the experience (Conroy, 2003). In my research, the interpretive team mainly includes parents, these children and myself.

3. Ethical considerations

I sought permission from the parents to explain the research and the risks before the beginning of the research. Each participant received a letter outlining the research and a consent

form for their records, as well as the consent form that I kept. Confidentiality was assured to all participants. I held the interviews and recorded after I received the consent forms. This qualitative research emphasized processes that were open-ended, with flexible methods and procedures that permitted alternatives in response to participants' ideas and suggestions, as needed for accuracy, safety, and comfort, especially in light of the vulnerability of the children participants. Both the parents and children were able to review and confirm or alter the research data to correspond to her or his perception of the experience. All participants were free to withdraw at any time.

4. Practical considerations

The children in my study were representative of a distinct group—Chinese-Canadian children. On one hand, they were representative of that ethnic/social group of students. On the other hand, the parental interviews were not randomized, but were selective on the basis of parental ability to analyze the issues and challenges objectively and comprehensively. The selected parents all had the ability to read and clarify. However, the most difficult part was the self-recognition and peer assessment of the Chinese-Canadian children in my class. I used more creative ways like drawing or acting to help children engage in the self and peer assessment. For example, in body exercises, I encouraged them to draw their likes and dislikes of their body parts on the paper, which helped them feel much more comfortable.

RESULTS

Through interviews of the parents and portraits of the participants and thematic descriptions of the work done in the classroom, this section aims to show that learning through drama could facilitate social confidence for Chinese-Canadian children. My research focused on finding out how learning through drama influenced the lives of the Chinese-Canadian children in the Public Speaking class, as well as their participation in class discussion and drama performance. For the purpose of confidentiality, the name and exact location of the school, and the real names and socio-economic status of the participants are not revealed.

1. Setting/context

The school I taught in is a government-authorized school especially for Chinese-Canadian children in Montreal. Many Chinese parents send their children to this school to experience both Chinese and Canadian cultures. Teachers are very dedicated to the students and give all their strength and patience. It is a very warm-hearted, friendly, and professional environment, where Chinese-Canadian children can balance between Chinese and western cultures, and locate themselves in the multicultural living context.

As I have been teaching in this school for more than one year, when I proposed to do my research in a new Public Speaking class, the principal was very supportive and welcoming. The principal offered me six Chinese-Canadian children to work with. The school provided me with great freedom. I taught public speaking through the use of a drama format and the class met twice a week, in one-hour sessions.

The room we met in was an activity room, which is quite appropriate for drama teaching. It

is bright and empty, which allowed my students to have larger space to stretch and perform in class. It is a closed activity room and others cannot be in my class without my permission. Those limitations helped students feel safe in this class and be themselves. Sometimes, children are more afraid to speak or act in front of strangers. Thus, I tried my best to provide a quiet and zero-pressure class for these children so that their responses were as spontaneous, natural and unconstrained as possible.

2. Portraits of Chinese-Canadian children

Social confidence is a lasting and reliable confidence that comes from one's perspective on his or her own inner and outer world. Based on the understanding of social confidence, I studied the quality of social confidence of these children in terms of their outlook on themselves (who they are and how the life they are living) and the world (what is the world like). As to these perspectives, I asked them to tell me their possibilities and limits to knowing their feeling about themselves. Combining how the students described their own strengths and weakness with how their peers see them, as well as my observations, I came up with tentative portraits of these children.

Eason: Eason was seven years old and he was born in Canada. Eason kept crying in the first class even though he asked his father to accompany him. He was very shy and timid. He was afraid of speaking in public and had no confidence in himself, especially being alone when facing strangers. He had a lot of thoughts actually, but was not accustomed to expressing himself in front of others. In one class, I gave a topic to the whole class and gave them ten minutes to discuss with each other and summarize their ideas in one paragraph. When I walked

around to see if they were okay, I found Eason was the one who didn't talk. I asked him alone and encouraged him to state his opinions. He had many creative ideas. I asked him, "Why don't you express your ideas to us?" He answered, "I don't want to, because I am afraid of talking in a wrong way (Field note, Nov 11, 2015)." He said he was laughed at by his preschool classmates when he was very young, and then he was afraid of speaking in public. He believed he had a very sweet family but he had a lot of stress in dealing with others who are not his family members.

His classmate Amy said, "He is a very kind and wordless boy. He helps me a lot in my study. However, he didn't realize his talent and charm in class, so he was not so confident. I do hope he can have confidence in himself and speak more in class. I like to play with him (Audio recording, Nov 11, 2015)". Even though Eason didn't talk much, he left a good impression among his classmates.

Amy: Amy was eight years old and she was born in Canada. Amy is a very beautiful and obedient girl. She has pronounced self-respect and she really wanted to be the No.1 in our class. Every time at the end of class, I would give them stickers according to their performance in class. I remember Amy cried when she was not the one who got the most stickers. I told her you cannot be No.1 every time. You need to accept the competitive environment. She answered "Being No.1 can make my father happy." Her confidence comes from his father's acknowledgement, not from herself. It was related to the family education and pressure. Most Chinese parents who came to Canada gave their best effort to live well in Canada, and they do hope their children can be competitive and be No.1 in class. So every time Amy's father acknowledged that Amy was good, she became more confident. Moreover, Amy was recognized as very clever and confident in her parents' eyes. Her mother was so busy managing a restaurant

that she had no time to look after Amy's study and life. Amy said "I couldn't talk a lot with my mommy, because I fell asleep when she comes back usually (Audio recording, Nov.11, 2015)."

In fact, I thought she was a very confident girl at first, because when I asked her name, she replied "Amy" very loudly and elegantly. However, in later classes, she spoke very softly and was shy to speak in public. I was amazed at the difference in her behavior.

Fan said Amy was very tender and "she loved to help me. We are very good friends in life, and she is very clever. She is very sensitive actually because I must share everything with her, including my food, my toys and my class, everything (Audio recording, Nov 11, 2015)."

Fan: Fan was seven years old and he has been in Canada for four years. Fan is a very shy and sensitive boy. He believed everyone is loved and everyone loves each other. He loved a lot of things belonging to girls such as pink color, ballet, and teddy bear. He was kind of tender compared with other boys. He always spoke in a very soft and low voice in life and he didn't like to play with boys during break. He was very sensitive but loved to help others. He spoke in a very low voice in class. However, he loved to tell stories to the whole class. In every class, he asked me to give him a chance to tell stories he recently read. To this extent, he was confident when talking with others. However, if I asked him to answer the question or play in the drama, he would be very shy and would not like to speak. He was kind of lacking in logical thinking like he always talked from one thing to another thing suddenly. His confidence came from his stories.

Amy told me after class: "Fan is my best friend in this class. He is a gentle boy who would love to help others always. However, he, sometimes, I don't know what he was saying. He lives in his own world. He lives in stories (Audio recording, Nov 11, 2015)."

Ben: Ben was eight years old and he was born in Canada. Ben was a shy big boy. He was very tall for his age and he always acted as a big brother in our class. He was clever but not confident. I remembered once he knew the answer and no one else in class knew it, but he didn't put up his hand because he said he was not sure about the answer. Finally, I asked him to stand up and read his answer in his paper, and he was totally correct. After class, I asked him, "Why don't you speak out your answer directly and loudly? He said: "I am not sure. I'd like you to ask me to stand up to answer the question." "I don't like to be so active and proud in class (Field note, Nov 11, 2015)." He always did things without leaving his name. He didn't like to speak but just do it. However, he needed his mother to check his studies. "If I didn't ask him to finish homework, he will forget it and doesn't do it at all" Said Ben's mother (Audio recording, April 30, 2016).

Steph said about Ben: "He is my big brother in class and he doesn't talk much in class or in life. I don't think he is a confident boy, because he doesn't talk much. I think a confident person is one who can talk a lot and behave very sharp. But he is not (Audio recording, Nov 11, 2015)." Ben is a very kind and careful boy. He liked to help other students in our class when they needed help. Ben found that Amy didn't feel comfortable and he put up his hand to tell me. He didn't put up his hands in class except this time. In general, he lacked confidence in expressing and showing himself.

Steph: Steph was eight years old and he has been in Canada for two years. Steph is a very active and enthusiastic boy. Even so, he cried loudly in front of the classroom door the day of the first class. He was afraid of going into a new class. After a lot of persuasion and games in class, he adapted to the class. He was the only one who has been in Canada for just two years. To him, everything here in Canada is totally new, and he was adapting to the teacher, classmates,

environment and even his family changes. He was not sure about anything. He loved to check if he was right during his speaking in class. The way he checked if it was right was to have eye contact with me. When I gave him the right hint, he could continue his speaking. He needed to check with me at least three to five times on every speaking occasion. He could not face his audience directly, because he needed to have eye contact with me who stood beside him. His parents paid enormous attention to his study and monitored his practice after school, so he improved quickly.

Ben said about Steph that “He is very active after class and energetic, but he doesn’t speak often in class. I like to play with him because he is very funny and kind. I don’t think he is a very confident boy in life. I don’t know why, it’s just a feeling (Audio recording, Nov 11, 2015).”

Ryan: Ryan was eight years old and he has been in Canada for six years. Ryan is the oldest student in our class. He was naughty and he liked to challenge his teachers. For example, even though he loved the candies or stickers very much, he acted like he hated candies or stickers. Eventually he admitted he loved candies and stickers. I needed to talk with him with a very tender voice and expression. He was not confident about himself. He has some birthmarks on his face, which made him feel different from others. At his age those marks make him self-conscious and have affected his confidence. In addition, his parents are much older than his classmates’ parents. To some extent, he felt different from others. Ryan spoke very loudly and acted contrary after class. However, when he was asked to act on stage, he had very low voice and behaved very shyly. His performance in class was totally different from the performance after class. In class, he kept saying “unfair” and I asked him why. He had no reply. In his potential mind, he thought the world was unfair.

Eason said: “Ryan is a good playmate, and I love to play with him, because he loves to share his toys with me I don’t think he is confident because he always talks about his birthmark in his face. Once a friend laughed at him about this. He was very angry and had a fight with that boy (Audio recording, Nov 11, 2015).” He paid attention to his birthmark on his face which made him feel unbalanced in his life.

3. Interviews

I had done preliminary interviews with these children’s parents when I first started working with them in October. That was the first time we met with each other. They did not know me yet, and I spent some time before our first class, because they sent their children to our school half an hour to one hour in advance. I interviewed them during that time. I spent nearly three to five minutes with each parent and audio recorded our interactions. This interview was brief because these parents were in a rush. I just asked them to address the following questions (Actually these parents didn’t talk much and they were in a rush. And I found speaking in Chinese was easier, which made the interviews around 3-5 min):

1. Do you think your child is confident? Could you please list some examples including in your home and at school?
2. What comes to mind when you think of "learning through drama"?
3. Why do you send your child to our class? What expectations do you have for your child in this Public Speaking class?

The purpose of these questions was to know these children's family background and their original status at home. Through the first and third questions, I wanted to know parents' evaluation of their own kids' confidence and the reasons why their children behaved as they did. The second question helped me to know their opinions about 'learning through drama'. The interviews provided some context for the children's behaviors and influenced my teaching strategies.

Through my primary interviews with these parents, I found factors that affect social confidence building in Chinese-Canadian children. These range from family changes to social context changes. For example, Amy's mother said parenting is very important in building children's social confidence. "Parenting and family education count the most in confidence building (Audio recording, Oct. 24th, 2015)." Eason's father concluded: "He needs to adapt to everything new here. His confidence should be built in the social context (Audio recording, Oct, 24th, 2015)." These Canadian Chinese children are experiencing two different cultures. This environment includes potential conflicts like western schooling and Chinese parenting. In addition, these Chinese-Canadian children have to accept a new social environment including a new language, which is one of the most important factors that affect their social confidence building.

When classes were completed in April, I decided it would be a good time to conduct the second-round interview with these parents. The interviews were also open-ended and I invited them to expand on their ideas briefly, because they were very busy. The following are the main set of questions I asked each parent.

1. Have you found any changes in your child so far? (speaking habits? Eye-contact? Expressive

ability?)

2. Does your child like this class? Have you asked her/him?
3. So do you think learning through drama can help your child to build social confidence to some extent? Why?

The purpose of these second-round questions was to see how the classes had gone, that is, what they had taken from the classes, and how it had impacted them. The children in our class were a little young to express themselves clearly, so my interviews with parents were more detailed and more descriptive. These questions also helped to shape the portraits, but it also helped me get a better feel for what was working and what was more of an interest to students and parents.

4. Beginning of the class

These children were mostly new to me although I had taught two of them in previous classes in 2014. At the beginning of the class, I made a very funny self-introduction, because these children were seven to eight years old. I acted as a Micky Mouse and came into the classroom with a Micky Mouse mask and began to introduce myself. All children were attracted to me and listened to me very carefully. Even the crying boys Eason and Steph stopped crying and looked at me. Then I explained what I expected of students in our Public Speaking class and how to learn through drama. I invited them to choose one cartoon role they like in order to introduce themselves. They really wanted to have a try, because they were eager to choose their favourite cartoon character. However, they were afraid of talking in public. Then I invited Amy,

because my first impression of her as that she was very confident.

(Field note, Oct.22, 2015) “She introduced herself, but her voice was so low and no one could hear her very clearly”.

I didn’t interrupt her and she gave a very brief introduction of herself. I encouraged her and asked all class to clap for her. They all had selected their cartoon roles, but no one wanted to volunteer. I called names one by one after Amy. Steph was the second one I chose to talk on stage.

(Oct,28 2015, field note): “He cried just before our first class. He said: ‘Hello, my name is Steph. Eh... I’m 7 years old...Eh...Eh...Nice to meet you””.

Fan didn’t want to introduce himself even after my prompting, so I introduced him “His name is Fan, he is seven years old.” Then Ben came to the stage. He introduced himself, guided by my prompts: “What’s your name? How old are you? Why do you like this cartoon role?” Eason performed similarly to Ben. Finally, I asked Ryan to come on stage and introduce himself. He spoke in a very slow and low voice: “Hello, my name is Ryan. I’m eight years old. I like batman because he is very brave and can save the world.” Even though he didn’t look at his audience and spoke very slowly and in a low voice, he completed his simple introduction. I praised him and asked the whole class to clap for him.

After one round of simple self-introductions, we had a basic knowledge of each other. Then I explained what I expected of my students in any public speaking class: confidence, cooperation, respect, and expressive ability. For our Public speaking class, confidence was one the most important characteristics we aimed to achieve. I hoped they would develop a good

understanding of the importance of confidence. Cooperation is another skill I emphasized in this class. Cooperation is the most important quality in participating in a drama. But underlying the development of confidence and cooperation is the value of respect for oneself and others. The last consideration, and arguably the least important, was the development of expressive ability.

The first few times we met, we played some role-play games that developed friendship and a sense of community. After some games in class, they quickly learned to work together. I would frequently ask my students how they were doing during the week. I provided a platform for them to share their feelings and their emotions in class. After four classes together, I asked them to share how they felt the first few weeks had gone. "I like the class" was a common answer, but I asked them to expand on this general statement to see how the classes may have affected them. In my view, to be listened to is very important in building social confidence in these children. The idea was met with many nodding heads and sounds of agreement. The general consensus was that the class made them feel comfortable and more confident.

5. Drama Theme 1 "The Lion and the Mouse"

5.1 Summary

Once when a lion, the king of the jungle, was asleep, a little mouse began running up and down on him. This soon awakened the lion, who placed his huge paw on the mouse, and opened his big jaws to swallow him. "Pardon, O King!" cried the little Mouse, "Forgive me this time. I shall never repeat it and I shall never forget your kindness. And who knows, I may be able to do you a good turn one of these days!" The Lion was so tickled by the idea of the mouse being able to help him "How could you, such a small mouse, help me? Haha..." However, finally, he lifted his paw

and let him go. Sometime later, a few hunters captured the lion, and tied him to a tree. After that they went in search of a wagon, to take him to the zoo. Just then the little mouse happened to pass by. On seeing the lion's plight, he ran up to him and gnawed away the ropes that bound him, the king of the jungle. "Was I not right?" said the little mouse, very happy to help the lion. MORAL: Small acts of kindness will be rewarded greatly.

5.2 Time: Nov.21st, 2015

5.3 Purpose: I chose a very short story with several speaking lines They were interested in storytelling and acting out this story. I divided them into two groups with three students each. They acted with "lion", "mouse" and the voiceover. I hoped to help these children learn to work with each other and start speaking in public through the use of a very interesting and simple story. On one hand, it was good for these students to acquire confidence. On the other hand, students would love this beginning and learning through drama.

5.4 Evaluation form: (Field note, November. 21th, 2015)

name	role	Self-confidence	Body language	Stage effects (sound)	Teamwork	General Performance (A/B/C/D)
Amy	Mouse	Good, but dependent on her father	good	Voice too low	Needs to improve	A

Ben	Voiceover	Feel awkward	good	Interrupted by forgetting	Very good	B
Steph	Lion	Very nervous	Needs to improve	Too fast	good	B
Ryan	Voiceover	Act very timid	Good	Voice too low	Good	B
Eason	Lion	Laugh a lot on stage	Needs to improve	Cannot stop laughing	Good	B
Fan	Mouse	Not confident	Needs to improve	Keep silent	Need to improve	C

5.5 Self-evaluation summary

After the performance, I listed several questions for them to discuss their performance. Each student was to choose two to three questions to answer. I organized their answers and gave them my description based on each student's answers. I asked them some questions because they were a little young to do a sophisticated self-evaluation. The questions were: "What acting have you done before this performance?" "Do you like your role in this play?" "Do you think you are very important in this play?" "Do you have any contribution in this play?" "Who do you think is the

best one on your team?”

Amy loved playing this story, because she thought it was interesting and her partners were really nice. They prepared before this class by discussing each one's favorite role and rehearsed once. In her eyes, she was good because during their rehearsal, her father praised her and said she was good. Her father's acknowledgement was the standard that she was good. She performed well in this play.

At first, Ben hoped to be the “lion”, but Amy and Steph wanted to play. He thought he was the oldest one, so he did the voiceover finally. He spent a lot of time in memorizing the story lines. It was really a lot of work. In the performance, he didn't remember all the lines, which made him feel embarrassed. “I don't think I'm confident (Field note, Nov. 21st, 2015)” he said to me. He didn't remember all the lines and he became more awkward in the performance. I coached him a lot during the performance.

Steph was so nervous during the play, which we could see very clearly. He said he hadn't performed before on stage. However, he loved the mask they prepared. It was an interesting process to him. “I don't think I was confident in the play, because I was so nervous (Field note, Nov.21st, 2015)”. He could not remember the lines and he was expressionless on stage.

Ryan said he loved this play, because he felt he was very free. “I can choose my role and my lines. We prepared together and perform together (Field Note, Nov. 21st, 2015)”. He was the big brother in this class, so he appeared to help his little brothers if they needed it. Voiceover was an important role, in his mind. However, in his performance, he acted very serious and timid, using a very low voice.

Eason shared his idea that they can ask their parents to buy some costumes, which surprised me. I can feel he liked playing drama, but I don't think he played well as a lion. He was timid for a true lion. "I think Ryan played the best, because he is so clever and brave. He is our big brother (Field note, Nov. 21st, 2015)". I feel so proud of him because he likes to clap for others and praise others in front of me.

Fan said "I think in this group I am the weird one. They don't like to play with me (Field note, Nov. 21st, 2015)." In this play, everything was decided by others except Fan. He just followed them. He did what they asked him to do. But I know he loved to play the role of "mouse", because he loved cute things. He didn't say a complete line in this play, but I think he tried his best to perform as a "mouse".

In my field notes, I drew from the form, as above, to record the general information of these children. In these field notes, I found these students have different problems in social confidence, such as someone doesn't know how to cope with classmates and teachers, cooperation, self-worth of themselves and so on. In their evaluation discussion, I saw their problems in social confidence building. Like, how do they feel about themselves, and their opinions on teamwork. But these children do like the drama learning method in Public Speaking class. They said it was very funny and interesting. They all expressed their appreciation for the drama play.

6. Class-discussion activity

6.1 Body image activity

Body image is a person's perception of the aesthetics or sexual attractiveness of their own body. It is reflection of the outlook on themselves. I asked them to rate their current and ideal

body shape by using a series of descriptions. “Hey kids, today we are going to choose some words to describe our own bodies. Now I will have a little survey here. Are you satisfied with your body now? Please raise your hand. Not satisfied?” (Recording, December. 19th, 2015) Four of them were not satisfied with their own bodies. Amy was the only who said “I’m satisfied”. Fan was not sure whether he was satisfied. Then I asked “What did you think the first time you heard the word ‘body’?” Their answers included: tall, short, fat, thin, attractive, confident, self-conscious (Audio recording, December. 19th, 2015). The third question I asked “Do you have an ideal image of what you wished your body to look like?” Amy said “I hope I can be much taller and thinner, that would be perfect (Audio recording, December. 19th, 2015).” Other boys said they wanted to be strong, like Batman.

Body image is how you view your physical self — including whether you feel you are attractive and whether others like your looks. For many people, especially people in their early teens, body image can be closely linked to self-esteem. As Haith (2002) pointed out, self-esteem is all about how much you feel you are worth— and how much you feel other people value you. Self-esteem is important because feeling good about yourself can affect your mental health and how you behave, which are directly related to social confidence.

Then I asked them to find one thing they loved about their bodies. After that, we had a sharing on this. Their answers included: hair, hands, nose, ears, face, eyes. They were really happy to discuss their preferences on their own bodies. Someone even said a lot of things he thought he likes. Then I asked them if they had dislikes on their own bodies, for example. They were shy to share this, because “I am afraid that if someone knows my disadvantage, he will hate me (Field note, December 19th, 2015).” At last I asked them to draw the part on the paper, and I was the only one who can see their answers. Ryan drew the stain on his face. In his mind, the

birthmark on his face did matter in building his social confidence. Their opinions on their own body are key factors that lead to their lack of confidence.

6.2 Friend envy

After we discussed their opinions about themselves, I chose another topic: their relationship with their peers. I gave them some guiding questions to help them. The questions I asked were: “Do you have a friend that makes you feel envious?” “Will you be happy when your friend gets praised by the teacher?” “If you get praised by the teacher, do you want your friend to feel happy for you?” Guided by these questions, we had a long sharing of their experience. Here I listed my portraiture of these children’s reaction according to our discussion.

Sometimes, Ryan felt upset when his parents always praised his friend. He thought: “Did I do something wrong? Or am I not as good as him?” Later, his friend went back to China, and he felt like he missed him. He was not envious of him. Amy expressed that she hoped she could be the girl her friend was now. She thought her friend was so great and excellent. However, it’s not like “I hate you”, it’s like I hope to be that person. She did hope her friend and she could feel happy for each other when they had some achievements. Ben did feel envious of his friend when his friend had the toy that he always wanted. For other things, he felt okay with his friend. He felt happy when his friend was praised by the teacher.

During discussion, they all agreed they had, at one time or another, been jealous of a close friend. However, in their world, it’s not like the adults. They care for toys and their parents’ opinions. Especially, their parents’ opinions determine their feeling with their friends.

In the following class, the students used their bodies to create an image that represented their relationship with their own bodies. They were able to show the ideas we discussed during the previous class without using any words, and they were more comfortable showing it physically than discussing it verbally. For example, they would hug each other to show their relationship was like good friends.

In these two class-discussion activities, I noticed that they bonded and trusted each other, including me. “This group made me feel I am in a safe environment. I love to be in this group and play with them (Ben, Field note, December 19th, 2016).” “I think, although it’s a little difficult and awkward, it is good for me to step outside. And it really helps when we express it with our bodies (Amy, Field note, December 19th, 2016).” “I did find it a little awkward to talk about, but I think it is really interesting (Ryan, Field note, December 19th, 2016).”

7. Drama Theme 2 “Jack and the Beanstalk”

7.1 Summary

(Part 1) Once upon a time there was a poor widow who had an only son named Jack. All that they had was the house they lived in and a cow. At last they became too poor to keep the cow. The widow said to Jack one day, “Take this cow to the market and sell her. Then we’ll be able to buy bread. Try to get as much money as you can.” Jack, who was a good, but thoughtless boy, started for the market with his cow. On his way to the market he met a man who had a pig with him. “Good morning,” said the man. “Good morning,” answered Jack. “Won’t you give me your old cow for this fat young pig?” said the man. Jack thought it a good idea. So he exchanged his old cow for the young pig. He walked on happily until he met another man who had some fine

beans. "These are magic beans," said the man. "I'll give you one of them, if you give me that pig." Jack thought it wonderful to have a magic bean. So he consented to it and carried the bean proudly back home. He showed the bean to his mother. "Is this all that you have got for that cow?" she said. "Now, we have no cow to give us milk. All we have is this bean." She got angry. She threw it out of the window. The bean fell in their garden. During that night it sprouted and grew in a wonderful way. When Jack and his mother woke the next morning, they saw that the beanstalk had grown so high that they could not see the top. Jack made up his mind to climb to the top of the beanstalk. Higher and higher he climbed until he found himself near a window of an old castle. Looking in, Jack saw a giant eating his dinner. The giant finished his dinner and ordered his servant to bring his chief treasures, a hen and a harp. Lay eggs," said the giant to the hen. The hen began to lay eggs. They were golden eggs. "Play," said the giant to the harp. The harp began to play sweet music. The harp played on and on until the giant grew tired and fell asleep.

(Part 2) Jack had crawled into the room by this time. When the giant was asleep, a servant beckoned to Jack. "Look here. These are the treasures that the giant stole from your father before you were born," said he. "Take them back to your mother, if you like. But, be quiet. He may wake." Jack thanked him, and picked up the hen and the harp very carefully. When he was climbing down the beanstalk, the harp happened to make a loud noise. The giant woke. Jack climbed down the beanstalk, with the hen and the harp under his arms. The giant climbed down after Jack, but Jack descended faster than the giant. When he was near his home, he called out to his mother, "Mother, bring an ax." His mother brought an ax. She saw her son climbing down the beanstalk. As soon as he got down to the ground, he chopped down the beanstalk. Down fell the giant with the beanstalk. He broke his neck, and was dead. Jack and his mother were rich all

the rest of their lives and lived happily ever after.

7.2 Time: March 16th, 2016

Purpose: I chose a little longer story for these children to play later in the term. And this time, I hoped the six students could work together in a bigger team. In the earlier play I had divided the group into two teams of three students each. With the bigger team I hoped to see changes in performance especially in self-confidence, cooperation, and so on.

7.3 Evaluation form: (Field note, March 16th, 2016)

name	role	Self-confidence	Body language	Stage effects (sound)	Teamwork	General Performance (A/B/C/D)
Amy	Mother	Very good	good	Has rhythm	Very good	A
Ben	Jack	Good	Needs to improve	Very stable	Very good	A
Steph	A man with a pig	Good	Needs to improve	Good	good	A
Ryan	The giant	Very good	Good	Very loud	Good	A

Eason	The servant	Good	Has many nodding	stable	Good	B
Fan	A man with beans	Has improved	Needs to improve	fluent	Good	B

7.4 Self-evaluation summary:

These self-evaluations are also based on each student's discussion. After the play, we had our class discussion on our performance. I asked them some questions: "What is the most important difference you think in this play compared with the former performance?" "Do you like your role in this play?" "Could you use one word of feeling/emotion to describe yourself in this performance?" I organized their answers below into paragraphs.

Amy loved to be "mother" in this play. She found it very interesting. The biggest change in her was she was much braver than in the first play. She said she felt very comfortable and confident in this play. A big change was that she didn't refer to her father's praise. She talked a lot about her father's views on her performance before, but this time she talked just about herself. She performed much better than previously because she had much more understanding about this drama.

This time, Ben spoke more than the others. I do believe that he can do it if he can overcome his memory lapses caused by his fear. He felt satisfied with his performance, because he was the main character in this play. "I feel so honored. It is the decision of our whole team. I feel I am a

valued part of this class (Field note, March 16th, 2016)". So the word for him is "belonging". I could see his happiness after the performance; he didn't forget the lines in this play. He was much more confident than last time.

The most important progress of Steph was his speaking speed—much slower. "I felt a little nervous before I went on stage. But I performed well on stage. I love to play with my classmates (Field note, March 16th, 2016)". I found he was not in a rush (in his speaking) on stage, as he had been previously. In addition, he didn't look at me during the play to ensure if he was right. These two changes indicate that Steph was becoming more and more comfortable with stage performance. The word for him is "happy".

Ryan loved the role of "Giant". "I hope to be a cartoon character like the giant and not be afraid of any weakness in me (Field note, March 16th, 2016)." The most important change in him was that he was comfortable when facing others. He performed the same with his usual demeanor. He was active on stage. But he was also more at ease facing the others. He seemed to understand that the others accepted him, that his birthmark was not an impediment to that acceptance. The word is "happy and satisfied".

Eason was much more confident in speaking in public, especially during playing the story. "I feel I forgot I am talking in public. Especially, I can speak the lines fluently (Field note, March 16th, 2016)". He conquered his problem of laughing a lot every time he was on stage. I think this was the biggest change he experienced. I can feel his love to be on this team. The word might be "enjoyable".

The biggest change for Fan was that he could finally speak on the stage in this play. Even though he didn't speak a lot on stage, he volunteered to participate. I know from his team

partners that they all like to listen to the ideas from Fan, so he was very happy and would like to join in the play. “I feel comfortable and being recognized in this group (Field note, March 16th, 2016)”. The word for him is “belonging”.

As for my own field notes during the whole performance including the preparation phase, I saw how seriously these children took the task before them. They all fully immersed themselves into the exercise. It demanded of them that they put themselves in a completely different situation, but they were still allowed to be themselves. However, their daily ticks, like in the case of Steph putting his hands on his hips, were consciously controlled and they became aware of how unconscious they had been of their daily physical responses and movements.

8. Final reflections/Sharing

The final reflections took place in March, 2016, and the whole sharing/reflections activity took approximately one hour. It was held in one of our classes before my research was completed. I brought some snacks for them and we sat around to share our feelings. It was very warm, open-minded and honest. As these students are seven to eight years old, I offered some guiding questions for more effective sharing. The following pages address the questions I asked them.

8.1 Why did you choose to take this public speaking class?

In our school, the students were sent to the class their parents wanted their children to take. They all had a “try listening” chance. If they didn’t like the class, they could choose to not attend. This is why I wanted to ask them why they chose to stay in this class. Most of them said it was very funny at first. They thought it was very interesting, especially when they saw me act like a

Mickey Mouse. Amy had a different answer. She said it was her father's decision "Daddy said it was very good for me, because it can help me to be an excellent girl in school (Field note, April 2nd, 2016)". Ryan said that it was because he found this class was different from his normal classes he had taken, especially the use of drama as a learning strategy. "I love this learning way, it's very interesting and attractive (Field note, April 2nd, 2016)".

8.2 How do you feel after taking half a year of this class?

The six children had a variety of answers to this question. Some said that it was very interesting, that they had experienced new things, that they really enjoyed themselves, and that the class was really fun. Ryan said that he felt better able to speak and perform in front of others without feeling as shy as he did before. Amy added that it was a result of the activities we did throughout the year, since they allowed her to get used to speaking in front of others. Ben said that he felt like he learned a lot about himself and his emotions in this class, and he also learned about how other people feel. Eason said that "I feel a lot more confident". "I have more friends because I'm closer to all the people in my class now and I think it's because of taking this class" (Field note, April 2nd, 2016). I encouraged them to expand on their ideas in our final reflections and sharing.

"It's really different from other classes I have taken before. It was very attractive and funny. I didn't feel any pressure that I felt in other classes. Especially we don't have the written homework, which made us so happy and relaxed. We did have a platform to share our feelings and our classmates would like to listen to us. Just like now. I am used to this sharing environment. I feel more confident than before to speak in public. I like this class. (Ryan, Audio recording, April 2nd, 2016)" Then I asked them if they would like to continue their courses next term. They all answered "yes".

8.3 Which activity in our class do you like best?

The drama play was their favorite activity. I wondered if it was their true feeling. I asked why. Amy said it was a satisfactory activity. Every time she practiced at home, her parents were really happy and excited to be her audience and clapped for her. She did like this feeling and her father was really happy for her and praised her, which made her more confident (Field notes, April 2nd, 2016).

Steph said that, through this class, he conquered his problem of putting his hands into his mouth through this class, because he concentrated on performing the drama. This made him feel so focused and satisfied. He felt more confident through the drama play and had more words to use in his daily life (Field notes, April 2nd, 2016).

Eason said he liked drama play best because he felt so close to others. It was a teamwork and we needed to prepare a lot and practiced a lot before our performance. We can know each other and help each other. Otherwise in other classes, kids do work by themselves and have little cooperation. But our classmates make the individual feel so comfortable in this class (Field notes, April 2nd, 2016).

Ryan said the body image was his favorite part because it was a part that helped him to conquer his fear of talking about body. "I have a birthmark on my face which made me feel ashamed and I don't want to talk with others face to face. However, in this class, I conquer this inner fear because we talked about our likes and dislikes of our bodies in class. Everyone can understand each other's dislikes and fear and face it (Field notes, April 2nd, 2016)."

Fan had the same feeling as Ben. Both of them said they liked the sharing part in our class. In our class, after every activity, we had a sharing time. No matter what age they are in, I like to hear their opinions and feelings. Ben said "I feel I am being respected and am important. In my

other classes, I don't speak a lot and we listened to the teacher most time (Field note, April 2nd, 2016)." "I feel more confident in talking with others (Field note, April 2nd, 2016)."

"Confidence" is the most frequent word I heard from them.

9. Final interviews

After the sharing part, I interviewed their parents for three to four minutes each. "Do you think this class helped your child to feel more confident than before? If so, in what ways?". For the final question, I asked each one to look back at everything over the year and all the activities we had done together, to reflect on whether their child felt more confident through this learning in our class. Here I list some comments of each child's parental interview transcription.

Ryan's father: He has great changes after taking this class. He will practice the content every time he had taken this class. He will ask us to accompany him to practice. It made me so surprised because he was so active in doing homework. Then I found he was more confident, especially he had many new thoughts about himself. He can face his disadvantages and feel comfortable. It was beyond my thinking. I thought he will not be so strong, but in this class he did.

Amy's mother: I feel Amy has changed because she is so independent. She has her own ideas of goodness and badness. She is more confident because she doesn't need my permission. "Now I can be confident without mommy and daddy's praise." I feel she is more confident when talking in front of people. She also would like to share ideas with her classmates and teachers.

Ben's mother: I find he is much more open than before. He doesn't like to share things

with others including us. But in this class I feel he likes to share. He was not as nervous as before. I feel he is much more confident.

Eason's father: Eason has become more expressive. He can speak fluently when he speaks in public. But I feel he is much more confident and strong compared with before. I feel he is progressing. Especially, he told me that he loves this class, he loves the drama playing, he loves to perform in public.

Steph's father: He doesn't feel so nervous when he talks in front of others. I can see him not looking at you to get the permission and he can face the audience in class. I know he changed a lot. Especially, I see he has changed his bad habits that he has so many personal actions [putting his hands in his mouth, for example]. He can control himself. It was the most exciting aspect we have found in him. Every time he came back home, he was busy practicing.

Fan's father: Fan has become a much stronger boy who is much more confident about himself. Even though his character is a little different from other boys, he can be very calm when other students laugh at him. His heart has become very strong. He loves stories, and in your class he feels really belonging to this team. He loves to study with these children.

DISCUSSION

My project explored the extent to which learning through drama might help to build social confidence in Chinese-Canadian children. I believe this pedagogical strategy has great power to help these children to adapt to their new society and build their social confidence. Through this drama learning method, we can build a safe and open-minded classroom environment in other classes. It's not limited to drama class. We can provide them with a platform to share their opinions, construct their friendship, have clear minds about themselves, and build social confidence.

To clarify further the extent that learning through drama can help Chinese-Canadian children to build social confidence, I need to clarify the definition of social confidence. Social confidence is not only a social skill, but also a lasting and reliable confidence that comes from one's outlook on oneself, others, the world and life. In my research I looked for elements of social confidence to see the positive effects of learning through drama. From their shared answers and parents' feedback, I created four main themes of social confidence that these children experienced. They are as follows:

1. Sociability-cooperation

Sociability-cooperation is one of the most important aspects of building social confidence. Sociability cooperation is composed of different phenomena: natural and equal environment, content, group, and common goal. As Pat (2010) concluded, children need to draw simultaneously upon skills in the following areas (amongst others) when operating sociably and cooperatively: initiating and sustaining verbal and non-verbal interactions; problem solving with different materials; selecting and operating an appropriate role or degree of involvement;

developing a shared sense of direction and goal orientation.

Learning through drama requires the students learn to cooperate with each other. Talking is the basis of building cooperation. In our class, we learned to speak in public through drama, which provided us with a helpful platform to begin and sustain verbal and non-verbal interactions. Most children in our class were initially afraid of talking to each other, much less cooperating; they hadn't begun sociability cooperation. Learning through drama is a process that helps different students interact and share information to achieve common goals. In this class, the natural environment of interacting is provided through drama play. These children developed great improvement in social cooperation especially in interacting with others. Drama play created a friendly and open environment for these children to communicate. We had scripts of each drama play which provided a focus for cooperation. And their common goal was to make the performance a success. Every child in our class has progressed in their communication and cooperation skills. As Ryan said "I learn to communicate and cooperate with my classmates (Field note, April. 2nd, 2016)."

In terms of my own impressions of these children, I saw a great improvement in their sociability cooperation throughout the two terms. It was especially notable in Eason, who at first was somewhat indifferent to others. He did not do it purposely, but he separated himself from others. However, in our drama play, he worked with other children and discussed how to perform the script actively. He even invited others to practice together which surprised both his parents and me. This is a practical illustration of deeper bonds of sociability cooperation they cultivated over the two terms. They all shared a mutual understanding and respect for each other. Most importantly, they knew they needed to compromise.

2. Shyness-sensitivity

Shyness-sensitivity is believed to indicate internal feelings of fearfulness, insecurity, and lack of self-confidence, and thus is considered to be a socially immature trait (Rubin et al., 2009). It is one of the most important indicators of social confidence. Shyness is related to difficulties in peer relationships and other social and school problems (Asendorpf, Denissen, & van Aken, 2008; Caspi, Elder, & Bem, 1988; Caspi et al., 2003). In my view, being shy is a fear, a form of anxiety, and can be more intense if we also have the personality trait of high sensitivity, or introversion, or both traits together. High sensitivity can include being unusually aware of other people's moods and judgments, and our own inner feelings in response to other people. This may lead to our retreating from events or gatherings that many people who are not as sensitive enjoy more freely (Aken, 2008). In this context, shyness-sensitivity represents an anxiety in challenging social situations, which constrains the development of social confidence. Chinese-Canadian children do encounter very challenging social situations. Most of them are anxious when facing such situations and become shy and sensitive.

Shyness and sensitivity are traits that almost all children in this class experienced. Almost all the parents, in their final interviews, agreed that their children have become more open and talkative. Activities that help with this development are the drama play and class discussion. In particular, these children acknowledged that sharing their performance and getting feedback on their performance made them feel valued and confident. Some of the boys used to feel scared or shy to speak in front of the class, let alone read and perform their work in front of others. But this class helped them gain the confidence necessary to do so. The frequency with which they performed in front of others permitted them to get over this fear. And the confidence they gained seeped into other classes as well. It is obvious for Steph. He was very shy and sensitive at first,

because he had just been in Canada for two years. He was so worried that others would laugh at him for not knowing what others were talking about. So he separated himself from contacting with others. However, gradually he would ask them what they are talking about and joined them in this class.

In addition, drama generally requires actors to be sensitive to others' feelings and emotions in order to perform roles involving those feelings. In short, learning through drama provided these children with a chance to sense others' feelings, and this helped conquer their shyness.

3. Peer-acceptance and rejection

Moreno (1934) indicated that individuals can be described according to how they are seen by others (the extent to which others are attracted to, repulsed by, or indifferent to them). It can be called peer-acceptance and rejection. In this class peer-acceptance was closely related to the friendship they managed to build. Confidence is entailed in keeping friends. Ironically, it means friendships help build self-confidence. At the age of these children, friendship means a lot to them. If they have many friends, they believe they are accepted by their classmates, which helps them feel confident.

The activities I created in this class were designed to bring together these children, which helped to build a sense of belonging to this group. For example, in our first self-introduction part, we were all cartoon characters. I wanted them to know we were equal and we were a team. There were no more strangers and teachers. They could integrate into this group very easily. At first, Steph was crying in the front of our classroom. He didn't want to come in because he was so nervous about having new classmates and a new teacher. He rejected us, including me, and the other students had the same feeling about him. Amy said "Why does he cry all the time? He is a

boy, I'm a girl. He is interrupting our class (Field note, Oct. 22, 2015).” Other students nodded in agreement with Amy. However, by the end of our term, I observed that Steph mixed with others very well and he was accepted by his classmates. When students were working towards a common goal in certain activities, they would make deeper and stronger friendships because they had a shared common experience. They were easily accepted by their peers. Especially, in all our discussion, sharing activities and stories, their feelings allowed them to get to know each other on a deeper level.

4. Self-perception of self-worth

According to Bandura (1990), positive self-perceptions may enhance children's confidence in exploring the social and non-social worlds and motivate them to interact with others. Self-perception of self-worth is the basis of building social confidence. According to Forney (2006), self-worth is what enables us to believe that we are capable of doing our best with our talents, of contributing well in society, and that we deserve to lead a fulfilling life. Building self-worth is therefore natural, essential, and healthy. Babies are born with self-worth. It is negative life experiences that erode it. But as long as one has a strong self-perception of self-worth, he or she will have social confidence.

In our class, drama helped these children to clarify their attitudes towards themselves. How you perceive yourself, how you talk about yourself, and how you represent yourself eventually becomes the reality for you. Especially, the activity of Body Image helped students to know their own likes and dislikes, advantages and disadvantages about their own bodies. The activity contributed to analyzing and accepting themselves. In western culture it is a fairly common practice to see a psychologist or psychiatrist to analyze us. But self-perception of self-worth can be achieved through self-analysis. Self-analysis enables us to see our strengths and weaknesses

(Horberg & Chen, 2010). It is the same in a child's world, as the students in my class realized.

In my view, social confidence is making self-worth dependent on oneself. Once a person tries to live up to an image of what he thinks others want him to be, he loses his self-worth. In our class, these children were encouraged to show themselves and express their own opinions. In our sharing part and performing part, I encouraged everyone to tell themselves that "you matter". As Crocker and Wolfe (2001) noted, affirmative talk is not the sole solution but it is part of a range of methods for boosting one's self image and for taking time to acknowledge that one does matter. Everyone has her or his own role and is important. At the end of the two terms, almost all children in my class could address their self-perception of self-worth. For instance, I asked them "Do you think you are important in our class?" They all put up their hands and said "yes". Particularly, Amy always got confidence from her parents' praise. Actually she didn't put herself in the center rather than her parents. It was their praise that mattered. However, through drama learning, she gradually found that she mattered. She was the master of her life even though she would still expect her parents' praise. She had a basic knowledge of herself and her life. Similarly, Ryan knew his disadvantages and advantages and he accepted them. That basic knowledge derived from feedback in our sharing roles.

FURTHER QUESTIONS

Drama education helps children gain understanding of themselves and of others, and the outside world. It is related to the study of humanity. Social confidence is a lasting and reliable confidence that comes from one's outlook on oneself, others, the world and life. According to my research data and theory, learning through drama does help to build social confidence of Chinese-Canadian children.

Why do I use “learning through drama” instead of “drama education”? Drama is a popular topic in our research field. It is creative and collaborative. It can promote academic, career, and social skills in children's development. All in all, drama has a notably positive effect on children's education. However, the benefit of drama is limited in theory and addresses drama education specifically. That is, there existed a substantial literature about drama education, but there is a gap in research between drama education and the rest of the curriculum.

I argue that what we should explore in our schools is the possibility for the use of drama across the curriculum. Drama can be integrated into every class like math, language and so on. In my research, I used drama in Public Speaking class and had good feedback. Children loved this class because of this way of learning. Parents were really satisfied and excited to see the positive change in their children. However, my project took place in a private school with a very specific cultural group with particular needs and aspirations rather than in a public school. That venue provided more than usual flexibility. The question now is how to integrate drama into regular classes.

There are also some researchers who have addressed this question (Lea & Daniel, 1993; Tulay, 1997). Educators' concerns about drama as pedagogy have been expressed widely in the literature (Peter, 2009; Tam, 2010; Macro, 2015) yet research has been modest. However, more

and more qualitative studies have been employed to carry out an in-depth inquiry into classroom teachers' employment of drama (Cremin, 1998; Morris, 2001; Mages, 2006). In a belief that primary teachers have their particular needs, studies attempted to identify their challenges and understand their conflicts. The classroom teacher must address the challenge of creating an instructional environment that bridges what students know with what they want to know (Cooter and Chilcoat, 1990). This raises the question of how to use drama to teach what these students want to learn. Bridging drama and the rest of the curricular content remains a challenge, which might be a good topic for investigation within teacher education programs.

As for the Chinese-Canadian children, most research is on their academic development. In this study I have concentrated on their emotional and social development, essential factors in their integration into their adopted culture. A comparative study of other immigrant groups would enrich this topic. In addition, Chinese-Canadian children are becoming one of the largest and fastest ethnic groups in Canada. The problems of how to design the curriculum in public school according to their traits and how to explore the potential of learning through drama to help certain ethnic groups to contribute to Canadian society could be investigated deeply.

CONCLUSION AND SUMMARY

This study explores how learning through drama can help to build social confidence of Chinese-Canadian children. Through working with six Chinese-Canadian children at a private school in Montreal, I integrated drama leaning into a Public Speaking class to check the effect of learning through drama for development of social confidence. My study shows that learning through drama helped my participants to develop communication, expression, understanding, and friendship, which are all components of social confidence. Social confidence is not only a social skill, but also a lasting and reliable confidence. Along with those classroom drama activities, these children experienced self-acceptance and self-recognition, and then build social confidence to varying degrees.

Portraiture is the main method I used to give readers and researchers a deeper insight into the lived experiences of these six Chinese-Canadian children. I placed emphasis on the use of two plays, the sharing of parts in the plays, and supported my findings with interviews with parents. Through analyzing the data I came up with four areas that these children identified that constitute social confidence.

Finally, I elaborated on the importance of integrating drama learning into the regular classroom in public school. I identified the difference between drama education and learning through drama and recommended promotion of the latter across the curriculum.

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APPENDIX I OUTLINE OF THE IN-DEPTH INTERVIEW QUESTIONS

Preliminary Interview with parents

1. Do you think your child is confident? Could you please list some examples including in your home and at school?
2. What comes to mind when you think of “learning through drama”?
3. Why do you send your child to our class? What expectations do you have on your child in this Public Speaking class?

After-class Interviews with parents

1. Have you found any changes on your child so far? (speaking habit? Eye-contact? Expressing ability?)
2. Does your child (depending on the name of each child) like this class? Have you asked her/him?
3. Do you think this class helped your child to feel more confident than before? If so, in what ways?

访问中文版本（Interview_Chinese Version）

课前访问问题

- 1.您认为您的孩子自信吗？能不能举些例子。您认为为什么会这样（家庭因素？社会影响）？
- 2.当你听到“戏剧教学”时是什么想法？之前有听说过吗？
- 3.您为什么送孩子来我们的课堂？对于这节课你对你的孩子有什么期待？

课后访问问题：

- 1.目前为止你有没有发现你的孩子有变化（讲话习惯？眼神交流？表达能力？）
- 2.你们之前有交流过吗？你的孩子喜不喜欢这种教学方式？
- 3.您觉得这节课有帮助到你的孩子吗？有变得更加自信吗？如果有，具体表现在哪方面？

APPENDIX II Consent Agreement (Parent/Legal Tutor)

Dear Parent/Legal Tutor,

My name is Keyin Shen and I am a Master student in the Faculty of Education at McGill University. For my Master thesis research called “Learning Through Drama to build social confidence: A phenomenological study exploring the experience of Chinese-Canadian children”, I will be working closely with Chinese-Canadian children aged 6-8 years old in Public Speaking class from October 2015 to April 2016. **Please read this consent agreement carefully. Your child will also receive a consent form; please review the form with your child.**

The main purpose of my research is to explore the effects of learning through drama to build social confidence in Chinese-Canadian children. Chinese-Canadian children face challenges that are related to their ethnic background such as discrepancies between cultural norms on social behaviors and stereotypical attitudes, which make Chinese-Canadian children less socially confident. In other words, Chinese-Canadian children are afraid of speaking in public and not good at human communications. Social confidence is not only dependent on social skills, but also a lasting and reliable confidence that comes from one’s outlook on oneself, others, the world and life. Drama can become a creative instrument for teaching public speaking class in Chinese-Canadian children. It can also create a space in which they can engage with and work through personal issues. My study will examine the possible link between drama and social confidence among Chinese-Canadian children. The results will be analyzed and used to write my thesis, which I will then publish in a scientific journal. I will be working with your child during his or her regular Public Speaking classes. If your child decides to not participate, he or she will be in a regular Public Speaking class given by Miss. Mao with the other students who decide not participating.

The list linking the code name assigned to his or her real name will be destroyed after all the data is collected. In my thesis, there will appear the code name. Your child’s name will not appear in my thesis. Interviews for you and discussions for your child will be recorded and certain classes will be videotaped. Children will participate in the discussions in class. Your child will not be interviewed individually. Children will have discussions in class which is aimed to know children’s opinions on learning through drama. The videotapes are only for my personal use. I will be transcribing the interviews and discussions myself. I will keep everything locked up and all private data, transcriptions, audio recordings and videotapes will be destroyed one year after the completion of the research. In addition, audio and videotapes will be password protected. I will be compiling all my research in a Master thesis. I hope to also present my findings at conferences and in scientific journals.

You will have some involvement in the study since the students are the subjects being investigated. You will be interviewed about their children’s speech habits, confidence status, characters, and the problems in communication you think on your child. The interview will be held before the class begins and after one-term learning. The data I will collect from your child includes his or her words, emotion, behaviors and the group discussion and reflections in the class teaching. This study will, I hope, help us in determining the positive effects drama can have on building social confidence in Chinese-Canadian children.

Your child is not expected to commit extra time beyond regular classroom attendance to this study. In addition, he or she will experience the interesting Public Speaking class by learning through drama.

You have the right to withdraw your child from the study at any time without penalty by contacting me directly. There are no risks in participating in this study. You and your child will receive no payment for participating in the study.

If you have questions about the study, please contact me at keyin.shen@mail.mcgill.ca or at 514-576-6858. You can also contact my supervisor, Dr. Boyd White, with any questions you may have at boyd.white@mcgill.ca or 514-398- 2444. His office is located in the Education building at McGill University, Room 351. If you have any ethical concerns or complaints about your participation in this study, and want to speak with someone not on the research team, please contact the McGill Ethics Manager at 514-398-6831 or Lynda.mcneil@mcgill.ca

Sincerely,

Keyin Shen
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3700 McTavish Street, McGill University
Montreal, QC, Canada H3A 1Y2
Tel: 514-576-6858
keyin.shen@mail.mcgill.ca

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Please make sure that your child agrees with the following before giving consent to participate in my study. Indicate below how they choose to participate, with your consent.

As a parent, I understand:

☐ The purpose of this study and know about the risks, benefits, and inconveniences that this research entails.

☐ That I am free to withdraw my child at any time from the study without any penalty or prejudice.

☐ How confidentiality will be maintained during this project.

☐ The anticipated uses of data, with respect to the purpose of the researcher's thesis at McGill University.

☐ The data will be collected by ☐ video-taped ☐ audio-taped ☐ photographed

☐ That I agree to participate mean agreeing to everything elaborated in this research

I have read and understood all the above conditions. I freely give consent for my child's participation and my participation in this philosophical study.

____ I give permission to my child to participate in this study by taking discussions during learning through drama in the context of their Public Speaking class.

____ I give permission to my child to be recorded by words, emotion and behaviors in class. They will also have to give a short narrative detailing their experience as part of their class.

____ I agree to participate in the interview which is given by the researcher.

Name (parent's name) _____ **(child's name)** _____

Signature _____ **Date** _____

The McGill University maintains an Ethics Review Board for studies using human subjects. Any complaints or problems concerning any research project may, and should, be reported to the board at 514-398-6193 or via email: lynda.mcneil@mcgill.ca.

APPENDIX III

Minor Informed Assent Agreement (6-8 years old)

Dear student,

My name is Keyin and I am a Master student in the Faculty of Education at McGill University. I am conducting a study to explore learning through drama to build social confidence: A phenomenological study exploring the experience of Chinese-Canadian children.

I hope to work with you part of this study, notably because your responses may inform the educator and the researcher about the reaction you put forward when you learn through drama in public speaking class. I am requesting your participation to collect data. In terms of methodology, I will be asking you to take part in class discussion of your opinions about drama learning and your communication with others. The main purpose of my research is to explore the effects of learning through drama to build social confidence in Chinese-Canadian children. Drama can become a creative instrument for teaching public speaking class in Chinese-Canadian children. It can also create a space in which they can engage with and work through personal issues. My study will examine the possible link between drama and social confidence among Chinese-Canadian children. I will be working with you during your regular Public Speaking classes. If you decide you would not like to participate, you will be in Miss Mao's Public Speaking class with the other students who are not participating.

As part of my study, I would like to ask you to be present in all your classes. I would like you to feel free to express your thoughts and opinions at any time during class. There is no extra time commitment on your part beyond your regular classroom attendance.

The information that you give to me during this study will be kept private. The list linking the code name assigned to your real name will be destroyed after all the data is collected. Interviews and discussions will be recorded and all classes will be videotaped. The videotapes are only for my personal use. I will keep everything locked up and all private data, transcriptions, audio recordings and videotapes will be destroyed one year after the completion of the research. In addition, audio and videotapes will be password protected.

You do not have to participate in this study, but if you choose to, and even if you don't, your feedback will not be affected in any way. You can stop doing the study at any time. If you want to stop doing the study, please let me know. There is no penalty for stopping. There are also no risks in participating in this study.

If you have questions about the study, please contact me, Keyin Shen, at keyin.shen@mail.mcgill.ca or at 514-576-6858. You can also contact my supervisor, Dr. Boyd White, with any questions you may have at boyd.white@mcgill.ca or 514-398- 2444.

I, _____, agree to participate in the study described above and I consent that the information collecting during this study can be used in further research.

Sincerely,

Keyin Shen
Department of Integrated Studies in Education
3700 McTavish Street, McGill University
Montreal, QC, Canada H3A 1Y2
Tel: 514-576-6858
keyin.shen@mail.mcgill.ca

(You will receive a copy of this form for your records.)

Thank you for your time! Keyin Shen

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