"Can you even fall in love with yourself?": using music and drama to enable all students to access Latin literature

Emily K Rushton

(PGCE Latin with Classics, 2016-2017)

email: emily.rushton9@googlemail.com

This study explores how the incorporation of musical and dramatic activities into the teaching of Latin literature affects a student's ability to access the more complex themes of the narrative, and their overall enthusiasm for the subject, in a mixed comprehensive state school. The findings showed that when students were given an alternative method through which to interpret a text in a personable way, their engagement with the text greatly improved. The most important finding of the study, and opportunity for further research, was seemingly how the students were able to translate and discuss their own emotions more fluidly when given a vehicle through which to channel them.

"Can you even fall in love with yourself?": using music and drama to enable all students to access Latin literature

Emily K Rushton

> "The use of creative activities can help students find expression for the complex and different ideas of which they are capable"
>
> (Heathcote, 1984, p.139).

Research and Context

Research context

During my second teaching placement - in a co-educational comprehensive school in Essex - my mentor was investigating the move from teaching OCR GCSE Latin, to the new Eduquas (formerly WJEC) GCSE Latin qualification. She believed that because of the attainment of her classes, the Eduquas qualification allowed for greater flexibility in choice of modules; she was also following suit of the local secondary who had recently made the move. As I joined the school, the teacher was piloting the new qualification with one student in Year 11. Within this class, I assisted in teaching Apollo (pseudonyms used throughout) on an individual basis, while the rest of the class worked on their OCR literature. Although Apollo had the ability to flourish in Latin, he had become despondent to the language and the grammar, and henceforth was beginning to separate himself from the class. However, when we moved away from written comprehension and practically discussed the literature in his own words, his interest became gradually renewed, and was able to engage with the content on a higher level.

I went on to observe the Year 9 and 10 classes at the school (GCSE options are chosen at the end of Year 8), who would both be undertaking the new Eduquas qualification. The students in these classes seemed acutely aware who the higher and lower attainers were, and there was – at times – an air of despondency amongst lower attaining students, particularly when it came to longer passages of text. Especially in the Year 9 class, which only has six students, this acute awareness seemed to affect the progress of certain students, and began to separate the small group. Both of these classes however, could be marked out in their consistent enthusiasm and flare when

undertaking creative tasks, with all students able to produce informed and stylistic work when given the opportunity to interpret the Latin individually. In the Year 10 class, a number of students could often refuse, or produce minimal written translation tasks, however produced mature and thoughtful work when asked to reinterpret a story into a news program. Similarly, in the Year 9 class, Pentheus would often become demotivated during written comprehension tasks, however would produce high-level, astute work when asked to comprehend the translation through drawings or storyboards.

I therefore wished to research how using creative and practical tasks in the Latin classroom could improve accessibility to Latin literature, and whether there were any disadvantages to focusing on practical learning over written comprehension. In this research, I have chosen to focus on the comprehension of Latin literature in translation, as I have found through observation and teaching that often the understanding of themes and ideas in Latin literature can often be as or more difficult than the translation itself. I decided to use Ovid's *Echo and Narcissus* myth, as this is to be offered as the Eduquas set text for the 2017-2018 exam. The complex themes of love and sexuality that the myth explores would also give a clearer indication of how well the students were able to engage with the text.

This project never sought to produce numerical data to see a quantitative measure on the class' improvement in grades, or a levelled average of whether the higher and lower attaining students could achieve parity through a wider range of educational activities. This project sought more to review the positive holistic changes to a classroom when activities are presented from a new perspective, and the changing ethnography of a class culture where all students feel they can access the syllabus content on a personable level.

Environmental context

The school that this study centres around holds a positive community ethos, currently having a student cohort of around 850 students in the main school (ages 11-16) with a small sixth form. Due to its location, it has a large catchment area and can take students from up to 20 miles away; this is predominantly due to the high proportion of small villages in the surrounding area which are reasonably isolated from the larger, local towns. There is also a large proportion of students at the school who attend from the nearby army barracks.

Latin is offered as part of a six-week language carousel at the beginning of Year 7, with the students asked to choose two languages to continue studying until the summer term of Year 8. As a former languages college, the school offers a wide range of modern foreign languages, and students are encouraged to take a language as part of the English Baccalaureate program to GCSE. The current Latin GCSE cohort is relatively small, with only 26 students over the three year groups studying the subject in 2016-2017. There is a buzz for Latin throughout key stage 3, however it does also not go unnoticed that some students choose to continue Latin as – unlike a modern foreign language - it requires the students to take no speaking or listening exam.

This research is based around a class consisting of six Year 9 students, ranging in ability. There is an equal split in gender with three male and three female students, however the dynamic of the class is often hinged upon the close friendships within the group. The class are vivacious and eager to contribute, however the relaxed and friendly atmosphere that this comes with can sometimes lead to off-topic conversation. Actaeon is the most vocal member of the class, and can often distract Cadmus and Diana. All high ability students, Cadmus and Diana are able to concentrate and focus on their work, even though Actaeon could often find this challenging. Minerva and Semele are close friends, and encourage each other to work well, even though Minerva can sometimes find translation and comprehension more challenging: her work ethic and enthusiasm for the subject, however, is imparable. The only pupil who is less inclined to contribute is Pentheus, however when given the opportunity to discuss on a one-on-one basis, his flare and eagerness shine through. Each member of the class enjoys performing and re-enacting stories, however Pentheus prefers to interpret this in forms of storyboards or directing, rather than acting. Dealing with a such a small class, it was imperative to my research that at all times the students felt happy and comfortable in their environment; it was of utmost importance to me that they were as much at liberty not to take part in any activity as they were to involve themselves in any way they could think of. I owe this research to their maturity and willingness to push themselves out of their comfort zones, as well as their kind disposition towards myself and each other.

Literature Review

I have split this analyse of pre-existing literature into two main areas: the use of music and aural culture and the benefits of using drama and narrative storytelling in the classroom. Within the benefits of drama and narrative, I have discussed the educational theory behind using drama and

storytelling, and then reviewed existing case studies of drama and storytelling being used for educational purposes. I have also reviewed previous examples of action-based research, and assessed to what extent current initiatives being undertaken that utilise music and drama as a tool for engagement were beneficial to my research. In the later methodology section, I have analysed the ways in which I have used this literature review to inform my overarching research design.

The use of music and aural culture

The ability to engage with music can serve as a tool for students to reinterpret a text for their own understanding. As there is an absence of secondary literature on the benefits of music in Classics, I have reviewed explorations into how music can be used to benefit creativity and inclusion in classroom, in line with my research interests. Antonietti and Colombo (2014) suggest how music can be used to aid creativity and problem solving; they argue how the process of both listening to and creating music makes it a "creative and re-creative art" and its movement between being "active and passive" makes it possible to transfer those skills to a number of social problem solving situations (ibid. p.233). They raise the skill of "reversibility" which music instils, and allows students to assess the different layers of melodies and how this can be transferred to assess "why something is possible" in other functions (ibid. p.234). Having studied music alongside Classics, I have often noticed how the recognition of repetition, familiar themes and patterns echo how I analyse ancient literature, and that this ability to engage with the creative process could help students to access different themes.

Odena (2014) discusses how "musical creativity" can be used as an educational tool in classrooms of all subjects. They define "inclusion" in very similar parameters to how I would describe "accessibility" in my own research: "the active engagement of students of different abilities in main-stream education to develop" (p.249). They also present the following analogy for the benefits of physical participation in music:

> "A professional musician routinely repeating a jazz scale during a concert would not be developing her or his creativity very much, whereas a student participating in a school jam session trying hard…would be developing her or his musical creativity, even if the resulting product was of a lower standard of that found in professional recordings."
>
> (Odena, 2014, p.248)

Although, as Odena suggests, a student would produce a more accurate understanding of a specific subject through strict rehearsal, a student can develop a better holistic of the subject by

experimenting with their own creativity. If a student spends many hours practicing and learning their Latin set texts off by heart, they would, by nature, have a better understanding of that text. However, if they were to spend time creatively interpreting that text, and assessing the different layers of meaning with a variety of students, comparison with Odena would suggest they could engage more successfully with that text, and wider concepts of ancient literature.

Alongside musical activities, Çakir (2006) suggests the importance of how audio-visual culture is to the foreign language classroom, and argues many features that could be easily transferrable to a classical classroom. Çakir's discussions of the benefits of repetition, roleplay and reproduction activity (p.70) in audio-visual culture were most useful for my research. He argues that showing students a video for them to reinterpret from memory means they become active participants in the video (ibid.), which can then be compared and open discussions about layers of meaning and depth of knowledge. In terms of classical myth, this would serve as a productive way to discuss the layers of meaning with students and provide less confident students with learning models to springboard from.

The benefits of drama and narrative storytelling in the classroom

The educational space and benefits of drama in the classroom

Hornbrook (1991; 1998) is integral for our understanding of the space and benefits of drama. He argues:

> "Because drama-in-education uniquely offers students access to this authentic emotional inner-world, it is especially well placed to help them 'feel their way into knowledge' ".
>
> (Hornbrook, 1998, p.79)

Much like Odena's (2014) argument for music, the idea that students are able to explore their way to understanding through drama, provides a rare opportunity for the formative understanding of different literary themes and the ability to characterise emotions within the text. He continues to emphasise that drama provides "transcendental essences of phenomenology" for students, and that the pursuit of drama can promote "self-knowledge [that] can unlock the fundamental structures of the world," (Hornbook, 1998, pp.80-81). The promotion of self-knowledge was important throughout my research for the students to access the literature at their individual attainment level, or in some cases, to supersede this through alternative methods of learning. Hornbrook also

highlights the caveat that previously, educators facilitating the arts have relied upon "aesthetics" over "ideology" (Hornbrook, 1991, p.21) when assessing the viability of dramatic activities. Because of this, I have been careful to make sure the psychological and emotional progress in the students have been assessed with greater importance than solely their ability to produce drama.

Heathcote (1984) presents a range of discussions on how drama can be used as an educational tool; although her work is 30 years old, her fundamental ideals on the importance of drama very much resonated with my motivations behind this project. She makes the apt suggestion that dramatic activities focus your attention to viewing something through "a particular moment of life," (p.114). During the research, this idea allowed the students to chart the change in emotions of the characters throughout the narrative, and view the story from different perspectives which aided in their understanding. Although the sometimes didacticism of her work can lead to restrictive frameworks to how drama should be used, her fundamental principles of drama helped me to widen the aspect from which I was viewing activities, and the capabilities of what could be achieved through these activities; rather than just looking to widen the comprehension of literature, I have found that much like Heathcote argues, it also widened a student's ability to infer empathy and personal creativity.

Brewer (2015) marks out key learning objectives of what students essentially need to take away from the learning of narrative. He discusses the importance of how narrative is accessible irrespective of "age, ability or culture" (p.107), informing my use of an unknown narrative as a 'level-playing field' for students of ranging abilities. He also crucially emphasises that when literature is seen as a whole narrative, a student is able to develop their own personal meaning to the story (ibid.). This motivated me to create activities throughout the project that students could interpret uniquely, and lead the direction of the project according to their interests and what they found most engaging. Brewer also argues how the use of illustrations and narrative texts side by side are able to increase comprehension of lower attaining students (ibid.). As I was researching how to widen the accessibility of literature, I gave the students the option as part of the project activities to present their understanding through illustration. I wished to see whether asking students to illustrate something would serve as their own, personal level of differentiation, since it was a visual aid they had created from their own understanding.

Gurbutt and Gurbutt (2015) argue the importance of why creative storytelling should be more widely used in education to give students a holistic view of creativity and literature. They present an

interdisciplinary case study which explores how storytelling can be used to show the connections between different educational aspects, and how this can be used to "support and enable learning and sharing examples of the approach use to enable disparate groups to learn together" (p.155). Their interdisciplinary approach reinforced my wish to research the effects of both music *and* drama on widening the accessibility of literature, and their use of storytelling informed my approach of how to combine this media. The use of drama in Classics as a method to widen the audience of classical literature has proved a successful scheme for both Greek and Latin literature to a variety of age groups. Projects like *War with Troy* and Lorna Robinson's *Telling Tales* use drama and story-telling to engage primary school students with the content of classical literature, and in terms of *Telling Tales*, also helps them to translate basic texts. I wished to develop these ideas, and assess this could be used with an older age group, whilst being incorporated with music.

Case studies and action-based projects

A range of case studies have been undertaken to show the benefits of using drama to aid textual comprehension. In this section I discuss a selection – by no means exhaustive – of different case studies whose objectives and conclusions reflect my own intentions through my research. Gordon (2000) presents action research on how active storytelling can be used to teach themes in Shakespeare to primary school children. She ran small workshops with a series of students, and allowed them to engage with an unseen play through speech and drama activities. Gordon presents the poignant idea that through storytelling "fantasy and reality blur and disbelief is willingly suspended" (p.119) and I was pleasantly surprised to see this happen amongst my students when they were given the freedom to comprehend the *Echo and Narcissus* story in a practical way. By allowing her students to make their own predictions and discoveries about the direction of the narrative, she says they were able to "put themselves into the shoes of the characters" (p.120) which as Heathcote (1984) argued, is one of the main benefits to using drama as a tool for comprehension amongst students.

Widdows (2006) argues that drama could be a "positive palliative resource enabling pupils to cope with stress" (p.66). This particularly resonated with my research, as a third of my research class were from army families whose emotional stress could often affect their behaviour in the classroom. Due to the size of the class, I found this could also reflect onto the other students. Most important to

Widdows' research however was her focus on self-esteem, and how poor self-esteem was the predominant issue of lower expectations of behaviour (ibid. p.76). She argues that:

> "If self-esteem is low, an individual's confidence is vulnerable to stress; if self-esteem is high, stress can be coped with. Drama can develop the self-esteem of individuals which brings" them out of 'disconnectedness' into a 'controlled and connected state' which results in coping and managing behaviour."

(Widdows, 2006, p.76).

Similar parameters could be applied to my research topic: a student's inability to feel confident in their understanding of their Latin would create a "disconnectedness" with the literature, and henceforth reflect negatively on their engagement and ability to access the work.

Barbour (2015) argues that the benefits of storytelling reach beyond the fact they are entertaining and captivating for students, but also can encourage "emotional intelligence, cultural awareness and…social inclusion" (p.178). In terms of my own research, one of the predominant barriers of students accessing Latin literature can often be the mature and obscure themes that they may not have previously encountered. In *Echo and Narcissus*, the idea of unrequited love, infidelity, figurative presence and narcissism itself requires a degree of emotional intelligence to engage with. Barbour's research explores teaching through storytelling workshops, in order to promote "emotional intelligence, cultural awareness and…social inclusion" (ibid. p.178). The important "life lessons" (ibid.) that can be taken away from storytelling can make learning of the topic multi-faceted, and provide students with important social and academic tools. Bage (2000) discusses the development of using storytelling through the TASTE project, which approaches from the "opposite direction" issues of "poor literacy, dull teaching or educational apathy" in approach to narrative and literature (p.38). The project was hinged around the use of oral education to connect the narratives to the "wider world" (ibid.), and her research presents a wide-range of grassroots pilots of the project seeing an increase in literacy scores of the students involved (ibid. pp.42-45). Bage centres her research around contemporary issues of the National Literacy Framework; she highlights the issue of competent literacy and comprehension being measured by a narrative being taught to have an end, and the ability for "judgements to be necessitated" (p.37). Within the framework, the Department for Education and Employment outlines that successful comprehension will see students able to "identify and discuss main and recurring characters, evaluate their behaviour and justify their views" (DfEE, 1998), which from a classical perspective, is integral in being able to engage students with the ancient world. In this way, Bage's research motivated me to

create activities that didn't necessarily have an end-point, and to ask students to evaluate characters and engage with the themes in a formative, rather than summative way.

Smith and Smith (2015) discuss a volunteer led programme called *Creative English*, which focuses on using applied drama to learn English as a foreign language. The project aimed at building confidence in speaking and listening, as well as being able to "unlock emotional engagement with characters" specific to English culture from the perspective of a migrant or refugee (p.524). The project, delivered to mixed ability groups, approached ESOL from a different perspective, using roleplays and practical as well as verbal scenarios to help non-native speakers fully immerse themselves in the environment (p.524; p.526). Smith and Smith raise the issue that at first, the use of a drama-based approach was sometimes met with "objections or reservations" from both commentators on the project, as well as initially the project leaders themselves (p.525). However, much like the overarching point of the drama-based approach, people changed their opinions when they viewed and took part in the practical sessions, and were able to empathise with the difficulties faced by non-native speakers (pp.525-526). By asking people to put themselves 'in the shoes' of that situation, they have to engage with the situation on a different level not native to their own understanding, and therefore provide a new layer of perspective and a deeper knowledge of understanding.

With this in mind, I focused my research around two research questions that would help me organise my research design and my overall intentions behind this project:

1. Can creative and practical tasks improve accessibility to Latin literature?
2. Are there were any disadvantages to these creative tasks over more traditional, translation activities?

Methodology and Research Methods

Within this section, I have discussed the methodology, ethics and research methods that were considered and implemented within this study. The methodological discussion further comments on my use of action-based research within this project, and the data collection methods of observations, recordings and written evidence that helped me to achieve this. I have then discussed the observation and respect of ethics behind my project, which were particularly important considering the personal and individual contributions of the students, the size of the class, and the

method of data collection. Although this section marks out the formalities of ethical consideration, it was important to me to continuously return to ethical consideration in situ throughout this writing, and will be further referenced throughout. As aforementioned, the wellbeing and comfortability of my students was at the forefront of all of my design considerations, and was a welcome driving force behind the unforeseen changes and alterations that naturally occurred throughout this project. I have then analysed the research methods used throughout this project, starting with the teaching sequence of lessons, and then specific research methods that I included into my project as a result of my literature review, including the consideration of group sizing, the types of musical and dramatic activities and the use of discursive techniques. I have summarised this information in a table (see Table 1 later) outlining the sequence, and correlating this with the content and data collection in each lesson.

Research type: action-based research

The nature of my question lent itself logically to being an action-based research project. The most important data to collect from this project has been the outcomes of the various dramatic and musical activities that the students have undertaken, which McNiff emphasises is the key to action-based research:

> "Action research reports emphasise processes more than outcomes; while still structured, they tend to show the processes of the enquiry as it unfolds, including difficult periods of trying to work things out."
>
> (McNiff, 2016, p.47)

Rather than undertaking a project with summative data and quantitative data collections, this action-based research was instead charted predominantly through observations, recordings of discussions and performance activities, as well as some additional written evidence that the students created either in class or through homework. McNiff raises the idea that action research is conducted always through "action and reflection" (McNiff, 2002, p.15), which lends well to musical and dramatic activities which often require reflecting upon and being able to reinterpret information. Through many of the activities, the students often had to reflect on their own or others' interpretations of the section of story, based on actions they had devised themselves. It was also important to consider the ethics behind conducting a research project with such a small class, which focused primarily on their emotional progress rather than collecting academic data. In line with McNiff's standards – respect of the person, knowledge and values (McNiff, 2016, pp.44-45) – I was

careful in this research to make sure that all activities and themes discussed were first consented by the parents of the class, meaning that I could use the discussions, images and videos generated as part of the project as evidence for this research.

Methods of data collection

I include this section before my discussion of ethics, so that throughout my ethical discussion it is clear why it was of integral importance for me to engage in discussion with the parents of my students before collecting any of the data.

Observations and Recordings

Throughout this project, I have collated my own observations, as well as observations from other teachers, to chart the progress of the students. As Wilson argues (Wilson, 2013, p.111), by undertaking personal observations I was initially concerned that the class' behaviour or answers would be self-conscious, however as the class are used to my mentor observing my lessons, they were unfazed. Some of the most telling evidence from the research has come from recordings, photographs and recorded focus groups throughout the lessons from a range of candid moments and activities, when the students would be naturally engaging in the activities, so as to avoid only portraying any one student's sole perspective (ibid.).

Written Evidence

The students completed a learning journal throughout the project: they were informed at the beginning of the sequence that there was no expectation for them to complete the booklets, and that they could use them to note down anything they felt was particularly important, or as a point of reference if they needed additional help to remember certain aspects of the text. This was important to me so that the students were solely focused on how to reinterpret and understand the text, rather than feeling obliged to provide a 'correct' answer; this also worked in line with the school's policy that writing should only be required when it is useful and necessary for the students. As well as extracts from these booklets, I will also include written evidence of the presentations that they created as part of the project, as well as written storyboards and some drawings they created to plan and direct their own scenes of the production they were creating.

Ethics

I initially discussed the plan for this project with my faculty supervisor, to seek advice on how to conduct a project of this kind. I also met with both my school mentor – who was also the class teacher – and the professional tutor in order to discuss the research and ensure that they were fully informed of its content and the methods of data collection. The school were happy for me to undertake the research as they had their own protocol of data protection which every parent is entitled to opt in or out of. However, due to the nature of the data collection (which included photography and audio-visual recordings) and the sensitive nature of the topic, I wished to obtain additional permission from the parents so that they could also hear more about the research, and raise any concerns they may have had. The class were initially informed that they were going to be part of my project, and luckily due to the nature of my students, they were incredibly enthusiastic to be part of it. They were informed that anything that they said within the classroom would be completely anonymised, which opened a refreshing conversation with them about their own understanding of being 'ethical'. One student was in fact very disappointed that he could not choose his own pseudonym! The class were informed at the beginning - and reminded regularly throughout the project - that at any time they had the right to withdraw from the project, and that they could take part as much or as little as they wanted. This discussion with the group actually led to more raw data being collected, as often at times the students would veer onto their own activities, and adapt their learning because of this. A consent form was then sent to each parent with an accompanying email outlining the project, and I did not being the teaching sequence until I had received these. I am very indebted to the parents, and especially the students involved in this project for being so pro-active and enthusiastic about the research. This research was undertaken following the guidelines set by British Educational Research Association (BERA, 2011).

Research Methods

Within this section, I firstly discuss the teaching sequence of my lessons. I then discuss the relationship between research methods and three specific classroom practices that were influenced by my literature review.

Teaching Sequence

The size and year group of the class allowed me larger scope to create a more creative teaching sequence, without concern of them becoming behind in other material. Because I was using the class' GCSE set text, the lessons were particularly useful for the class' progression, and I have since been asked by the school to repeat the lessons with other GCSE classes. I was able, therefore, to conduct this research in 5 fifty-minute lessons, over what was initially meant to be a two-week period. Unfortunately – because of issues with school-wide timetabling – this had to be changed to a four-week period. The scheme of work was created with the predominant objective that by the end of the research, the students would have created, directed and performed their own realization of the *Echo and Narcissus* myth. They could achieve this drawing from the range of dramatic activities they had seen throughout the project, and producing alongside a soundtrack of music which they thought fitted the various tones of the scenes. As part of the first lesson, I also asked the students to complete a short comprehension activity based on an extract of translated text which was otherwise unseen, as a base from which to assess their initial comprehension ability.

I tried to establish a flow to the lessons, beginning with activities that required them to think laterally about creative production and dramatic activities to build confidence. In the second lesson, therefore, the students undertook a range of dramatic activities that focused on decision making in the creative process. I later moved onto developing activities which required them to think about the different layers of the text, and allowed more for their own reception of the themes. This included performing in different genres (romance, horror and comedy), performing mimes, as well as drawing a stage set up using the text as a prompt. The fourth lesson focused on more summative activities, and beginning to see if the students had been able to access the themes of the story more easily by performing freeze frames and script re-writing to consolidate their knowledge. In the final lesson, we firstly discussed how they would like to set-up their production, and then gave the students free-rein to work together in producing the final performance. Throughout this scheme of work, pupils were also asked to produce their own presentation on their own personal summary of the myth, and choose a series of songs that they felt would accompany well the different sections of the story.

Relationship of research methods and classroom practice

Group size and activities

Antonietti and Colombo argue that starting students in smaller groups for creative activities tends to stimulate their ability to be empathetic (Antonietti & Colombo, 2014, p.243). Widdows, in her research, similarly used a combination of smaller and larger groups to observe a wider average (Widdows, 2006, pp.70-71). This raised one issue I would find with my research: my small class of six students were by nature not going to be able to produce the same degree of range. The size of the class did require the students to engage emotionally in an intimate setting – which they seemed to find more challenging than when I observed them in larger classes - and in this way provided another interesting perspective. Throughout I used a combination of activities that allowed for whole group, paired and individual work; working with a group of only six students, the whole class would constitute what Antonietti and Colombo would suggest being a 'smaller group,' meaning I had to adjust the environments in which activities were undertaken. This allowed me however to observe a full range of interactions between students on an individual level, as well as assessing whether certain abilities and personalities flourished better creatively. For instance, I found that Pentheus flourished in whole group activities or individually on their own; he did not seem to enjoy paired activities.

Musical and dramatic activities

Throughout the project, I was eager to use a range of activities in the hope that each student in the class would find at least one they could fully engage with. This idea came from Gordon's research, who observed how personal interpretations became more formative in a student's understanding of the literature (Gordon, 2000, p.123). At the beginning of the sequence, I used a range of video interpretations of the story as educational models. Following Çakir (2006), I ensured that the students were exposed to structured models initially, as a base from which to create their own presentations and choose songs that they thought would best suit the themes of the myth. I hoped this would engage the 'reversibility' of using music and would help the students to engage with activities of reinterpretation. They also carried out various dramatic activities which allowed them to view the story from different viewpoints; I hoped that having a wide range of dramatic activities would also mean students could each find something to engage with and devaluate despondency. It

was these activities, alongside the personal selection of their music which brought the project to life, and provided the richest data in how they became more involved with the classical themes.

Open-ended questions and discursive techniques

Due to the themes of the *Echo and Narcissus* story, we undertook many discursive sessions where the students would have an opportunity to unwrap the text; it was often the tangents they would go on during these conversations which allowed me to hear their most unique and personal accesses they had made to the text. I was motivated by Widdows' set of open-ended questions which focused entirely on emotions and feelings of the students, rather than in any way referencing a correct or incorrect answer: "What emotions did you feel in the drama? How do you feel you get to those emotions?" (Widdows, 2006, p.69). Through observing and recording these open-ended questions vocally rather than writing them down, I wished to allow students full immersion in the activity and let their thoughts self-direct.

Timeline of lessons

Table 1 summarises the lesson content of the teaching sequence and details the various types of data collected from each lesson.

Lesson number	Content of lesson	Data collected
1	Comprehension activity based on an extract of text; analysing and reviewing videos and music.	Written evidence in learning journals, observations.
2	Analysing a section of the text in pairs; picking out key themes of characterisation and choosing music to accompany the section; student presentations on their chosen music.	Written evidence in learning journals; student presentations and music playlist.
3	Reinterpreting a piece of text using a different genre; creating mime performances and freeze frames.	Audio recordings (later transcribed); photography.
4	Re-writing the text into their own words; performing as a script; drawing out the scene and creating a storyboard.	Drawings in learning journals; audio recordings (later transcribed); video recordings.
5	Performance rehearsals; discussion around performance considerations; final performance.	Photography; audio recording (later transcribed); video recording.

Table 1: Summary of Lesson Content and related Data Collection

Data and Findings

This section analyses the rich and varied data that I was able to collect throughout his research project. Due to the nature of my data collection, I have had to remove for internet publication any photographs, video stills or longer transcripts of audio-visual recordings. Where these have been omitted, I have tried to include any necessary descriptive details, and hope that the spirited and enthusiastic nature of my class is still palpable from the findings.

Diagnostic tests

The initial comprehension quiz (Appendix 1) that the students completed presented two main issues: the difficulty of being able to follow the plot and that the English language itself that was used. Worryingly, the extracts used in the quiz were taken directly from the Eduquas prescribed sections of English that the students would be expected to know for their GCSE exam. Minerva's assimilation of the text to "Shakespearean English" emphasised how important it was that the students were able to access the text in their words, and that Cadmus, Actaeon and Semele's were able to resolve their anxieties behind what was actually occurring in the plot. The pupils' answers surrounding their view of dramatic activities however were more encouraging: the students believed there would be greater clarity to their understanding if they could visualise the narrative, and that the "actions" would help them to understand the story "as if we were there." Similarly, Diana's suggestion that the use of drama could "make it modern" lends itself to the idea drama can raise accessibility by raising relatability to the pupils. There was concern at this point about the contribution of Pentheus from his lack of answers; this was something I wanted to be careful was not exacerbated by the dramatic activities, and reassured my decision that all activities could be interpreted by the students in a way that felt most comfortable for them.

Table 2 sets down how complete the diagnostic test was, and pupil answers (as written) in regards to the completion of the test, using written evidence taken from learning journals. I understand that I was able to analyse the data this closely because only six students were involved with the study, and that in a larger scale project, research limitations would mean this information would have to be coded.

Pupil	Completion of diagnostic test	What did you find the most difficult thing to understand about these passages?	How do you think using drama might make affect our understanding of what is going on in a passage?
Semele	Attempts all questions and tries to use logic but is unable to follow the comprehension of the text.	*Its not directly aiming at one person/it doesn't tell you who they are talking to/about*	*It will become clearer because you'll see who is talking to who*
Cadmus	Completed 2/7 questions which were able to be deciphered from just that piece of text and without looking at overall plot.	*The plot*	*We get to enact what is happening so we can see as if we were there.*
Pentheus	Did not attempt questions.	*n/a*	*You can understand more if you see your actions.*
Diana	Completed all the questions but with very vague answers	*The language poeticness*	*Make it modern*
Minerva	Attempts all questions but relies a lot on interpretation, and often picks out quotes to use from the wrong context.	*I found the grammar to be the most confusing. The way the passages are written remind me of Shakespearian English*	*By being able to act it out I think drama would help because there will be stage directions.*
Actaeon	Makes a good attempt at all questions, but predominantly lifts out of the text the wrong sections	*Who the characters were acatually talking about.*	*So we can see rather than just hear it.*

Table 2: Diagnostic Test - Written Evidence from Learning Journals

Genres of music

To engage the students with the idea of using music to express emotion, I asked them to listen to a fifteen-second extract from five different songs, and to note down the first adjectives that came into their heads. No pupils in the class are marked musicians, however it was interesting to note the start point in their ability to access different feelings and levels. Cadmus for example, initially didn't take the exercise very seriously, and seemed reluctant to put honest answers. Pentheus similarly, even though he expressed some ability to describe the music, was not able to do this at length. Actaeon, whose behaviour during the lesson was at sometimes very challenging, was able to access the music coherently and provided a good range of adjectives. It also seemed that the three female members of the class - Semele, Diana and Minerva - were able to describe the music more coherently. At this point, I was unsure whether the contrast in input was because the male students were reluctant to openly engage on an emotional level, or whether it was coincidental that the female members of the class had a greater vocabulary through which to express their thoughts.

Table 3 presents the students' analyses of music as authentically as possible again using written evidence taken from learning journals. Pupil answers are written verbatim from their learning journals.

Pupil	Track 1: *Let it Go* from *Frozen*	Track 2: *James Bond* Theme	Track 3: *Jaws* Theme	Track 4: *Hakuna Matata* from *The Lion King*	Track 5: Extract from *Echo and Narcissus* by Tcherepnin
Semele	*Optimistic, happy*	*Dramatic, loud, shocking*	*Tense, anxiety*	*Happy, cheery*	*Moany, "sad opera", grumble*
Cadmus	*Kill me now please please please please please please please please*	*Nostalgic, memorable*	*Dayum son*	*Horton hears a who*	*Ludwig van Beethoven*
Pentheus	*Deppresion*	*Spies*	*It's coming! *screams**	*Hopefull*	*n/a*
Diana	*Happy, passionate*	*dramatic, Action, memorable*	*Scary, spooky, tense*	*Funny, cheery, nostalgic*	*Romantic, beautiful*
Minerva	*Happy, passionate*	*Action, mysterious*	*Suspensful, scary*	*Happy, cheery, nostalgic*	*Romantic, beutiful*
Actaeon	*Freedom*	*Spy, guitar, brings back memories*	*Scary, tension, spooky sharks*	*Boar, happy*	*Dramatic, romantic*

Table 3: Genres of Music - Written Evidence from Learning Journals

Echo and Narcissus videos

The students were asked to comment on three contrasting videos that summarised the events of *Echo and Narcissus* (Table 4). I wished to observe which video the students engaged most with, in order to observe to what extent the drama and music helped their understanding in the videos. The first thing that initially struck from the data, was the concurrence with Çakir's idea that pupils lose interest in videos very quickly if they don't entirely understand the content. The final video, which was an amateur recording of a performance, was annotated less thoroughly than the other two as it was harder to understand from their use of language, and it was perhaps an oversight by myself to show them this video last. From their annotations, the students seemed to engage most with the changes in music, and could always observe when the tone of the music changed to match the plot of the story. In terms of understanding the plot, the first video, whose narration was reinterpreted in a modern style, was understood most easily by all. This further suggested comprehension of these stories was aided hugely by adaptation into a modern context. It was during this session that I also began to see the much wider, holistic implications of how music and drama can generate discussion

about different themes in the classroom. From a transcript of a recorded discussion, Minerva suggested:

> *Could you imagine like if the guy you really liked was just staring at his own reflection and*
> *preferred something that didn't even exist to you?*

To which Diana replied:

> *Haha that just sounds like boys now though, like don't even take seriously what you say*
> *because they are so obsessed with themselves!*

Using *Echo and Narcissus* as a base, the students then undertook a mature conversation about relationships, and discussed a wide range of topics, including that of sexuality. Actaeon asked:

> *One sec, so is Narcissus gay? (...) Like if Narcissus falls in love with his own reflection,*
> *does that make him gay then?*

This was something that initially I had not even considered as a discussion point in the story, and from a teaching point of view, I had to be careful to approach the topic sensitively and cautiously. Being able to refract the discussion through the different characters in the story, allowed the students to achieve a greater knowledge of understanding of both the *Echo and Narcissus* myth, but also a more mature and empathetic approach to the idea of sexuality. It is from this conversation that this paper has taken its title; I feel it was at this point during the research project that the actual findings began to manifest themselves:

> *Well we don't really know whether he's always attracted to men do we? It might just be like*
> *this one time he has fallen in love with someone and he doesn't really know why.* (Cadmus)
>
> *Yeh so like that wouldn't really make him gay would it, because he's just fallen in love with*
> *someone this one time*   (Diana)
>
> **Can you even fall in love with yourself? Is that even a sexuality?*   (Actaeon)
>
> *Ohhhhhhh so that's what Narcissistic means, then you're really full of yourself? Oh my god*
> *that's so clever!*   (Semele)

Pupil	Video 1: Parody revision video using animated visuals.	Video 2: Lego Animation with narration and music	Video 3: Amateur audio-visual recording
Semele	*Narcissus loves himself. Echo loves him. End woman kills herself over man. Man kills himself over himserlf. Both end up dead. Blank atmosphere, just pictuers. Sad music!*	*Mystic music. Like a sad hospital drama. Depressing. Upsetting. Dark atmosphere. Narcisuss loves himself. Echo loves him. Both kill themselves.*	*ACTUAL ACTING! Upsetting ☹ Tense music.*
Cadmus	*Lots of love, lots of suicide*	*Silent, good music use, bad choice of animation*	*Terrible voice acting, good summary of the story though*
Pentheus	- *Echo loved Narcissus* - *Narcissus loved himself* - *They kill themselves*	*Narcissus turned into a flower, music was sad*	*n/a*
Diana	*N loves himself and E loves him. It makes it more tense by the music changing. Use drama by them both kill themselves over N.*	*Gets really tense and sad by music changing. Drama used when N dies and they make him a flower. E grieves until passes away!*	*Creepy, sad music. E hides from N. Again N is obsessed with himself.*
Minerva	*Very creative, easy to understand. Women loves man. Man loves himself. Women wastes away. Man dies.*	*Mystery legs. Depressing. Relaxing but sad.*	*Good use of drama but doesn't tell the story as well without narration.*
Actaeon	*Woman loves man. Man loves himself. Woman kills herself over him. Man kills himself over himself.*	*The gods took pity on Narcissus and turned him into a flower. Echo griefed so much that she ways away.*	*Creepy, scary music.*
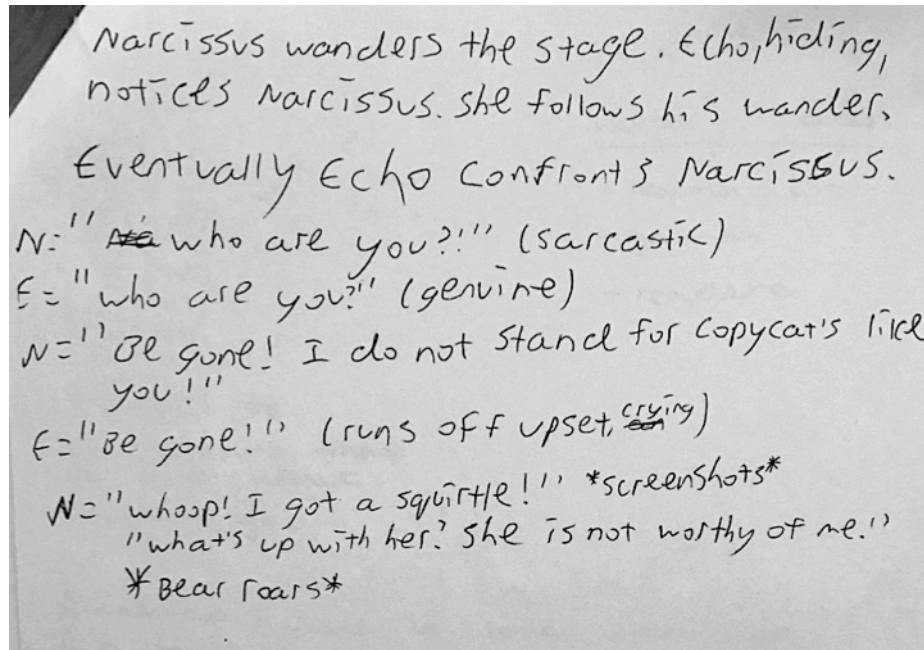
Table 4: Comments on contrasting video summaries of the *Echo and Narcissus* story

Dramatic reinterpretation and reinvention

Having observed that the students were engaging best with reinterpreted, modern ideas, I asked the students to plan a dramatic activity in which they were to reimagine the section of text. As I wanted to keep altering the size of the groups for a reliable assessment in terms of behaviour, I paired Pentheus with Cadmus, and Diana with Actaeon (Semele and Minerva had to leave the lesson early). These pairings were intentional in line with the personalities of the students; I wished to observe whether their ability to access the text from their own point of view would be affected depending on who they were working with.

I was initially more concerned about the pairing of Cadmus and Pentheus; for the first few minutes of the activity, neither would talk to each other or come up with any personal ideas. However, when I reassured them both that I was not concerned with how serious the idea was, the pair managed to reinterpret the scenarios well and related it to their mutual love of computer game *Pokemon Go*.

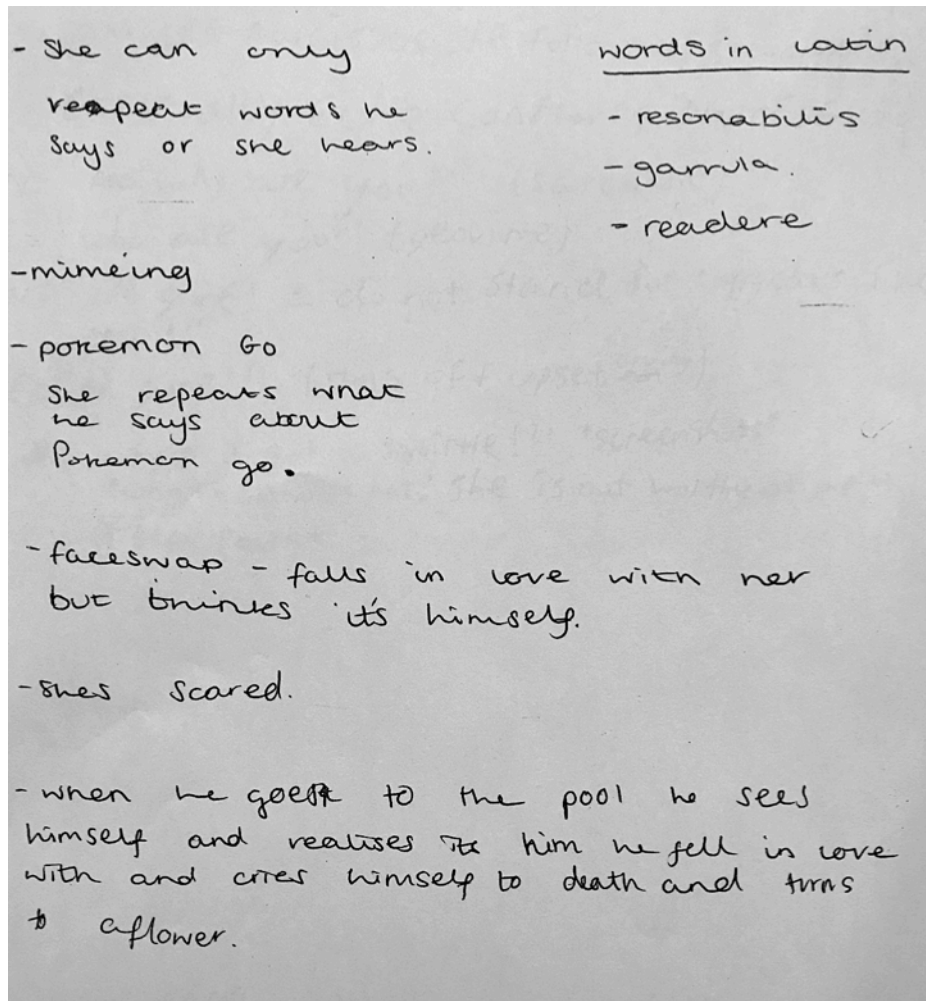Much like in the game, (in which one walks around trying to capture virtual *Pokemon*) they suggested (Figure 1) that Narcissus could be portrayed as looking around for his reflection, and not be aware of Echo accompanying him. Interestingly, they were also able to connect this to the contemporary media coverage of players walking into inanimate objects; they assimilated that much like players were too focused on playing *Pokemon Go,* nor did Narcissus realize Echo was right in front of him!

Figure 1: Cadmus and Pentheus' plan for their performance.

Throughout the activity, I was surprised at how well Diana and Actaeon worked together; even though they are both loquacious, Actaeon's ability to access the text on a personal level was enhanced by Diana's ability to infer information from the text. Similarly, Diana's confidence in creating a unique idea for her performance was aided by Actaeon's confidence in performing. Actaeon also appeared to approach the task more seriously as he seemed less concerned about receiving class intention, and more about creating a piece of drama that was 'his'. See Figure 2 for their performance plan. They managed to relate the idea of Echo and his reflection to *Snapchat*, in which people can send each other pictures that disappear after a few seconds; as a higher level of differentiation, I asked to them think about how they could interpret Narcissus' change into a flower, which they assimilated to people altering their appearance through *Snapchat* filters.

- She can only repeat words he says or she hears.

-mime-ing

-pokemon Go
She repeats what he says about Pokemon go.

-faceswap - falls in love with her but thinks it's himself.

-shes scared.

-when he goes to the pool he sees himself and realises the him he fell in love with and cries himself to death and turns to a flower.

words in Latin
- resonabilis
- garrula.
- reddere

Figure 2: Diana and Acateon's plan for their performance.

A mime activity was undertaken by only three members of the class, as there was a large portion of class absent that day. As a vocal group, taking away their ability to speak – fitting to the myth itself – showed the students to have to think carefully about how they expressed their emotions in gesture and through facial expressions, and required them to use total physical response in order to elaborate their ideas. This activity was particularly interesting to observe Semele, who – although one of the higher attainers of the class – could be very quiet. In this activity, in a smaller environment, she flourished in presenting Nemesis, and presented an assertive and commanding side to her presence which gave her confidence for the rest of the project.

The following transcript (Figure 3), with pupils' responses transcribed as spoken, presents a reinterpretation activity, in which students were given a section of the text to rewrite and perform. Diana and Cadmus worked well together to reinterpret the text, making notes about how they could alter the text to make it resonate with them more clearly. Semele and Minerva took a different

approach, underlining the various lines that each of them wanted to focus on, utilising a mature approach presenting Narcissus' soliloquy from the perspective of two people (himself and his reflection). The deeper level of understanding, and the unique and poignant way in which they performed this showed the great importance of giving students the opportunity to access the texts from the character's point of view.

Cadmus and Diana

What pleases me I can see, but what I see I cannot have.   (Diana)

Why are we kept apart by the tiniest boundary?   (Cadmus)

Its's such a small thing that stands in the way of our love.   (Diana)

When I love, you love back, and I always see you cry when I cry. I am that boy. (Cadmus)

I understand it – my image doesn't deceive me – I give the love and receive back. (Diana)

In death I will lose all my sorrows, I just wish that I could be united with the person I love.
                    (Cadmus)

Semele and Minerva

I am in love, but all I feel is confusion.   (Semele)

As much I was want to lean out in the water to kiss him, I realise its only a tiny stretch of water between us.   (Minerva)

When I stretch out my arms to you, you always stretch out yours to.   (Semele)

Instead we die together – united in a single person.   (Both)

Actaeon and Pentheus

(Pentheus did not want to perform out loud, so assisted in writing the script and created the stage setting at the back that he produced using another section of the text)

Why is everyone laughing? I'm trying to take this seriously! When you laugh, I laugh back and I always see you too when I'm crying. You answer me with words that I don't really here. I am that boy – I both love myself and make it worse.   (Actaeon)

Figure 3: Extracts from a video recording students' reinterpretation of the Narcissus soliloquy.

Pentheus established at the beginning of the activity that he didn't feel comfortable performing in a pair in front of the class, so the students worked together to create a script for Actaeon to perform. Interestingly, in Actaeon's performance, he was – for once – not the distracting student, but was being distracted by the others. I believe that because Actaeon sets himself up as the 'class clown', as he tried to portray a serious tone, the rest of the class struggled to believe he could take it seriously. It took several restarted recordings for him to get through the first few seconds without everyone laughing, which I believe made an impression on him. After this, he performed both maturely and with a great level of empathy and gravity. His performance was by far the most emotive, and at that point, the class seemed to engage both with the emotion of Narcissus, but also the emotion of the pupil.

Illustration

As well as performing dramatic activities, I wanted to ensure the students who were less inclined towards drama initially had an opportunity to partake in drama without the anxiety of performing. I firstly asked them to draw a stage design based on the description of the wooded area where Narcissus' pool lies. From their initial quiz, the students were struggling with the language and with the plot of the story, however in drawing they managed to comprehend a large amount of a text with ease, and found it simpler to visual rather than write down. The drawings they created were clear and concise, and represented accurately the "clear and silvery pool with shining water" that the text describes. This then inspired their choice to use a blue scarf being shaken in their production which helped them to both employ "reversibility" (Antonietti & Colombo, 2014, p.234) and find a deeper level of understanding to how the setting would have looked.

The students also undertook a drawing activity for their final storyboard before their performance. Pentheus particularly flourished in this task. Although he would usually partake in all of the activities, he would often still cast himself out; however the storyboard he created generated a large amount of discussion in the group, and I feel that the positive comments he received on his personal interpretation of the story were much more important to him than any other feedback. Although in the audio recordings he does not often contribute, his storyboard (Figure 4) was decided by the class to be the base structure of their performance, which helped build his confidence. He in turn after this also volunteered for the first time to be part of the production, which he did not wish to do previously.

Figure 4: Pentheus' storyboard of the *Echo and Narcissus* production

Figure 5 contains a series of extracts from an audio recording discussing Pentheus' storyboard and the performance of the production.

Ok so let's have a look at these storyboards – [Pentheus] have you got yours? What did people have as their first picture?	(Teacher)
[Class all look at Pentheus's storyboard and are all keen to look at i*t*.]	
A baby called Narcissus was born..	(Cadmus)
Juno taking away Echo's tongue…	(Actaeon)
You know like when you're younger and people are like "aww I got your nose!" it's like Juno being like "aww I got your tongue"…	(Actaeon)
…	
[laughing a lot] *And I get to shout at [Cadmus] and be all sassy being a god is great…*	(Semele)
So which order would you like this first section in then? Do we want the birth in there, and did we still want to do the curse as a flashback like you guys did last week?	(Teacher)
I definitely want the birth to be in their you can see him like a baby because then it seems more sad…	(Pentheus)
…	
Yeh it's be like going from full circle when we all see Narcissus be born and like we've all seen him and then he is actually finally going to see him… Like, yeh yeh yeh that would look really good – because he's not meant to be able to like 'see' himself in like a deep sense init so we could wait until he finally SEES himself…	(Cadmus)
YES like I could have something in front of my face the whole time and then we could like take it away at last minute…	(Diana)
One sec lemme get the whiteboards we can draw faces on top…	(Pentehus)
Omg like the heart-eye emoji?	(Minerva)

**Figure 5: Extracts from an audio recording discussing
Pentheus' storyboard and the performance of the production**

Within this extract, we can note the other students engaging in Pentheus' work, and incorporating it as a significant part of their planning process. This inclusion of Pentheus' work – especially as an artistic piece that he felt confident in his ability with – showed a further building of his confidence to contribute in the group.

Pupil presentations

Throughout the project, the students were given an on-going task to create a presentation outlining a summary of the Echo and Narcissus story, music that would make a fitting sound track, and – as an optional extension activity – a film that they thought shared similar themes to the myth. The students were asked to give their presentations using a random spinner, so their responses would be prepared and unique, uninfluenced by the choices of the rest of the class. The presentations that the students produced went above and beyond my expectations of the level of mature engagement they would have with the subject, and showed the extent to which music gave them the tools to access the literature in a personal way. Minerva provided three contrasting songs, alongside explanation for her choice:

> *Since I was at a low for inspiration, I searched for songs about unrequited love. So that's*
> *pretty much the story.* (Minerva)

Pentheus, who could at times be less inclined to share his views in class, provided a soundtrack from a computer game that he enjoyed called *Portal Stories*, explaining to the class that he felt it would make fitting background music for the setting description because of the "eerie atmosphere" and "natural setting". The most interesting finding from these presentations however, was the emotional shift in Cadmus in being asked to connect on a personal level to the story. Cadmus brought the song *Love and Rain* by *ELO* that his father – who was at the time away with the army – used to play when he was younger. As a class, we also discussed the song *Goodbye My Lover* by army officer James Blunt that Diana had provided as a soundtrack. This led to a mature, and similarly emotional conversation in the class between Cadmus and Minerva, who are both from army families, about the themes of disappointment and loss that they could see in the story and reflect onto their own lives. This level of emotional engagement was unprecedented to me when I decided to put together this research project, and showed me that the use of music particularly can resonate far further in making the themes of the literature relatable. The final playlist that they compiled for their production combined all their ideas and music tastes:

1. *The Scientist* Coldplay
2. *Love and Rain* ELO
3. *CAN'T STOP THE FEELING!* Justin Timberlake
4. *Everybody Loves Me* OneRepublic
5. *Let Me Love You* DJ Snake
6. *All By Myself* Celine Dion
7. *Goodbye My Lover* James Blunt

Production and Performance

The production and performance of the *Echo and Narcissus* story suggested how – through their engagement with music and drama – the students could reinterpret the story, and therefore access the themes on their own level. The production also highlighted the way the students could work empathetically and maturely with each other. Before the production, I recorded a group discussion of how the production should be cast. This conversation showed both academic and emotional progression from the group, as they had moved away from automatically turning to the more vocal members of the group to engaging with the story on a personal level and the way that the students were able to arrange character personalities. Actaeon showed particular engagement in this discussion, providing innovative ideas of how we could present the metamorphoses in the story. The class also showed better emotional engagement with each other, seen through Cadmus' and Minverva's good-humoured comments about Actaeon and Diana's friendship:

> *Miss…* (laughing) *Haha what a coincidence that Echo falls in love with his reflection, that means* [Actaeon] *has to fall in love with [Diana]…* (Cadmus)

> (laughing) *Init how cute are we* (rolling her eyes) *Cadmus… One sec, are you trying to say I look like a boy or that [Actaeon] looks like a girl? Cuz like surely if I'm his reflection then one of us has to look like the other one..* (Diana)

> (laughing) *No, I'm think what they're trying to say that is that you two have a lovely –* (Teacher)

> *Connection!* (Minerva)

The students' creative abilities to express themselves in different ways can also be seen by their decision to use emojis as a method of portraying emotions on the faces of Narcissus and his reflection, as well as their inspired choice to use a blue scarf as the pool. The photographs, video

stills and transcription of their rehearsal showed the students' ability to physically engage with the literature, through their innovative and unique staging. Their discussion throughout rehearsals surrounding how they could improve their production showed them to reveal more layers of the story, and a deeper level of understanding of the themes and emotions of the characters. Similarly, the soundtrack that they had previously put together for the performance set the tone for their work; when the music was playing, the students were also much more focused on their work and able to share the emotions. The most encouraging finding however is seeing how much enjoyment the students took away from performing the project, from their closer interaction as a group, as well as their growth in confidence in being able to perform in front of each other.

Conclusions

As with all research questions, the answer that you arrive upon can often differ greatly from your original assumptions. This research project, as well as concluding encouraging findings surrounding the use of music and drama in the Classics classroom, has also shed light on a more emotional aspect of teaching. When I started this project, I hoped that the students would be able to access the *Echo and Narcissus* story on a more relatable level, being able to use music and drama to provide evidential comprehension of the literature. What the students have instead shown however, is that when the students could reflect their own personalities and individual creativity and interests onto the literature, their ability to emotionally engage with the literature - and with each other - improved overwhelmingly. Music and drama allowed students to present their thoughts and feelings, refracted through the melodies, lyrics and thoughts of others, and allowed them to express their own opinions through the words of others. By occupying the emotional space of specific characters, they were given a vehicle to show their full engagement with the more complex feelings and emotions without fear of sharing directly their own personal sentiments. The importance of reinterpretation and the modernisation of classical literature has also concluded itself from this research to be integrally important alongside these different mediums, as it allowed the students to feel connected to the work.

As the project continued, the mature and emotional conversations that the students had – sparked by the themes in the literature – revealed a lot more about the students as individuals, and helped them to learn and connect with each other. We must of course be aware that the research project was undertaken with only six pupils, and we therefore cannot make widespread assertions about how

this would work in a class of thirty. However, although this could be viewed as a research drawback, I believe it took more maturity for the students to bare their emotions than if they were in a larger class because of the intimate environment in which the class was held, and the various emotional changes that students of that age group are experiencing. Each individual pupil allowed themselves to show their emotions to each other, and most importantly, showed themselves to receive those emotions with maturity, empathy and understanding. It is, of course, very encouraging that the use of music and drama could be a stepping stone to making the ancient world more accessible. The way in which this helped the students to have personal, transformative engagement with literary themes, I believe, is an encouraging topic for further research.

References

Antonietti, A. & Colombo, B. (2014). Musical thinking as a kind of creative thinking. In E. Shiu (Ed.), *Creativity Research: Inter-disciplinary and multi-disciplinary research handbook* (pp. 233-246)*.* Oxford: Routledge.

Bage, G. (2000). Developing teaching as storytelling. In G.C. Hodges, M.J. Drummond & M. Styles (Eds.), *Tales, Tellers and Texts* (pp. 36-45). London: Continuum.

Barbour, R. (2015). The power of storytelling as a teaching tool. In G. Brewer & R. Hogarth (Eds.), *Creative Education, Teaching and Learning* (pp. 178 – 189). UK: Palgrave Macmillan.

Brewer, G. (2015). Introduction to narrative. In G. Brewer & R. Hogarth (Eds.), *Creative Education, Teaching and Learning* (pp. 105 – 109). UK: Palgrave Macmillan.

British Educational Research Association (BERA) (2011) *Ethical guidelines for educational research*. Available at: https://www.bera.ac.uk/researchers-resources/publications/ethical-guidelines-for-educational-research-2011 (Accessed: 5 November 2017)

Çakir, I. (2006). The use of video as an audio-visual material in the foreign language teaching classroom. *The Turkish Online Journal of Education Technology*, 66-72.

DfEE (1998). *The National Literacy Strategy Framework for Teaching.*

Eduquas (2016) Prescribed text for Component 3A: Latin Literature (Narratives) *Ovid, Echo and Narcissus* (2018-19). http://www.eduqas.co.uk/qualifications/latin/eduqas-gcse-latin-component-3a-prescribed-text-ovid-echo-narcissus.pdf?language_id=1 (Accessed 1 January 2018)

Gordon, S. (2000). 'Play out the play': Approaching Shakespeare's plays with primary school children with active story telling. In G.C. Hodges, M.J. Drummond & M. Styles (Eds.), *Tales, Tellers and Texts* (pp. 119-127). London: Continuum.

Gurbutt, D. and Gurbutt, R. (2015). Telling tales: creating a space for stories in practitioner education. In G. Brewer & R. Hogarth (Eds.), *Creative Education, Teaching and Learning* (pp. 155 – 166). UK: Palgrave Macmillan.

Heathcote, D. (1984). *Collected Writings on Education and Drama.* London: Hutchinson

Hornbrook, D. (1991). *Education in Drama: Casting the Dramatic Curriculum.* London: Falmer.

Hornbook, D. (1998). *Education and Dramatic Art.* London: Routledge.

McNiff, J. (2002). *Action Research: Principles and Practice.* London: Routledge.

McNiff, J. (2016). *You and Your Action Research.* London: Routledge.

Odena, O. (2014). Musical creativity as a tool for inclusion. In E. Shiu (Ed.), *Creativity Research: Inter-disciplinary and multi-disciplinary research handbook* (pp. 247-270). Oxford: Routledge.

Smith, A. & Smith, B. (2015). What's in a name? Shifts in identity, delivery and impact in a national volunteer-led programme using applied drama to learn English. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 20(4), 524-530.

Widdows, J. (2006). Drama as an agent for change: drama, behaviour and students with emotional and behavioural difficulties. *Research in Drama Education: The Journal of Applied Theatre and Performance,* 1(1), 65-78.

Wilson, E. (2013). *School-based Research: A Guide for Education Students.* London: Sage

Appendix 1

Diagnostic Quiz undertaken by the pupils generating qualitative data

<u>Echo and Narcissus: Diagnostic Quiz</u>

<u>(Picture removed for copyright reasons)</u>

The beautiful nymph Liriope gave birth to a boy, whose father was the river god Cephisus. She called him Narcissus. When she asked the prophet Tiresias whether her son would live to a ripe old age, he answered, 'If he never knows himself'.

1) What do you think he means by saying 'if he never knows himself?'

………………………………………………………………………………………….

………………………………………………………………………………………….

………………………………………………………………………………………….

B: When Juno could have caught nymphs sleeping with her husband Jupiter on the mountain, Echo would deliberately distract the goddess with her continual chatter until the nymphs made their escape. When the daughter of Saturn realised this, she said, 'The power of that tongue, which you have used to fool me, will be restricted, and you will be allowed only very brief use of your voice'.

2) Who is the daughter of Saturn? …………………………………………………………………………………………….

3) How does Juno punish Echo?…………………………………………………………………………………………….

F: Echo prayed: 'Let he himself fall in love and may he also be rejected by his beloved.' The goddess Nemesis granted these well-deserved prayers.

4) What does this prayer mean? What is Echo praying for?

………………………………………………………………………………………….

………………………………………………………………………………………….

G: There was a clear and silvery pool, with shining water, which neither the shepherds nor the goats which feed on the mountain nor any cattle had muddied, and which no bird nor wild beast nor branch fallen from a tree had disturbed. Around it was lush grass which the nearby water nourished, and the wood kept it cool, so that it would not suffer from the heat of the sun.

5) What imagery is given of the woods? Give two examples:

………………………………………………………………………………………….

………………………………………………………………………………………….

I: Narcissus said, 'O woods, who has ever loved more cruelly? You should know, for you have been a lucky meeting-place for many. Do you, who have lived for so many centuries, recall anyone in that long time who has wasted away like this? What I see pleases me, but what pleases me to see I cannot reach… He himself desires to be embraced, for as often as I reach out to kiss him through the clear water, he, with upturned face, strives to reach me.'

6) Who is Narcissus talking about in this passage?…………………………………………………………………………………………….

J: Whoever you are, come out here! Why do you play tricks on me, o boy unparalleled in beauty! Where are you going when I seek for you? It is certainly neither my looks nor my age that you flee, for the nymphs have loved me too! With your friendly face you offer me hope; when I stretch out my arms to you, you stretch out yours in return; when I laugh, you laugh back, and often I have noticed your tears while I am crying;

7) Who is Narcissus talking about in this passage?…………………………………………………………………………………………

K: He spoke and, maddened by grief, turned back to that same face and disturbed the waters with his tears; the image returned, but indistinct in the swirling water. When he saw it disappearing, he cried out, 'Where are you fleeing? Stay, cruel one! Do not desert me who loves you! Let me look on what I cannot touch and so feed my unhappy passion.'

8) Who is Narcissus talking about in this passage?…………………………………………………………………………………………….

What did you find the most difficult thing to understand about these passages?

How do you think using drama might make it easier for us to understand what is going on in a passage?

How confident do you feel in Latin in comparison to your other subjects at school?

Blank Page